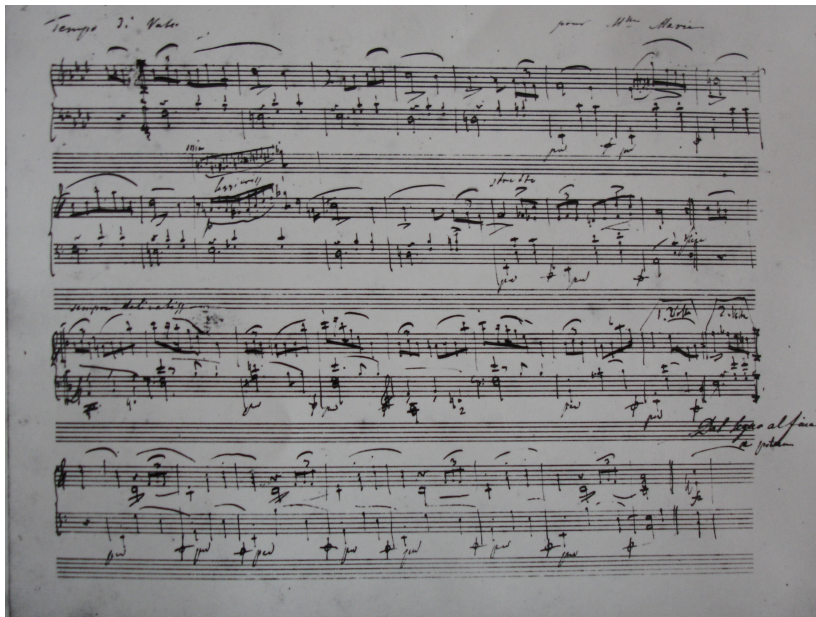


M602 S 2013 GOLDBERG
MUSIC IN 19TH-CENTURY ALBUMS

W 2:30-5:30PM M263



The custom of maintaining friendship albums, blank books intended to be filled with keepsakes inscribed by friends and acquaintances, persisted in Europe for some four centuries. Having started in the Renaissance, this tradition lasted into

the twentieth century, though its social contexts and the resulting artifacts underwent many transformations. Musical inscriptions abound in nineteenth-century albums; moreover, collectors with particularly developed musical tastes kept albums devoted exclusively to musical mementos. Major composers—J.S. Bach, Beethoven, Rossini, Berlioz, Schumann, Mendelssohn, Liszt, and Chopin among them—contributed inscriptions in albums. Some important works (for instance Chopin’s Fantasy Impromptu op. 66 or nearly all his waltzes) originated as album inscriptions.

In recent years, literary scholars and historians have studied albums as a locale for the larger notions of nation, memory, feminization of culture, and professionalization of literature (not surprising when we consider that, for instance, nearly all of Pushkin’s lyric poetry existed as album inscriptions only). They explore them as windows into mores and attitudes; social, ethnic, and racial interactions; or politically charged community-building partnerships. Musicology, however, has stayed on the margins of this research.

In this seminar I invite you to pursue research topics that ask questions about music collectorship, authorship (including joint authorship), intertextuality and allusion, or gift manuscripts as a class of musical texts (this broad but understudied family of sources includes some of the most famous manuscripts, Chansonnier Cordiforme and Chigi Codex among them). Other subjects that arise in the course of studying the album tradition are also welcome.