

From: **Timothy Jackson** <[shermanzelechin@gmail.com](mailto:shermanzelechin@gmail.com)>

Date: Thu, Jul 27, 2017 at 6:22 AM

Subject: Re: your proposal

To: Ellen Bakulina <[epb037@gmail.com](mailto:epb037@gmail.com)>

PS. Did Ben contact you about the possibility of writing a review? Is that something that would interest you?

From: **Timothy Jackson** <[shermanzelechin@gmail.com](mailto:shermanzelechin@gmail.com)>

Date: Thu, Jul 27, 2017 at 6:12 AM

Subject: Re: your proposal

To: Ellen Bakulina <[epb037@gmail.com](mailto:epb037@gmail.com)>

Dear Ellen,

Actually, when I originally sent you the *JSS* issues, the deadline had not passed, and your earlier comments were in fact helpful (Stephen was not directly involved in all of the editorial work). Furthermore, your later comments (after your Quebec trip) are also important because we will consult with Lauri and address the issue you raised. Therefore, in no sense was the time that you spent reading volume 9 wasted. Your statement about not wanting to "do any work that is no longer necessary" is factually incorrect. On the contrary, the work that you did was both necessary and needed. Additionally, you said that you found the articles of interest.

In future, I will send you deadlines.

I finally got the scans from McGill, and they are most interesting!

Thanks, Tim

On Wed, Jul 26, 2017 at 9:41 PM, Ellen

Bakulina <[epb037@gmail.com](mailto:epb037@gmail.com)> wrote:

Dear Tim,

Stephen has told me that the deadline for the JSS issues has passed. Why didn't you let me know in time? It was very difficult to carve out the time for the proofreading work, because I am working intensively on an article of my own right now. I value my time and do not want to do any work that is no longer necessary. In future, could you please give me precise deadlines?

Thanks in advance!

Thanks also for sharing your work on Farrenc.

-Ellen

On Tue, Jul 25, 2017 at 12:22 AM, Timothy

Jackson <[shermanzelechin@gmail.com](mailto:shermanzelechin@gmail.com)> wrote:

Dear Ellen,

Her name is Louise Bertin. Her opera is "L'Esmeralda" and it is based on Victor Hugo's novel "The Hunchback of Notre Dame" with a libretto by Hugo himself! It turns out that the music is excellent. Indeed, Liszt thought highly of the opera and made a piano-vocal score.

Levi has a copy of the Liszt vocal score that he should share with you. The manuscript full score is available on line from the Bibliotheque Nationale. A recording is posted on Youtube:

<https://www.youtube.com/watch?v=al8ZZEFek6Y&t=628s>

There is also an excellent University of Chicago doctoral dissertation in Musicology by Denise Boneau posted on Proquest Dissertations. It gives a lot of important background information. I think that this opera is a fascinating topic and I hope that you will enjoy working on it with him. I suggested Frank as another reader given his expertise in Berlioz and the French music scene at that time.

I will contact Lauri with cc. to you.

By the way, I corresponded with Poundie after the meeting, and he agrees with all of the readings in our Strasbourg paper, taking the "TC" where we

did.

For our study of the 19th century "punctuation form" in the G minor symphony, we have delved into Farrenc's Third Symphony (in G minor). At first, Veijo and I both took the "TC" in m. 81. But now I have come to conclusion that this placement of the TC was much too early. The reason is this.

It is very interesting how Farrenc structures the first main period or exposition over a large-scale tritone progression from G to C# (m.131), which is enharmonically transformed into Db (m. 145), and which in turn becomes the upper fifth of a German sixth chord over Gb in the key of Bb major. Only then does the music move to the V of III (m. 153) to III (m. 157). All of this is shown in my "overview" graphs. What this means is that Farrenc brilliantly **postpones** the arrival on III until very late in the exposition (m. 157). The very important point here is that the earlier cadences on Bb major in mm. 81 and 125 do NOT represent a modulation to Bb major or III, but rather the prolonged Bb major chord of mm. 81-125 is caught within the arpeggiation of the tritone G (m. 25) - Bb (m. 81) - C# (m. 131). Thus, III does not become a Stufe until m. 157. It is quite an amazing feat!

I attach the score and graphs to separate messages. What this shows - if my latest reading is good - is the tremendous sophistication of Farrenc; France seems to have allowed and enabled a few women to become great composers in the 19th century.

with best wishes, Tim

On Mon, Jul 24, 2017 at 8:38 PM, Ellen Bakulina <[epb037@gmail.com](mailto:epb037@gmail.com)> wrote:  
Hi Tim,

Yes, definitely, it's fine to write to Lauri. Can you email him with a CC to me? He knows me, and we saw each other just a few weeks ago in Strasbourg. I'll be happy to discuss with him, if needed.

I'm glad you finally heard from McGill library! I almost completely stopped going there, because I used to have access to the computers, but now I don't anymore. They changed something in the electronic system. So it's pointless to visit the library now, except to see friends (but that happens relatively rarely).

I hear that Levi Walls is going to write a thesis with you on another French woman composer, whose name I forget. I'm happy he's going to work with you. He asked me to be his second committee member, and I agreed.

Best,  
-Ellen