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March 9, 2003

AMS Publications Subventions
c/o American Musicological Society
201 South 34th Street
Philadelphia, PA 19104-6313

Re: AMS Subvention Grant

To Whom It May Concern,

Please consider this letter an application for a subvention grant in the amount of \$2350.00 to help fund the preparation of musical examples for the book *Tosca's Prism*, to be published by Northeastern University Press in Autumn 2003, for which I am serving as co-editor, along with Susan Vandiver Nicassio and Agostino Ziino.

I am enclosing three copies of a short abstract describing the work to be published and its contribution to the field of musicology, a representative chapter from the book, the contract (in part) from Northeastern University Press indicating acceptance of the publication, a reader's report from Gunther Schuller, and a detailed budget for the expenses to which the subvention would be applied (along with supplementary information.)

Thank you very much for your time and consideration.

Sincerely,

Deborah Burton, Ph.D.

enclosed

TOSCA'S PRISM: A SYMPOSIUM ON THREE MOMENTS OF WESTERN CULTURAL HISTORY

DEBORAH BURTON, SUSAN VANDIVER NICASSIO AND AGOSTINO ZIINO, CO-EDITORS

ABSTRACT

"We look upon Truth...by a refracted Ray, which makes it appear where it is not."
Norris, *Practical discourse*, 1691

Prisms refract light: they break its course, reflect and return it, producing iridescent images of a reality analyzed into its component parts. This symposium is an attempt to break the straight course, not of light, but of time: to reflect upon three diverse moments of European history — 1800, 1900 and 2000 — through the prism of Puccini's opera *Tosca*. The events of the story are to have taken place in June 1800; the Puccini opera premiered in January 1900; and the year 2000 will serve as the representative moment for our current vantage point.

Tosca is often characterized as an example of operatic "verismo" or "realism"—even though the "slice of life" depicted in the opera, as well as in the play by Victorien Sardou on which it was based, is hardly that of the Everyman beloved of the Verists: divas, chiefs of police and aristocratic, revolutionary artists are not quite the common folk. Yet the naturalistic dramaturgy and the references to actual historical events and personages lend it the intoxicating allure of reality. But how can this "reality"—a dialectic between "subjective" and "objective" impressions— exist?

Consider for a moment which one of these quotations about Italian political upheavals circa 1800 might come from a documented historical source:

- "My house was searched, my papers seized, ransacked...But in my library, there were two volumes of Voltaire that a traitor's hand had slipped in....for anyone who possesses a single work of Voltaire.. three years in the galleys!"
- "Victory! Liberty is rising, the tyrants are falling!"

- "We are all Republican citizens!...Several rogues with guns...shouting 'Jacobin, Jacobin,' killed a poor priest... at the same time I could hear a bullet whistling past my head."

The first quotation is from escaped prisoner Angelotti's autobiographical speech in the Sardou play (1887), explaining the political background that led to his imprisonment. The purpose of the speech is to generalize from the Neapolitan paranoia (c. 1797) to Rome in the summer of 1800 — a very different situation indeed, but a comforting assumption for republicans of Sardou's era. The second is the hero Cavaradossi's reaction in the opera (1900) to Napoleon's victory at Marengo — a reference to a real battle transformed into an anachronistic appeal to Italian nationalism. The final quote — the "real" one — comes to us from Domenico Puccini, grandfather of the composer, who was in Naples during the revolutionary/ counter-revolutionary chaos of 1799 and wrote to the family back in Lucca about the events he had witnessed. This letter, transcribed in its entirety and translated into English for the first time in this volume, reveals how close the elder Puccini came to death -- in which case his grandson's opera *Tosca* might not have been written at all!

And then there is *Tosca's* "reality" as a musical work of art almost ceaselessly performed since its birth. In this volume we find a comparison by Julian Budden of incarnations of the character Tosca in the opera and the original Sardou play, an analysis by Marcello Conati of the use of leitmotifs and reminiscences in the work, a discourse on newly unearthed libretto material — including an alternate ending that had long been considered lost — by Pier Giuseppe Gillio, and a round-table discussion by eminent interpreters, including Magda Olivero and Giuseppe di Stefano.

The symposium is divided into three sections by era — 1800, 1900 and 2000 — combining musical and historical contributions under that chronological rubric. At the same time, the opera is examined in depth as an individual work of art and in its socio-cultural context. Music scholars of our own period take the leap back to 1900 and try to illuminate Puccini's creation both in light of current thinking and in comparison with the musicological writings of his contemporaries. We believe that an interdisciplinary approach such as this will help create a variegated vision of the three moments of cultural history under our multi-lensed microscope. The contributors include (in alphabetical order) Julian Budden, Deborah Burton, Marcello Conati, John Anthony Davis, Giuseppe di Stefano, Conrad L. Donakowski, Marina Formica, Pier Giuseppe Gillio, Alexander Grab, Herbert Handt, William Laird Kleine-Ahlbrandt, Alfredo Mandelli, Susan Vandiver Nicassio, Magda Olivero, Simonetta Puccini, Giorgio Sanguinetti, Suzanne Scherr, Dieter Schickling, William Weaver and Eugen Weber.

The volume grew out of the international conference *Tosca 2000*, which took place in Rome at the Teatro dell'Opera (the location of *Tosca's* premiere in 1900), celebrating the

centennial of that premiere and the bicentennial of the historical events on which the play and opera were based. It is more, though, than a coming-together of scholars of different disciplines and cultures. This volume also represents the collaboration of members of the two, sometimes opposing, branches of Puccini scholarship: the Centro Studi Giacomo Puccini in Lucca and the Istituto di Studi Pucciniani in Milan. We are very pleased to have words of introduction from the presidents of both societies, Julian Budden and Simonetta Puccini (the composer's granddaughter) joining forces to bring serious Puccini scholarship at long last into the academy.

TOSCA'S PRISM

BUDGET

I. There are 37 musical examples in this book, which cannot, according to Northeastern University Press, be processed from the computer graphics included with the enclosed articles. Assuming that each examples costs only \$50 to typeset (which is a low estimate), the cost would be \$1850.00.

II. Permission to publish an illustration for Suzanne Scherr's essay in the book, ""The Attractiveness of *Tosca* in the USA and Canada Today," a poster designed by Rafal Olbinski for the Cincinnati Opera, will cost \$500.00. Permission has been granted from the artist's representative (Patinae, Inc.) and faxes from Dr. Scherr and the Cincinnati Opera detailing the arrangements are enclosed.

Summary:

• Musical Examples	\$1850.00
• Permission to use illustration	<u>\$500.00</u>
Total	\$2350.00

Boston University

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School of Music



July 13, 2011

Victoria Long, Executive Director
Society for Music Theory
Department of Music, University of Chicago
1010 E. 59th Street
Chicago, Illinois 60637

re: subvention grant application for *Galeazzi: Theoretical-Practical Elements of Music*

Dear Victoria,

Please accept this application for an SMT subvention grant for *Francesco Galeazzi: Theoretical-Practical Elements of Music, Parts III and IV: A translation of Elementi teorico-pratici di musica, with an introduction and annotations* by myself and Gregory W. Harwood. It is being published by the University of Illinois Press as volume 5 of the series *Studies in the History of Music Theory and Literature*, edited by Thomas J. Mathiesen.

Enclosed please find five copies each of the co-authors' biographies, a short abstract, a letter from the editor explaining the limits of the Press's financial commitment toward the book's publication, and an itemization of the expenses to which the grant funds would be applied. Because the work is organized into short articles, rather than lengthy chapters, I have enclosed five copies of page proofs of the introduction and two representative articles.

No other subvention monies have been requested.

If there are any questions, please do not hesitate to contact Prof. Harwood or me:

Deborah Burton, Assistant Professor of Music, Boston University

email: burtond@bu.edu

telephone: 978-448-0643, cell: 978-621-3084

home address: 258 Main Street, Groton, MA 01450

Gregory W. Harwood, Professor, Director of Music Graduate Studies, Georgia Southern University

email: gharwood@georgiasouthern.edu

telephone: 912-842-2820

home address: 307 Parker Avenue, Brooklet, GA 30415

Best regards,

Deborah Burton

BIOGRAPHIES OF THE CO-AUTHORS

DEBORAH BURTON is Assistant Professor of Music at Boston University, and has taught at Harvard University, University of Massachusetts at Amherst, Florida International University, Fordham, and Adrian College. Her research concerns opera analysis, counterpoint, and the history of theory, emphasizing Italian sources. Professor Burton was president of the New England Conference for Music Theory from 2006-2008, was a Junior Fellow of the Boston University Humanities Foundation in 2009-2010. In December 2010, in honor of the centenary of Puccini's *La Fanciulla del West*, she created a website www.fanciulla100.org, and organized conferences on the opera at the Italian Cultural Institute of New York and at Boston University. In Spring 2008, she organized and presented at the interdisciplinary conference *Opera and Society* at Boston University. She gave a paper and was a panel member at the 2008 AMS-SMT national meeting in Nashville, and presented at the 2006 Fourth International Schenker Symposium, and the 2005 meeting of the New England Conference of Music Theorists. Dr. Burton was an originator of and participant in the interdisciplinary conference "Tosca 2000" in Rome, honoring the centennial of Puccini's opera, and the bicentennial of the events that inspired it.

Dr. Burton's books include: an annotated translation entitled *Francesco Galeazzi, Theoretical-Practical Elements of Music: An Annotated Translation and Introduction*, with Gregory Harwood, volume 5 of the Studies in the History of Music Theory and Literature of the University of Illinois Press. She was co-editor of and contributor to *Tosca's Prism: Three Moments of Western Cultural History* (Northeastern University Press, 2004), which received an AMS subvention grant. She is currently writing a monograph entitled *Recondite Harmony: The Music of Puccini*. Her published articles and book chapters are: "Guida e Conseguente: Padre Martini and Galeazzi on Fugue," *Rivista di Analisi e Teoria Musicale* (RATM), forthcoming; "Men Who Love Too Much: Operatic Heroes and the Metric and Tonal Disturbances that Follow them," in *Schenker Studies IV*, ed. Lynne Rodgers and Poundie Burstein (New York: Olms, forthcoming); "Padre Martini's Preface to his *Esemplare*, Part II: an original, annotated translation" *Theoria*, v.11, 2004; "Orfeo, Osmin and Otello: Towards a Theory of Opera Analysis," *Studi Musicali*, 2004/2; "A Journey of Discovery: Puccini's 'motivo di prima intenzione' and its applications in *Manon Lescaut*, *La Fanciulla del West* and *Suor Angelica*," *Studi Musicali*, 2001/2; "Possibili fonti storiche per la *Tosca*," *Nuova Rivista Musicale Italiana*, 4/2 (April/June 2000); "Tristano, *Tosca* e Torchi," In *Studi Musicali Toscani: Giacomo Puccini: L'uomo, il musicista, il panorama europeo*, Gabriella Biagi Ravenni and Carolyn Gianturco, eds. Lucca: Libreria Musicale Italiana, 1997; "The Creation of *Tosca*: towards a clearer view," *Opera Quarterly* 12/3 (Spring, 1996); and "Michele Puccini's Counterpoint Treatise" *Quaderni pucciniani* (1996). Reviews include: *Puccini's Late Style* by Andrew Davis, for *Music Theory Spectrum*, forthcoming; *The Music of Our Lives* by Kathleen Higgins, for *The Review of Metaphysics*, forthcoming; *Mozart on the Stage* by John A. Rice, *Notes*, (June 2010); *Reading Opera Between the Lines: Orchestral interludes and cultural meaning from Wagner to Berg* by Christopher Morris, *Music Theory Spectrum*, 2008; *Mozart and His Operas* by David Cairns, *Notes*, (December 2007); *Heinrich Schenker: A Guide to Research* by Benjamin Ayotte, *Music Reference Services Quarterly*, 2005; *Tosca's Rome* by Susan V. Nicassio, *Notes* (March 2000); "Select Bibliography," in *The Puccini Companion*, William Weaver and Simonetta Puccini, eds. (New York: Norton, 1994); and "The Real Scarpia: Historical Sources for *Tosca*," *Opera Quarterly*, 10/2 (Winter 1993-94).

(BIOGRAPHIES, continued)

GREGORY HARWOOD is the sole musicologist in Georgia Southern University's Music Department and serves as Director of Graduate Studies in Music. He teaches survey and specialized courses in music history, music appreciation, research methods and bibliography. In addition, he helped to create an interdisciplinary humanities survey course, which he teaches with faculty members from the Department of Art and the Department of Literature & Philosophy. Dr. Harwood's research interests are in the eighteenth, nineteenth, and twentieth centuries, and his publications have dealt with the music of Verdi, Schumann, Ravel, and Berlioz. His article on parody in Ravel's *L'Enfant et les sortilèges*, published in the *Opera Journal*, won first place in the Scholarly Paper Competition of the National Opera Association. Dr. Harwood's volume *Verdi: A Guide to Research* is considered a standard reference resource in Verdi studies. In addition to his research activities, Dr. Harwood makes occasional appearances as a piano soloist and as a lecture-recitalist.

His publications include: *Giuseppe Verdi: A Guide to Research*, 2nd edition. Routledge Composer Resource Manuals (in progress); "Robert Schumann's Choice of Repertory and Rehearsal Planning in His Career as a Choral Conductor." *Choral Journal* 51, no. 2 (2010); 12 commissioned articles for the *Cambridge Verdi Encyclopedia* (submitted to publisher); *Francesco Galeazzi, Theoretical-Practical Elements of Music, Parts III and IV: A Translation of Elementi teorico-pratici di musica* with an introduction and annotations (co-authored with Deborah Burton; under contract with the University of Illinois Press); article-Review of Carlotta Sorba, *Teatri: L'Italia del melodramma nell'età del Risorgimento* (Bologna: Il Mulino, 2001) in *Il saggiautore musicale* 11 (2004); "Verdi Criticism," in *The Cambridge Companion to Verdi*, in Scott L. Balthazar (Cambridge: Cambridge University Press, 2004); articles entitled "Symphonie fantastique" and "Hector Berlioz" in *The Encyclopedia of the Romantic Era*, ed. Chris Murray. 2 vols. (New York: Fitzroy Dearborn Publishers, 2004); review of *The Life of Verdi* by Julian Budden in *Notes* 58 (September 2001); articles entitled: "Robert Schumann: Piano Music," "Robert Schumann: Symphonies," "Robert Schumann, Chamber Music," "Giuseppe Verdi: Biography," and "Giuseppe Verdi: Early Operas" in *Reader's Guide to Music: History, Theory and Criticism*, in Murray Steib (Chicago: Fitzroy Dearborn, 1999); *Giuseppe Verdi: A Guide to Research*. Garland Composer Resource Manuals, 42 (New York: Garland, 1998); review of *Robert Schumann's Klavierkonzert in A-moll* in *Notes* 55 (September 1998); "Musical and Literary Satire in Ravel's *L'Enfant et les sortilèges*." *The Opera Journal* 29 (March 1996); review of ". . . richtiges Licht und gehörige Perspektive . . .": *Studien zur Funktion des Orchesters in der Oper des 19. Jahrhunderts* by Ursula Kramer, *Mainzer Studien zur Musikwissenschaft*, 28 in *Notes* 51 (March 1995); review of *Robert Schumann und seine Geistervariationen: Ein Lebensbericht mit Notenbild und neuen Dokumenten* by Walter Beck in *Notes* 50 (December 1993); review of *Robert Schumann, Missa sacra*, ed. by Bernhard R. Appel, inaugural volume of *Robert Schumann: Neue Ausgabe sämtlicher Werke* (Mainz: Schott, 1991) in *Notes* 49 (March 1993); double review of *Italian Opera* by David Kimbell and *The Last Troubadours: Poetic Drama in Italian Opera 1597–1887* by Deirdre O'Grady in *Notes* 49 (December 1992); "Verdi's Reform of the Italian Opera Orchestra," *19th-Century Music* 10 (Fall 1986); essay-review of *Orchestra in Emilia-Romagna nell'Ottocento e Novecento*, in Marcello Conati and Marcello Pavarani, *AIVS Verdi Newsletter* No. 13 (1985); review of *Studien zum Spätwerk Robert Schumanns* by Reinhard Kapp in *Notes* 42 (March 1986); and "Robert Schumann's Sonata in F-Sharp Minor: A Study of Creative Process and Romantic Inspiration." *Current Musicology* 29 (1980).

EXPENSES

The University of Illinois Press will not cover the expense of indexing this volume, having already absorbed the cost of preparing the numerous musical examples. The grant monies requested, in the amount of **\$1,330.00**, would be applied solely to the costs of indexing. An emailed estimate for indexing costs (12 July 2011) is copied below [\$3.50 per page for 380 pages = \$1,330.00.]

“Dear Deborah,

My standard rate for indexing scholarly books is \$3.50 per page. At 380 pages, the total job price would be \$1,330.00. My procedure is as follows: I ask that the author who commissions the index send me a deposit of 50% (in this case, \$665.00) before work begins, with the balance due upon completion of the index. When it is finished, I will mail you a printout of the index for your approval, and when the final payment is received, I will release the file for publication.

Let me know if these terms are acceptable and you would like to proceed.

Sincerely,
Penelope Mathiesen
1800 Valley View Drive
Ellettsville, IN 47429
E-mail: pennymathiesen@bluemarble.net
Phone/fax: (812) 876-3592”

ABSTRACT

Francesco Galeazzi's *Elementi teorico-pratici di musica* was originally published in two separate and essentially independent volumes: the first, a violin method preceded by a brief introduction to the rudiments of music, was published in 1791 (parts I and II); the second, a treatise on musical composition preceded by a history of music and music theory, was published in 1796 (parts III and IV). This book is an annotated translation of the second volume, amplified by the authors' introduction and annotations, which place Galeazzi's treatise in its larger context and elucidate the theoretical details.

Most anglophone music scholars know of Galeazzi from Bathia Churgin's 1968 article in *Journal of the American Musicological Society* and his treatise has been frequently cited in recent discussions of performance practice and eighteenth-century sonata form (most recently by James Hepokoski and Warren Darcy in their *Elements of Sonata Theory* and Robert Gjerdingen in his *Music in the Galant Style*, both published by Oxford University Press). But the theoretical treatise as a whole contains a wealth of additional interesting and significant material that is not well known to the musical world. This is due in part to the relative scarcity of the original publication, but even more to the absence of any published translation, apart from the brief section in Churgin's article and a few short quotations in other books and articles.

Although Galeazzi has been best known for his description of a thematically based "sonata form," the treatise contains far more than that. For example, Galeazzi's conception of "harmonic connection," which deals with motion from chord to chord and modulation by common tone goes beyond Jean-Philippe Rameau's notion of "liaison" in the *Nouveau système* (1726) and the *Génération harmonique* (1737). Up until now, modern theorists have located the earliest source for parsimonious voice-leading by common tone in the 1827 treatise of K. C. F. Krause, but Galeazzi's statements on the matter anticipate Krause's by more than three decades. Readers may also be surprised to read Galeazzi's aleatoric recommendations for stimulating composers' imaginations, including permutations of the twelve chromatic tones.

The *Elementi* represents a trove of information about eighteenth-century performance practice that has only begun to be tapped. Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* invokes the *Elementi* in its discussions of orchestral seating arrangements (including differences between orchestral seating for the performance of symphonies and when accompanying operas), instrumental balance, duties of the *primo violino*, organization of various formal structures, tempo, expression, and key characteristics. A few modern scholars have recognized Galeazzi's ideas about ornamentation, including the notion that it should seamlessly blend with the original score, as if issuing "from a single mind." On other subjects, Galeazzi has much to say about how one learns to compose by studying earlier models (and the difference between borrowing and plagiarism), the use of the "skeleton score" (a phrase now used by a number of scholars specializing in nineteenth-century compositional practice, but without realizing that Galeazzi had formulated it much earlier), the range and character of the various instruments of the orchestra, forms and genres, the moods and affects associated with the various keys, and so on. (This near-contemporary of Beethoven lists E-flat major as "a heroic key, majestic in the extreme.")

The translation opens with Part Three, a brief history of music theory from its beginnings through the eighteenth century. Although this volume centers on the theoretical aspects of music, Galeazzi still gives this section a certain practical bent. He assures his readers that they will feel gratified to know the main events in the course of music history, but especially to know and understand the

(ABSTRACT, continued)

origins of symbols and terms encountered every day in music, such as clefs, the note shapes, accidentals, and even the still current “barbarous” designations for pitches, such as Csolfaut, that derived from the Guidonian hexachord system. Galeazzi explains mensural notation and the church modes, fraught with mystery and perpetual contradiction in the classical treatises that preceded him. Finally, he discusses the modern system of major-minor tonality, which he terms “a subject of greatest interest” to the modern student.

Part Four, “On the Elements of Counterpoint,” is a full-fledged treatise on composition divided into two sections. The first considers “Harmony,” encompassing the traditional study of intervals and chords, as well as the system of fundamental bass and writing counterpoint, including imitation, invertible counterpoint, canon, and fugue. In the second section Galeazzi discusses melodic structure, and apologizes for having to invent some new terminology, such as “major cadence,” “minor cadence,” and “characteristic passage” to describe previously unreferenced material. Further on, he states that he knows of no other publication that deals with the art of modulation, with the possible exception of Kirnberger’s *Kunst des reinen Satzes*, about which he had heard, but which he could not read because of the language.

Galeazzi’s description of sonata structure has been frequently cited and discussed in the secondary literature. One aspect, however, is especially worth noting here: Galeazzi’s formal plan is highly flexible, allowing for compositions of considerable length and complexity if all parts were included, but also for shorter, succinct works that utilize only its mandatory members. This flexibility, not seen in other early models by theorists such as Koch, Reicha, Czerny, and Marx, is extremely well suited to analyzing eighteenth-century movements that exhibit precisely this sort of flexibility. More significantly, current references to this section tend to view it simply as a description of “sonata form,” while Galeazzi clearly intended it as a prototype that, by inclusion or exclusion of certain members, was adaptable to all types of different movements, such as adagios, minuets, rondos, romances--and even arias. This application of his general organizational plan to formal types other than sonata form has yet to received scrutiny in the secondary literature. Galeazzi also discusses the forms (as “forms”) of duets, trios, quartets, variations, symphonies and concertos, he advises against simple word painting, and places a strong emphasis on motivic unity.

INDIANA UNIVERSITY 12 July 2011



Professor Deborah Burton
School of Music
College of Fine Arts
Boston University
855 Commonwealth Ave.
Boston, MA 02215

JACOBS
SCHOOL OF MUSIC

Dear Professor Burton:

In response to your request, I am writing to confirm that it is the responsibility of the co-authors, you and Professor Gregory Harwood, to prepare the index for your forthcoming translation of Francesco Galeazzi's *Elementi teorico-pratici di musica*. You may, of course, commission someone to prepare the index for you, but the costs are solely the responsibility of the co-authors. The University of Illinois Press does not provide any subvention whatsoever, and I have already paid from the series budget the full cost of preparing the 239 musical examples and have no further subvention available for this project.

If you do decide to commission someone to prepare the index for you, please keep in mind that it must be prepared in accord with the standards of the series (the indexes in any of the previous series volumes may be consulted as models) and is subject to approval before publication.

Please let me know if you have any questions or concerns, and I look forward to receiving the index by or before the end of September.

Sincerely yours,

A handwritten signature in black ink, which appears to read "T. Mathiesen".

Thomas J. Mathiesen

Distinguished Professor of Music Emeritus
General Editor, *Studies in the History of Music
Theory and Literature*