

und Rudolf Stephan, Band 28. Munich: Musikverlag Emil Katzschler, 1986. Stems from a 1985 dissertation at Freien Universität Berlin. Contains discussion and analysis of Nono's compositions.

Shackleford, Rudy, ed. *Dallapiccola on Opera: Selected Writings, Volume I. Musicians on Music*, 4. London: Toccata, 1988. 291 pp. Reviewed by David Osmond-Smith in *Musical Times* 129 (Aug 1988): 405. Essays by Dallapiccola on his own operas as well as those of other composers, from Monteverdi to the present. Some essays translated into English for the first time. (Cited in *Music Index*.)

Stenzl, Jurg, ed. *Luigi Nono: Text/Studien zu seiner Musik*. Zurich: Atlantis Verlag, 1975. 478 pp. Includes writings of Nono, interviews, letters, articles by others on Nono's compositions, a list of works, lengthy bibliography, and discography. (Cited in *New Grove and Wenk*.)

Weissmann, John S. "Current Chronicle: Italy." *Musical Quarterly* 1 (1964): 243-250. Discussion of works by Donatoni, Berio, Togni, Clementi, Evangelisti, Bussotti, Nono. (Cited in *New Grove*.)

Wallace Berry. *Musical Structure and Performance*. New Haven and London: Yale University Press, 1989.

Reviewed by Rebecca Jemian

Of course much work remains to be carried further; the problem of logical consideration of paths from analytical insight to decisions of performance is only one area of need that comes quickly to mind.<sup>1</sup>

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<sup>1</sup> Wallace Berry, *Structural Functions in Music*, (Englewood Cliffs, NJ: Prentice-Hall, 1976; reprint, New York: Dover, 1987), 25.

This book is . . . about the systematic, rational examination of music toward demonstrable insights into structure as immanent meaning, and thence to concrete, pragmatic issues of tempo and articulation reflected in the myriad, subtle details of execution. . . . This book asks how, in very precise terms and carefully defined circumstances, a structural relation exposed in analysis can be illuminated in the inflections of edifying performance. (*Musical Structure and Performance*, ix-x)

Wallace Berry's call for detailed study of analytical applications to performance in his milestone book of 1976 has been answered in his book of 1989. Berry has produced several articles in the intervening years dealing with this subject; indeed, even where performance is not the stated object, performance issues arise, however minimally.<sup>2</sup> *Musical Structure and Performance* is a culmination of Professor Berry's thoughts on the subject to date, and it also serves as a general repository of his many theoretical beliefs and ideas. From the preface and first two chapters, the reader is initiated to the ideas of a heartfelt musician committed to combining rational inquiry with musical realizations. A dual purpose is evident: to direct scholarly study toward music making and to encourage performers to ground their realizations in musical structure, rather than intuition.<sup>3</sup> ". . . Truly illuminating musical performance is richly informed by analysis, the indispensable, pragmatic basis for resolving problematic decisions of interpretation." (217)

In considering this book, the reader may have several reasons to wonder whether book treatment is appropriate for this subject. Despite the multitude of musical styles and vastly different types of performing media, are there underlying principles that lead to good performance? Berry believes that general principles of analysis cross the boundaries of style and ensemble; these principles, when applied to individual composi-

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<sup>2</sup> Wallace Berry, "Dialogue and Monologue in the Professional Community," *College Music Symposium* 21/2 (1981): 92-99.

<sup>3</sup> Berry later acknowledges that intuition may have a place in performance. "The awareness of deep structures can guide a performer's conduct through a piece, affording a rational perspective that can ultimately become intuitive in the interpretive realization." (65)

tions, can enlighten interpretation by providing informed choices to the performer. The variety of examples in the introductory chapters and the in-depth discussion of three pieces demonstrate the wide applicability of Berry's ideas. This book offers generalized guidelines and examples to connect analysis and performance rather than definitive procedures that must be carried out for every composition.

The reader may also question whether it is possible to codify the elements of a good performance. Is there only one good performance possible for each composition? Throughout the book, Berry answers this question with an emphatically open-minded "No!" The analytic roads to interpretation are numerous, and *Musical Structure and Performance* explores many of these paths. The relationship between analysis and performance is complex, and it must be understood that "there are many plausible analyses of any piece and . . . each may point to any number of reasonable choices of tempo and articulation." (43) Berry writes later, "the purpose of analysis is again less to plead for one interpretation or another as truth . . . than to suggest how interpretive decision can be conditioned variously by divergent analytical constructs . . . ." (83)

In considering which elements of analysis can be brought out in a performance, Berry states that "every analytical finding has an implication for performance." (44) Choosing which elements to emphasize and the means of accomplishing this task during an interpretation is the subject of *Musical Structure and Performance*. Berry reminds his reader that analysis, like performance itself, consists of choices. "Every good analysis is a rendition, a learned investigation ultimately more or less subjective . . . ." (138) In summarizing the topic, Berry remarks that "the analysis that ultimately guides performance is distilled: it is a selective determination among inferred lines of structure that are a basis for the reasoned, reasonable unity to which analytical inquiry ideally leads, and which in turn is expressed in illumined, illuminating performance." (218)

*Musical Structure and Performance* is in ternary form: a preface and two introductory chapters, three chapters of detailed analysis, and a concluding chapter which brings back issues from the initial chapters. The bulk is given to the central three chapters, each devoted to a particular piece and its analytical implications for performance. Chapter 3 deals with the Brahms Intermezzo in B-flat, Op. 76, no. 4; Chapter 4 treats the Berg

*Four Pieces for Clarinet and Piano*, Op. 5, no. 3; and Debussy's "C'est l'extase langoureuse," no. 1 of *Ariettes oubliées* is the subject of Chapter 5. The preface sets the stage for the book by outlining Berry's belief that a good performance must be based on thoughtfully considered analysis.

The first chapter begins the formal discussion of the subject, putting it in the context of current studies and defining some basic terms and procedures. The questions in Chapter 2, "Questions Arising in the Relations of Analysis to Performance," serve as models for questions to raise in specific analyses rather than as a comprehensive set of analytical procedures. The formulation of these questions is guided by the musical examples which illustrate them. Although Berry does not arrange them in this way, the twelve questions of this chapter can be grouped according to whether they involve the foreground, middleground, or background of a piece or whether they relate to another aspect of the composition. The foreground questions concern correct notes, projection of motives, and addition of dynamics; middleground questions include voice leading, texture, formal process, grouping, tempo, and meter; the background question is whether the tonal background of a piece can be portrayed in a performance. The last two questions are about musical realizations of non-musical implications, such as text, and gaining an understanding of the piece's overall character through analysis. Berry returns to the questions of Chapter 2 in his final chapter and concludes by restating his thesis that an analytically-informed performance is the best performance.

Readers familiar with Berry's earlier work will recognize many ideas in *Musical Structure and Performance*. Berry indicates that much of this book is based on theories expounded in *Structural Functions in Music*. In the earlier book, performance applications were of great issue in the final chapter on rhythm and meter. Berry's ideas have since developed, and he has found ways to express analytic understanding of all musical elements as performance suggestions. Textural, harmonic, melodic, and motivic features can be brought out by an alert and sensitive interpreter.

The two primary areas where performers have license are tempo and articulation. "The things a performer can do in interpretation are indeed essentially matters of tempo and articulation." (3) The performer has control over tempo in two ways: first, the rate of the entire work, and second, adjustments that are necessary in sections of the piece depending

on local conditions. Articulation has a strong effect on musical character through various inflections, punctuations, lengths, and grouping. Pitch connections and formal structure are brought out through articulation and tempo. It is curious that the license of dynamic inflection is not granted on an equal basis with tempo and articulation. While overuse of this license would be especially noticeable, it seems that dynamic contrast is a definite part of performance practice.

According to Berry, it is much easier for performers to work with foreground elements; after all, the foreground is the ongoing musical flow. But throughout the book, he gives a great deal of attention to middleground events and continually tries to bring out connections that go beyond the surface. The possibilities of connecting midlevel events such as motives, harmonies, and texture are raised repeatedly. Berry notes that it is more difficult to realize the background structure in performance but holds that it is somewhat possible in shorter works.

Berry maintains his belief that structural process—the positioning of musical elements in the formal structure of a piece—has a great deal to do with how musical events should be interpreted. The various structural elements, which include introduction, exposition, transition, development, and closure, are characterized by different functions; these diverse functions work to shape the musical whole. Circumstances of progression, recession, or stasis also contribute to musical shaping. These conditions may involve any musical element, or combinations thereof, in various complementary and compensatory ways. Progression and recession are more typical than stasis. “The awareness of . . . elements of process can confirm the performer’s sense of encompassing shape . . . and further corroborate the functions of articulative stresses.” (126)

A secondary theme of this book and one of its best features is the variety of analytical methods employed in examining a piece. One of Berry’s goals is to consider as many aspects of the music as possible. The biggest reward from his broadminded approach is the variety of analytical sketches which he offers. Voice-leading graphs, although not strictly Schenkerian, range from local levels to background overviews. These graphs may depict one or many voices, and will frequently point out salient harmonies and tonal areas. Motivic graphs are also of many types:

some show recurring sonorities, others permutations and recurrences of motives, and still others illustrate various registral and textual presentations. Sketches of melodies show step progressions and combine voice with accompanying harmony. More interesting are the graphs which show progression and recession of musical elements using Berry's arrow notation; harmony and attack-rate graphs fall in this category as well. Also interesting are the sketches revealing aspects of texture, dynamic shaping, and register. Berry's ongoing concern with rhythm is made clear by his analyses showing features of meter and accent, surface rhythms, and rhythm of poetry and its setting. Berry provides analyses of principal poetic images in the Verlaine poem (the text of the Debussy work) as well as featuring its recurring sibilants. But Berry's graphs of each piece, which serve to condense the work's essential elements, deserve special mention. These graphs (Examples 3.5, 4.30, and 5.24) bring out characteristic features of entire pieces in an elegant summary. Performers and theorists will profit from the wealth of analytic methods; this wealth has quite a broadening effect on the aspects to consider in an analysis. The variety of examples and their in-depth treatment provides good models of analytic procedures and amply demonstrates ways of applying analysis to performance.

In Chapter 3, "First Case: Brahms, Intermezzo in B-flat, Op. 76, No. 4," Berry moves from a general overview of the music to specific examinations of details and relates these observations to potential interpretations. The opening section provides an overview of the ternary structure and general attitude of the music. Following are two analyses of the melody, the first is a reduction to the essential notes and includes a sketchy bass line which implies the harmony. This reduction reveals motivic repetitions throughout the piece. The second melodic analysis highlights the middle section as the locus of the piece's greatest activity. Thus the high point is found and factors supporting progression to this point and recession from it are discovered. Next, two versions of the harmony are proposed. The first is a presentation of the tonal areas in a leveled graph from background to foreground and highlights the work's harmonic language. Berry reminds us that this graph does not show voice leading. A linear version of the harmony follows; while levels must be inferred from this single graph, it provides a better sense of the musical

flow. The chapter ends with discussions of the formal process of the closing sections, motives and textural interplay, and special attention to the piece's narrow dynamic range, notated stringendo passages, tempo, and the three final chords.

Berry states that performance can bring out the various relationships revealed by analysis in his opening comments to Chapter 4, "Second Case: Berg, No. 3 of Four Pieces for Clarinet and Piano, Op. 5." Berry then suggests that analysis can demonstrate reasons for Berg's highly specific notation. The chapter proceeds by outlining seven areas to probe. The formal analysis divides the movement into four sections; it seems curious that the third section extends beyond the fermata into the silence that initiates a faster tempo when the preceding section ended with a fermata. Surface features act as motives in this music; these features are interval structures which are used more strictly than sets; in other words, there is not the freedom of ordering, registral placement, and the like. Berry couches his discussion of the work's tonal actions with more general guidelines of what constitutes tonality. Tonality in this piece is not of the traditional sort. "To analyze tonality in the Berg piece is not merely to identify and document quasi-tonic pitch classes, but also to view an articulated structure in which relatively explicit rootedness . . . is opposed to more unstable, dependently ambiguous conditions." (100) Berry also comments on the exclusion of certain pitch classes in various sections, rhythm and tempo indications which increase unity, and "gestural thematic-expressive essences." In the final section of the chapter, Berry returns to a theme of recurring concern in his writing: fermatas. He finds that appropriate length for fermatas in this piece relates to the basic tempo as well as to their placement in the progression and recession of the movement's structure.

Berry commences Chapter 5, "Third Case: Debussy, 'C'est l'extase langoureuse' (Verlaine), No.1 of Ariettes oubliées" with a discussion of the song's tonal and linear contexts. He next considers aspects of Verlaine's poem: its meter, rhyme, recurring threes, and focal images. Although not a ternary form, the song falls into three stanzas which are approximately balanced. Motives fall into the three categories of chords, melodic contours, and traditional motives. The chapter's inner sections deal with rhythm, harmony, the voice part, and performance suggestions

which derive from the pitch material. Berry presents an excellent distillation of the song's essential characteristics in his Example 5.24. This sketch summarizes basic elements of rhythm, harmony, and melody as well as motives, dynamics, and even the text; this overview of the thematic content of the music can serve the performer by outlining the shape of the song. A more detailed study of the text follows, and here he relates text and music in each stanza. Finally, Berry discusses choosing a tempo for this song and the impact that tempo has on the rhythmic shape. He suggests that performers find tempos that would be both too fast and too slow in order to narrow the range to the optimal tempo.

Once analytic observations are made, it must be decided which observations should be brought out in performance. The guidelines here are somewhat vague, in keeping with Berry's oft-stated belief that performance may bring out any analytic finding. Choices are based on informed awareness of the musical structure. Berry states, "The details of an interpretation are conditioned by a grasp of broad lines and of whole." (65)

It is entirely possible that a single performance will bring out multiple musical aspects: at one time emphasizing motivic connections, another time bringing out form or texture. Progressive and recessive tendencies of structure, harmony, and dynamics, to name but a few features, may be complementary or contradictory. These diverse elements may be brought out interpretively although Berry recognizes the "hazard of confusion in conflicting impulses." (73) He continues a few pages later, ". . . there is the obvious danger of overburdening the consciousness of the pianist and the listener with motivic projections, allusions, and preoccupations crowding and unnaturally complicating the texture." (76) In the analysis of Berg's composition, he observes that "insightful interpretation is often a matter of choosing a particular path through a composition, or a network of interrelated paths in some considered unity of the whole." (83)

Berry also states that analysis can show what not to bring out. "And if . . . there is no 'best' or 'correct' interpretation of a piece, there are nonetheless infinite possibilities of misrepresenting, and of interpretive intrusion; analysis must often tell the performer what should not be done." (10) He seems to come to this conclusion through a desire not to

have too thick a web of interpretation. Not only is there the possibility of confusion or blurring the surface, but also bringing out too many elements will give an impression of exaggeration, of inflated importance, or of a mannered performance. Berry cautions that the analyst/performer must beware.

The author's concern with not "overburdening . . . the pianist and the listener" and his awareness of the "hazard of confusion" leads him to the conclusion that the best realization of analyses sometimes is to do nothing special. "Multiple meanings of an event may suggest that the execution be as neutral as possible and that the notes be allowed to speak for themselves. . . ." (10) The analyst/performer in this case ends up agreeing with the composer, and making the performance as closely tied to the composer's notation as possible. "To draw conclusions for performance is largely to verify the composer's abundant directions." (110) Analytical understanding can lead to increased clarity in performance. Berry urges just this repeatedly in the Brahms chapter; first, metric clarity: ". . . the interpreter . . . [does] nothing to underscore the recurrent accents . . ." (58); then, a plea for accents that are neither under- nor overdone; and finally, a request that the tempo be played in a straightforward manner.

Berry's suggestion that no special interpretation is required in some instances can be confusing. One such case occurs in the discussion of Brahms's work. The return of the A section repeats the opening passage. On page 48, Berry proposes that the performer play the return "relatively straightforwardly," because adding extra expression could bring a charge of redundancy. This may be a question of musical style and individual composition. For instance, repeats in music of the Baroque period are typically embellished. In most styles, recapitulations of previously exposed material are usually enhanced in some manner, not downplayed as Berry seems to suggest here. The reader, after noting that Berry has proposed a quieter version of the measures for the return of A, then discovers that Berry wants to downplay the repetition in order to bring out other aspects of the analyses. In other words, Berry is not really requesting a simpler repeat; his idea is to use the repetition of the material to vary other elements. This is actually a continuation of the traditional notion of varying the repeat.

When it comes to suggesting ways of applying the analyses to interpretation, Berry relies on modifications of tempo and articulation. His comments call for “bringing out” certain elements, “emphasizing” something else, or “being aware” of this or that connection. The performance realizations should be subtle, neither overdone nor exaggerated, but simply executed. In the Brahms he calls for “a slightly tenuto treatment” (72), “an awareness . . . can motivate an appropriate sense of connection” in the Berg (92), and part of the Debussy requires an “urgent, pressing articulation.” (159) Explicit decisions for any piece must be based on a concept of that particular work: its overall shape and the interactions of individual elements. “Most decisions regarding performance and most realms of interpretive decision making involve analysis in the perspectives of a particular composition rather than on any basis of abstracted common principles.” (217)

Many of his ideas reveal Berry’s background as a pianist. Even the language in the chapters on the Berg and Debussy works often addresses the singular “performer” and seems especially directed to the pianist. Many suggestions regarding articulation apply particularly to piano performance practice and reveal a deep understanding of those techniques; finger pedalling is a prime example of this. Accordingly, there is little mention of techniques particular to clarinet playing or singing. Various articulation styles are available to clarinetists and could be used for expressive purposes in the Berg. Similarly, breathing (or not breathing) can serve to connect phrases or motives. Berry makes limited mention of the clarinet registers; the contrast between chalumeau and high registers can be used for effect. Likewise, there are few comments about varying either tone color or vibrato in the Debussy song, a technique especially applicable to the singing of symbolist poetry. Berry’s comments about ensemble interaction seem limited to observing that one performer should be aware of the other performer’s part. He suggests occasionally that one performer’s expression can be influenced by the other’s music. In the Debussy, Berry provides a good analysis of the interaction between voice and piano, but the interpretive implications are weak. For example, “The voice’s notated, stressed, syncopation is a pertinent, active element, as is its crescendo in measure 15, imitating the piano’s into that bar.” (186)

I find somewhat limiting the idea that structural processes, such as introductions, expositions, developments, and the like, strongly influence performance decisions. In another publication, Berry has shown that not all introductions are slow and full of dissonance.<sup>4</sup> Just as the characters of introductions may vary, expositions may be of different natures, conclusions may wrap up pieces in divergent ways, and so on. The generalizations regarding structural process may be of some use in certain situations, but they do not apply to every instance. This theory needs to be placed more properly as one possibility which is useful in certain circumstances.

And so the discussion of performance and analysis continues with this book. Berry conceives the issue to be analysis as the necessary precursor of performance. This is the most common formulation of the relationship of the two. Performance decisions have been motivated by analytical observations at least since Schenker's time. More recently, analysts such as Cone, Schmalfeldt, Rosen, and others have directly or indirectly made statements that analytical insight can and should be used on the stage.<sup>5</sup> Regional and national conferences of scholarly musicians devote numerous sessions to this topic. In recent years, however, the focus has shifted from the assumption that performance must be grounded in analysis to a consideration of the basic relation between the two independent activities. The framework of the relationship must be clarified. If the desired object is to discover what goes into a meaningful performance, then analysis may only be one ingredient, although a very important one. Analysis offers knowledge of relationships within the music and an awareness of compositional process. It can reveal or confirm characteristics of style—knowledge that influences performance practice. Intuition is another ingredient of performance; the value of this

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<sup>4</sup> Wallace Berry. "Formal Process and Performance in the 'Eroica' Introductions," *Music Theory Spectrum* 10 (1988): 3-18.

<sup>5</sup> See, for instance, Heinrich Schenker, "The Largo of J.S. Bach's Sonata No. 3 for unaccompanied Violin [BWV 1005]," trans. John Rothgeb, *Music Forum* 4 (1976): 141-160; Edward Cone, *Musical Form and Musical Performance* (New York: Norton, 1967); Janet Schmalfeldt, "On the Relation of Analysis to Performance: Beethoven's Bagatelles Op. 126, Nos. 2 and 5," *Journal of Music Theory* 29/1 (1985): 1-31.

seasoned knowledge or experience should not be gainsaid. Highly skilled technical abilities are certainly important to a performer, but cannot be the basis of masterful performance. Technique alone is incapable of dealing with tricky passages of interpretation or complex questions of balance.

Fred Maus has proposed an alternative to the analysis-based model of performance.<sup>6</sup> He suggests that performance is analogous to composition and that works may be delivered as freshly developing. The performer's role is to present the piece as though it is continuously unfolding rather than as a preconceived system of foreknown relationships. Instead of the performer choosing between analyses of many elements, the performer reveals the composition as one possibility among many of working out the material. This model has its intriguing features: performers would not become bogged down in myriad details of what to bring out and what to ignore; the performance would have a fresh, improvisatory air. Indeed such an approach might prove to be more closely allied with the act of listening. This is certainly an area to be explored further.

Still, even if the relation between analysis and performance bears reexamination, *Musical Structure and Performance* is a valuable book. It collects many of this important theorist's ideas and presents them in relation to music in a variety of styles. It identifies many of the issues of deriving performance from analysis and posits an open-minded attitude that there is more than one path to a beautiful performance. The questions of Chapter 2 will provide food for thought and future study for many years.

Many will benefit from this book. Certainly, theorists who have followed Wallace Berry's ideas for years will be interested in his continuing development. Theorists will benefit from his graphic analyses as well as his broadminded approaches. This book encourages theorists to pursue performance goals as a valid outcome of their studies. Performers will benefit from this book, especially those who are working on the pieces discussed therein. Performers who take their art seriously

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<sup>6</sup> Fred Everett Maus, "Musical Performance as Composition," Paper presented at the annual meeting of the Society for Music Theory, 28 October 1990, Austin, Texas.

are continually seeking ways of making meaningful statements. They care a great deal about the literature they present to audiences and are receptive to learning more about the literature. As analysis—frequently considered to be cold, dry, and inapplicable to performance—can be shown to have relevance not only in resolving matters of ambiguity but also in shaping and justifying an interpretation, performers will be more willing to spend time practicing the skills of reasoned inquiry as much as intricately fingered passages. Finally, let us not forget students as prospective readers. Analysis courses can use this book in whole or part, using the outer chapters to stimulate research and application of these ideas to other literature. Students learning analysis techniques are always curious about the role of analysis in performance. Students and specialists alike, whether performers or scholars, will profit from reading and applying this book to their field.

*Yearbook of Interdisciplinary Studies in the Fine Arts*. Edited by William E. Grim and Michael B. Harper. Vol. 1 (1989). The Edwin Mellen Press, 1990.

Reviewed by Jonathan A. Sturm

The arrival of a new journal brings with it a certain excitement and expectation. One wonders about content, style of presentation, and assumed readership more strongly than one might about a book, simply because the journal aspires to be a continuous source of information over a period of years rather than a single contribution. What is more, in an era of specialization within disciplines, a journal that claims in its title to present interdisciplinary material seems an exceedingly promising publication. The *Yearbook of Interdisciplinary Studies in the Fine Arts* (YISFA) possesses the potential to offer strong articles that unite the arts and literature in unique ways. Its first offering, however, shows the glitches and awkwardness that accompany the birth of any new endeavor. The editors need to step outside of their creation long enough to look