

Abstracts, Rocky Mountain Chapter of the American Musicological Society

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Friday, March 1

Session 1: 9-10:30 am

Mahler, Bernstein, and Jewish Identity, Matthew Mugmon (University of Arizona)

“I hear a sob in this music... a strangled sigh that simply sounds Jewish. Not Judaistic, not Hebrew, not Israeli, but Jewish in the most universal sense.” This was Leonard Bernstein’s assessment, in the television essay *The Little Drummer Boy* (1984), of the music of the Austrian composer Gustav Mahler (1860–1911). Given his strong self-identification with Mahler, Bernstein’s commentary invites us to explore Bernstein’s own musical Jewishness. In this paper, I trace, through published materials and written drafts, the details of Bernstein’s lifelong relationship with Mahler as a window into Bernstein’s own evolving Jewish musical identity. From early on, Bernstein was primed to think about Mahler in terms of Jewishness; a cluster of Jewish musicians — including Bruno Walter, Artur Rodzinski, Aaron Copland, and Serge Koussevitzky — shaped Bernstein’s introduction to Mahler in the 1930s and 1940s. In the late 1940s, Bernstein referred to what he called Yiddish and Jewish elements of Mahler’s music, but he only listed them among other qualities. In the 1960s, Bernstein went a step further, positing Mahler as torn between Jewish and Christian identities and linking modernism to what he called Jewish characteristics — both in writings and in *Chichester Psalms* (1965), which draws on Mahler’s Eighth Symphony (1907). It was only in *The Little Drummer Boy*, fueled by the Bernstein prior commentary and also, perhaps, by a broader revival of interest in Jewish roots, that Bernstein’s thesis of Mahler’s music as essentially Jewish emerged fully.

Stephen Heller Composes Jean Paul: The Blumen-, Frucht-, und Dornenstücke, Op. 82., Nicholas Alexander (University of Northern Colorado)

Stephen Heller became a correspondent to the *Neue Zeitschrift für Musik* in 1836, which marked the beginning of a long and close friendship with its editor, Robert Schumann. Among the affinities shared by the two musicians was a devotion to the author Jean Paul, a dominant figure in German Romantic literature at the turn of the nineteenth century. They considered the poetic and novelistic qualities that saturated their solo piano works to have been inspired by him, relating both their music and daily lives to his work.

Heller published his *Blumen-, Frucht-, und Dornenstück*, op. 82 in 1853, naming his collection of character pieces after Jean Paul’s novel of the same title. Though it has gone largely unnoticed in the scholarly literature, key moments in the novel are expressed musically in exquisite detail, and stark musical contrasts capture the characters’ changing psychological states throughout. In combination with Heller’s use of motif and topical vocabulary, these moods often hint at a deeper underlying meaning.

Heller’s use of the same title demonstrates his associative way of thinking, which was much like that of Schumann, his friend and mentor. Seeking to translate literature into tones, the novels became a treasure trove of useful narrative and rhetorical devices. Viewing Heller’s Op. 82 through this novelistic lens, then, enables it to be understood as a close relative of its literary model, much as we understand the correspondence between Schumann’s *Papillons*, Op. 2, and Jean Paul’s *Fliegerjahre*.

Hidden Affectation in Liszt’s Prometheus, Neal Warner (University of Arizona)

Franz Liszt’s fifth symphonic poem, Prometheus, originated as a dramatic choral work composed during his early Weimar years. Based on the Johann Gottfried Herder drama *Der entfesselte Prometheus*, Liszt’s initial composition for orchestra and chorus premiered at the August 1850 Herder Festival in Weimar. Following the premiere, Liszt abandoned the text of Herder’s

original work in favor of an altered text written by his friend and music critic Richard Pohl. The newly formed text was used in Liszt's 1855 revisions that attempted to frame the original choruses as a concert-hall performance piece. Liszt scholar Paul Bertagnolli notes that the use of an altered text likely reflects a shift in personal philosophy surrounding the Prometheus character. In the preface of his symphonic poem, Liszt exclaims Prometheus as an embodiment of misery and glory; Bertagnolli interprets these emotions as the narrative core of the work and aligns each musical theme to one of the two.

The Richard Pohl text notably shifts the Titan's temperament from resigned to bitter and hostile: Prometheus "humbles himself not; to the gods his hatred remains." By viewing the Pohl text as a reflection of Liszt's personal philosophy, a reexamination of Liszt's Prometheus could include hatred as a third emotion of narrative content. This paper challenges Paul Bertagnolli's notion of dichotomous affectation in Liszt's Prometheus and invites a more exploratory analysis of the emotional narrative in the symphonic poem.

Session 2: 10:40-12:10 am

Musicology in Exile: Adolfo Salazar and Mexican Hegemony, Adam Heyen (Arizona State University)

Music critics in Spain and Mexico often heap extraordinary praise on the prolific Spanish musicologist Adolfo Salazar (1890–1958), who went into political exile in Mexico in 1939. But Salazar's aficionados tend to overlook that his many publications advanced elitist and Eurocentric intellectualism and a disdain for mixed, *mestizo* culture. Such a Neocolonialist perspective holds interesting political ramifications for Salazar's years in post-revolutionary Mexico, whose populist administration under President Lázaro Cárdenas (1934–40) had invited him and other Spanish exiles to assume faculty positions in new institutions of higher learning: La Casa de España, later El Colegio de México. These government-funded institutions cultivated and legitimized Mexican nationalist hegemony, becoming centers for the cultural elite as Mexico adopted increasingly authoritarian policies.

In this paper I will analyze some of Salazar's most influential books completed in exile, including *Música y Sociedad en el Siglo XX* (1939), *Introducción a la Música Actual* (1942), and *Music in our Time* (1946). I point out racial, elitist and Eurocentric subtexts which are revealed through concepts of hierarchical nationalist-folklore and "universalism." I argue that Salazar's writings and teachings meshed with Mexican hegemonic discourse in music and politics through shared perceptions of historical legitimacy and cultural superiority. These paradoxical connections and political implications in Salazar's work and social role in Mexico have remained unexamined.

My paper is indebted to the research of Consuelo Carredano, Eva María Rodríguez and Sebastiaan Faber, and my goal is to foster a better understanding of Salazar's cultural function facilitated by the Mexican government.

Blurring the Border: Chávez, Copland, and Pan Americanism, Candice Sierra (University of Arizona)

Aaron Copland (1900-1990) is widely recognized for his unmistakably "American sound." Scholarly discourse surrounding Copland's compositional and aesthetic style focuses on various sources ranging from his studies in Paris, to European modernism, to jazz. Surprisingly, though, much of this discourse omits the considerable impact on Copland by Carlos Chávez and his native Mexico.

This paper argues that Copland's relationship with Chávez was a driving force behind the formation of Copland's identity as an American composer. Details of their vast correspondence reveal the significant extent and impact of the friendship and professional collaboration. Copland's first visit to Mexico at the request of Chávez can be viewed as a catalyst for the significant period of success beginning in the 1930s with the publication of *El Salón México*. And while their shared philosophy that music should be accessible to the public aligned their professional and artistic goals, their compositions also bear specific similarities in style, texture, and harmonic color — notably, jagged rhythms, angular phrases, and the frequent use of quartal and quintal harmonies; such similarities are found in Copland's *Short Symphony* and *Statements for Orchestra* and Chávez's *Horsepower Suite* and *Sinfonía india*.

This paper thus calls for a reexamination of the significance of Copland and Chávez's lifelong friendship and of modernist trends of Pan American music in the twentieth century, all in an effort to further understand the role played by Latin American music in the development of music in the Americas.

Session 3: 2-4 pm

Shaping the Modern American Guitar Landscape: Vahdah Olcott-Bickford and the American Guitar Society, Kathy Acosta Zavala (University of Arizona)

In the past three decades, scholars such as Cyrilla Barr and Ralph P. Locke have analyzed the depth of women's contributions to the development of the American musical institutional landscape. Following this musicological framework of patronage, the aim of this research is to unveil the construction of the modern American guitar landscape and the role that Vahdah Olcott-Bickford played in the establishment of the institutional umbrella that has successfully championed the classical guitar during the twentieth and twenty-first centuries.

Olcott-Bickford was an established guitar virtuoso, and a prominent writer and contributor to plucked-stringed journals, such as *Cadenza* and *Crescendo*. During the Interwar period, in 1923, the American Guitar Society was established as the first Guitar Society in the nation, and Olcott-Bickford became one of its founding members and its Musical Director (a position she held until her death).

This paper proposes that Vahdah Olcott-Bickford (1885-1980), known popularly as the "Grand Lady of the Guitar," defined the landscape of guitar musical culture in the United States between 1910 and 1980 through her published writings, lectures, concert hosting, concert organization, social network, and activities as the founding member of the American Guitar Society (AGS) and the Guitar Foundation of America (GFA). Her vision to champion the classical guitar resonated throughout the country, and local Guitar Societies were established in many cities after 1923. Her correspondence shows how she became a sought-after source for guidance about establishing Guitar Societies.

Johnnie Ray: 'The Father of Rock and Roll'? How and Why History Gets Written, Michael Broyles (Florida State University)

Tony Bennett called Johnnie Ray, "the father of rock 'n' roll." Mitch Miller called Ray's recording, "Whiskey and Gin," "the first rock 'n' roll record." Rosemary Clooney, Elvis Presley, Bob Dylan, Ringo Star, John Lennon and critic Earle Wilson testified to Ray's seminal importance to rock 'n' roll. Yet rock history has all but ignored him, categorizing him as primarily another white crooner, albeit a highly emotional one.

This paper reassesses Ray's contribution to rock 'n' roll and considers reasons for his historical demise. Often overlooked is his black sound, which was gained from years singing in black clubs. Ruth Brown once asked him, "Are you sure you are not a brother?" "Cry" was the first recording to simultaneously top both the pop and R&B charts. Ray's appearances sent teen-ager girls into orgasmic frenzies equal to what later greeted Presley and the Beatles. This occurred within a musical world where offerings of record labels and radio stations were both strictly segregated. Laid-back singers and lush orchestras dominated the white pop market. Ray's music challenged those color lines.

Through an analysis of Ray's early black sound and its sources, and an examination of contemporary responses, I position Ray as an epiphanic figure in the history of rock and roll. More than anyone else his presence wrecked the complacency that pervaded the music establishment and pointed the way for later stars to complete the revolution. He was a model for future artists and an agent provocateur, shattering the sonic status quo.

“Singin’ to ‘Em”: The Influence of Motion and Landscape on Early Cowboy Songs of the American West, Joanna Zattiero (University of Texas at Austin)

Fences were few and the open range was vast in the American West of the late 19th and early 20th centuries. While popular depictions of early cowboy life tend to focus on explosive power and unbridled energy, the daily life of working cowboys was typically much more reserved. The great Western cattle drives were not quick affairs, but rather long, slow treks through the best available grazing land with regular breaks for the cattle to eat and rest. Working cowboys spent much less time chasing down rogue cattle than they did trailing herds bound for greener pastures and, eventually, the sale yards that meant a few days of leisure and a well-earned paycheck.

Drawing from Ted Levine's concept of musical soundscapes, this presentation considers several early cowboy songs, including N. Howard Thorp's "Chopo," as they illustrate action, location, and landscape throughout the American West. I propose that early cowboy music grew in part out of the actions of the cowboy lifestyle as well as the landscapes in which cowboys lived and worked. This music often imitates the repetitive rhythm of hoofbeats and mirrors the landscapes that it describes, from rocky arroyos to wide open plains and steep mountainsides. Far from the polished songs that mediated cowboys of the silver screen sang in the 1930s and 1940s, cowboy music from the late 19th and early 20th centuries depicts themes of loss, hardship, determination, and also a deep respect for the often harsh landscapes that surrounded them.

Redefining the Second New England School: Helen Hopekirk's Place in American History, Jule Streety (University of Arizona)

In 1904, Amy Beach praised a fellow musician in this way: "As a composer, you give us work of remarkable beauty in its themes and their harmonious background, and of solid worth in their development." Earlier in 1897, George Chadwick wrote to the same musician about a piano position at the New England Conservatory, "I would like to offer you the position first of all." One might guess Beach and Chadwick were addressing another member of the so-called "Second New England School," a group of figures often credited as a pioneering force of American Classical music. But it was actually written to Helen Hopekirk, an elite musician during that era who is largely ignored today.

Through an examination of correspondence, programs, and reception, this paper reevaluates the "Second New England School" by establishing Hopekirk's rightful position in the network musicians. Like Beach, Hopekirk was a celebrated pianist who performed in Europe as well as America; unlike Beach, Hopekirk was born in Scotland rather than America, though she did become an American citizen.

Perhaps due to an emphasis in American music historiography on American-born composers and particularly on orchestral works in this period, the “Second New England School” has excluded musicians like Hopekirk from its ranks. By expanding these ranks, this research raises larger questions about the defining of historiographical categorizations and the implications these networks of musicians create.

Saturday, March 2

Session 4: 9-10:30 am

Jean Mouton’s Early Motet Style Revisited, John Brobeck (University of Arizona)

The publication of the *Census-Catalogue* in the late 1980s under the editorship of Herbert Kellman revealed a knotty problem to investigators of Mouton’s motets: how to understand his compositional development in the absence of any extant musical sources created prior to 1500. Although similarities between works such as *Sancti dei omnes* and earlier motet repertories have suggested to some that Mouton was composing “Italianate” motets as early as the 1470s (Bloxom, Dean), cogent objections to these arguments were presented in 2012 (Rifkin). Without attempting to set precise chronological limits on Mouton’s early motet composition, this paper presents new stylistic and repertorial analysis suggesting that *Sancti dei omnes* and a small group of comparable motets attributed to Mouton, all of which appear in sources datable from 1509 or earlier, actually were composed well prior to 1504. It thus takes a first step towards tracing the stylistic development of his manner of composing motets, which has been seen as central to the overall development of the genre during the first three decades of the sixteenth century.

“Good Government”: The Case of Andreas Hofer’s *Ver sacrum seu flores musici*, Kimberly Beck Hieb (West Texas A&M)

The sacred yet non-liturgical nature of the motet has flummoxed musicological attempts to define a purpose for the genre. In a 2015 *JAMS* article David Crook used printed sources of motets accompanied by liturgical assignments to show that composers set motet texts relevant to the thematic content of the Epistle and Gospel readings for an individual feast, rather than concentrating on specifically liturgical texts. Crook argues effectively that sixteenth-century motets bear an exegetical capability like that of a pastor’s sermon, which interprets and elaborates upon selected scripture readings.

This paper capitalizes on this compelling characteristic of the early modern motet to show how a collection of motets, specifically Andreas Hofer’s *Ver sacrum seu flores musici* (Salzburg 1677), serves as a musical statement of the political and religious dogma propagated by Hofer’s patron, Salzburg’s prince archbishop Maximilian Gandolph von Kuenburg. Evidence of this exceptional Catholic sensibility appears in the textual and musical content of the publication, the unusual collection of feasts included in the collection, the composer’s generic attribution for the print, and the historical context surrounding Salzburg at the time of publication. This paper builds on the work of Marie-Elizabeth Ducreux (2011) and Erika Honisch (2017), both of whom argue for the presence of a distinctly Czech piety within the early modern Holy Roman Empire, to establish another localized piety, a *pietas salisburgensis*.

Advice for the Lovelorn in Spanish Secular Song, Kate Benessa (Front Range Community College)

Music of the Spanish Renaissance was shaped by the reign of Ferdinand and Isabel. Secular songs of the era provide an especially rich source of subject matter ranging from love songs and pastoral themes, to current events and important figures, including those that refer to the Catholic monarchs. One principal figure associated with the court, Alfonso Carrillo de Acuña (1410-1482), has been overlooked in analyses of these songs. Carillo was a politician and archbishop, but also the matchmaker of Fernando and Isabel, designer of their engagement, and facilitator of their wedding.

Eight songs, which have not been previously identified as a group, feature the name Carillo. Set for three or four unaccompanied voices in the rustic song forms of villancicos or canciones, the works are found in three *cancioneros*, or songbooks, with one song occurring in two different versions. Three are by the prominent composer, Juan del Encina. Viewing these pastoral songs as a set reveals similarities in vocabulary, the narrative of love lost, and in the direct address of Carillo (often in the form of a dialogue), as he is entreated for advice on courtship or love spurned. The musical settings further highlight his name.

The attention given to Carillo in these eight songs indicates that, at least in noble courts of the day, a certain romantic or chivalric — indeed, almost mythological — lore had developed around this intriguing figure.

Session 5: 1:40-3:10 pm

Musical Acts of Gaiety on NPR's Tiny Desk Concert: Genre Integration, Harmonic Twists, and Focal Mismatch, Aubrie Powell (University of New Mexico)

Acts of gaiety are humorous and playful performances in serious social commentary that advocate for marginalized voices through emotional connection. This extends from Sara Warner's work on the LGBT movement in the 1970's to encompass a spectrum of norms and deviance beyond sexuality. In this presentation, I investigate the musical translation of acts of gaiety in two performances on the National Public Radio Tiny Desk Concert series. With its physical location in the nation's capitol and goals of diverse outreach, Tiny Desk is rich terrain to examine the interrelation between music and politics, yet the series has received little musicological attention. These live-recorded sets show how musical performance can be powerful in sharing social experiences and potentiating change—an idea akin to Josh Kun's *audiotopia*.

Through musical analysis, I argue Tiny Desk performances by Chicago rapper Common and Guadalajara Jazz band Troker illustrate acts of gaiety that emotionally engage listeners in hearing the performers' voices of difference through creative genre integration, harmonic accentuation, and focal mismatch. Performing at the White House Library in Obama's last month in office, Common addressed mass incarceration through connection with jazz idioms and unexpected harmonic twists. After the 2016 election, Guadalajara jazz band Troker rendered their Mexican identity as humorously creative in a politically hostile atmosphere playing with meter, form, harmony, and instrumentation. Examining instances of acts of gaiety provides further understanding to the complex relationships of music, politics, and performance, recognizing the power of music to construct or tear down social political tyranny.

Duke Ellington's Use of Birdsong in "Sunset and the Mocking Bird," Anne-Marie Houy Shaver (Arizona State University)

In his 1973 autobiography *Music is My Mistress*, Duke Ellington describes his music with nature metaphors and how he fully engages with the natural world using all of his senses, including

hearing. Listening to a space and learning through environmental sound is a quality he evoked, cultivated, and reflected in his compositions. In this paper, I will explore the rich implications of Ellington's use of bird song in "Sunset and the Mocking Bird" from his *Queen's Suite* (1959). I will analyze this piece which grants a variety of critical readings, including one through an ecomusicological lens to examine environmental reflections in his work. I will also explore the contexts of Ellington's personal collaborative approach and cultural ideas suggested by his concept of tonal personalities and musical referencing of animals.

My research builds on publications about Ellington's urban soundscapes by Barg, Berish, and van de Leur, among others, as well as literature on women in jazz by Lawson and Sherrie Tucker, and ecomusicological writings by Doolittle, Feisst, and Mundy which allow me to place Ellington's work into larger contexts. Using insights from fields such as acoustic ecology, animal studies, and ecofeminism, I hope to fill a gap in Ellington scholarship and start a broader conversation about Ellington's music and his place in natural and built environments.

Angela Morley: Composer-as-Avatar in "Kehaar's Theme," Rachel Wilson Cota (Arizona State University)

British Composer, Angela Morley, also known as Walter "Wally" Stott (1924-1970-2009), was contracted in 1978 to compose the film score for *Watership Down* - British animated adventure-drama based on the 1972 novel by Richard Adams.¹ Sarah Wooley, author of *1977*, a biographical BBC radio drama about Morley, remembered, "Angela hadn't worked in a long time ... I immediately sat up and took notice ... Why hadn't she worked? She was clearly brilliant ... I looked Angela Morley up and I found the answer."² Angela Morley transitioned from the male, cisgender identity of Wally Stott in 1970; thereafter, she lived as a transgender woman. She is credited as the composer for fifty-nine minutes of music in *Watership Down* and the three-minute extended-play, "Kehaar's Theme." In Adams's novel and the animated film, Kehaar-the-character, represents "foreignness" in the storyline's portrayal of rebirth-by-crisis. Through Morley's importation of Debussy's *Prelude to the Afternoon of a Fawn*, "Kehaar's Theme" expresses complex aesthetic and subjective views of identity using musical signification. In this paper, I propose that through the means of composing for this fictitious character, and by adopting an identity rooted in what musicologist Simon Frith calls one's "self-in-progress,"³ Morley found a metaphor for herself.

Session 6: 3:20-4:50 pm

A Study of Cadence Patterns in Seventeenth-Century Italian Instrumental Ensemble Music, Clémence Destribois (Brigham Young University)

The tonal language of seventeenth-century composers has always perplexed modern scholars, who view it as a system of pitch organization that falls somewhere between modality and tonality. While much research has been done on tonal organization in seventeenth-century vocal and keyboard music, other repertoires of instrumental music have been more neglected. This paper seeks to address this omission by examining cadence patterns in seventeenth-century instrumental ensemble music, focusing on more than 250 pieces by a wide sample of composers active in

¹ Sarah Wooley, "Writing '1977' for BBC Radio 4, and Why It's About So Much More Than 'A Transgender Woman in the 1970s,'" *Writers Room* (blog), November 30, 2015 (16:01), <http://www.bbc.co.uk/blogs/writersroom/entries/7c87da6e-c8b0-462e-86a9-b4227fdd25de>.

² Wooley, "Writing '1977.'"

³ Shana Goldin-Perschbacher, "TransAmericana: Gender, Genre, and Journey," *New Literary History* 46 no. 4, (2015), 23.

Northern Italy ca. 1600-1630. This study explores whether the factors that govern the choice of cadence degrees in a piece may be connected to the final, key signature, and scale system used. It also explores how cadence patterns compare with theoretical prescriptions that appear in early treatises. Finally, this paper compares these results with those of scholarly studies in other seventeenth-century repertoires.

This study makes clear that nearly all the composers in the sample analyzed had a common understanding of how to structure a piece around specific cadence degrees, depending on the corresponding key signature and final. Indeed, some of these early “tonalities” reveal distinct characteristics that seem to transgress seventeenth-century theoretical recommendations and may not always be explained by the limitations of the scale system in use. Most importantly, this study sheds light on tonal organization in later instrumental ensemble music from the same region.

Claude Debussy’s Sonata for Cello and Piano: Considerations in Topic Theory and Musical Narrative Theory, Jessica Bachman (University of Northern Colorado)

Topic theory and narrative analysis have gained acceptance in recent decades as authoritative tools for the study of expression in tonal musics, employed by such notable scholars as Leonard Ratner, Raymond Monelle, Byron Almén, and Jonathan Bellman. Ratner’s popularization of eighteenth-century topics and subsequent scholarship has codified many nineteenth-century musical styles, but a limited amount of literature regarding post-romantic narrative languages has left the twentieth-century repertoire largely understudied.

Furthermore, Claude Debussy’s *Sonata for Cello and Piano* contains numerous topical and narrative elements. It is possible to discern the presence of many original eighteenth-century Ratnerian styles in Debussy’s music, as well as those that evolved throughout the nineteenth. The sonata also showcases a new “burlesque” style, characterized by rapid changes in range, dotted rhythms, and gestures depictive of clown-like characters. This particular iteration of the style emerges during the *fin de siècle*, and also appears in the later compositions of the early twentieth century.

Seldom discussed with regard to either topic or narrative theory, Debussy and his music are generally acknowledged for their immense contributions to early twentieth-century compositional techniques. Topical analysis reveals in Debussy’s works not only a unique musical syntax, but also its translation to a larger narrative meaning, one that is directly connected to the French experience during the onset of the First World War. Understanding the topical and narrative elements of Debussy’s unique musical syntax provides insights into the continued evolution of topics and their translation into new musical languages on the eve of modernism.