

COVER TO COVER

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Ali. Wait, can you please turn up the volume? ... I know this tune!

Baba. I should hope so. It's Rachmaninov's *Second Piano Concerto*, the famous Adagio Sostenuto.

Ali. No, what I meant is that it reminds me of a song. Give me a second... Yes, of course, it's *All by Myself*, Celine Dion's hit. The melody is exactly the same.

Baba. You didn't know that?

Ali. I guess I didn't. Did she really plagiarize the song?

Baba. Not exactly. The CD booklet does acknowledge Rachmaninov in the credits.¹ But it wasn't her song; it's a cover. The original is by Eric Carmen.

Ali. I didn't know that, either. So Carmen adapted the music and just added the lyrics?

Baba. In a way, though he didn't credit the music to Rachmaninov, at least not initially. The original album jacket says "Words and Music by Eric Carmen".²

Ali. So *he* committed plagiarism. I suppose that came out later, which is why Celine Dion was more careful? That's bad. I mean, it's bad that people steal music from the classics. Just because they're dead? I am sure Eric Carmen would have been very upset if Celine Dion had not acknowledged her credit to *him*.

Baba. Well, "plagiarism" is a big word. Carmen admitted he was "inspired" by Rachmaninov's Adagio and must have thought it was in the public domain.³ (Another song in the same album, *Never Gonna Fall in Love Again*, borrows from the Adagio of Rachmaninov's *Second Symphony*). Dion could not have said the same, *mutatis mutandis*. She really covered his song, though she obviously thought it appropriate to mention the source of Carmen's own inspiration. In any case, I suppose you know that borrowing (if not outright stealing) from the classics is common practice in popular music. Already Adorno

said so in his essay on the topic: the variety lies in the details, but the framework is rarely the result of an original idea.⁴

Ali. It may be common practice, but I still think it's bad. Is it really so widespread?

Baba. Very. Take *A Groovy Kind of Love* ...

Ali. Phil Collins's hit?

Baba. Yes—though, again, that was a cover. The original was written by Toni Wine and Carole Bayer and recorded by Diane & Annita in the Sixties. It's been covered many times, before and after Phil Collins: The Mindbenders, Petula Clark, Sonny & Cher, Gene Pitney, Neil Diamond, Richard Clayderman...

Ali. Okay, okay.

Baba. There are also covers in other languages. For example, it's been recorded twice in Italian, once as *Non c'è più nessuno* (a smash by the pop band I Camaleonti) and then again as *Ora che sei qui* (Remo Germani)...

Ali. Fine, I got it. I'm sorry I said it was Phil Collins's. But what's the connection with what we were saying?

Baba. The melody is exactly the Rondo from Clementi's *Sonatina in G Major*. Just a bit slower.⁵

Ali. Really? And no one ever mentioned that?

Baba. Not those who turned the melody into cash, at least not for a while. Even recently, I remember reading an interview in which Wine said they wrote the song in twenty minutes. It "just flew out" of their mouths and at the piano, she said.⁶

Ali. Amazing.

Baba. Even more amazing is the fact that *others* did the same. Sarina Paris's *Look at Us* is heavily based on the very same tune.

Ali. Another cover?

Baba. No, no. That's not a cover of *A Groovy Kind of Love*. It was written by Charlie Marchino. It's dance-pop, you know. But the source is the same—Clementi's Rondo.

Ali. But if the source is the same, then ... Wine and Bayer could have sued Marchino for plagiarism!

Baba. Maybe they did.

Ali. This is crazy. A plagiarist suing someone for having plagiarized the same tune? No wonder the attorneys in the music industry are always so busy.

Baba. Art is either plagiarism or revolution—Paul Goguen.⁷ For the record, I should say that in some cases things are done properly. For example, for the mournful instrumental breaks in his song *Russians*, Sting drew on a theme from Prokofiev's *Lieutenant Kijé* suite (the Romance). But he did acknowledge that. Here, have a look at the CD.⁸

Ali. Good boy!

Baba. Sting has interesting things to say about all this, actually. He thinks that borrowing music from classical composers may serve the purpose of pointing popular music in a certain direction. "I think a lot of people read Jung from listening to *Synchronicity*", he said. "Pop's good at dropping hints".⁹

Ali. Maybe. At least he tries to be honest about influences. From what you've been telling me, that's a rare virtue these days.

Baba. There are other interesting cases, and not just in contemporary popular music. Jazz, for instance.

Ali. You mean Jacques Loussier's Trio? They say it clearly that it's Bach (or Händel, or Satie).

Baba. No, I was thinking, for instance, of *Avalon*, the song by Al Jolson, Buddy DeSylva and Vincent Rose. Actually, at first only Jolson and Rose were credited; DeSylva's name was added later. But never mind. It was written in 1920 and today it's considered a jazz standard. (You must be familiar with the recording by Benny Goodman, from the famous Carnegie Hall concert.) Yet the opening melody is awfully reminiscent of Puccini's *E lucevan le stelle*, the *Tosca* aria. They just gave it a major key and an upbeat tempo. So much so that Puccini's publishers took legal action.

Ali. Did they win?

Baba. Yes. They were awarded some monetary damages as well as all future royalties from *Avalon*. At least, this is what people say today,¹⁰ but I am not exactly sure how it went. Somewhere I also read that Puccini sued his publisher, Casa Ricordi, for *failing* to pursue the claim against *Avalon*, and that it was Puccini himself who eventually won the claim.¹¹ Apparently, Puccini also entered suit against Ricordi "on artistic, musical, and moral grounds" because the firm allowed its New York branch to publish a fox trot based on a theme from *Madama Butterfly*. (Paul Whiteman's *Cho-Cho-San*,¹² I suppose.) But I don't know the details, and I don't know whether Puccini won those "second-order" suits.

Ali. I'm truly appalled. By the way, how do you know all this stuff—Wikipedia?

Baba. Not only, though it's usually a good starting point.

Ali. Then you should credit them.

Baba. *Touché.* Anyway, thinking about it, the very notion of a jazz standard is peculiar. Why do we say that *Avalon* is a “standard”, and not a “cover” of the tune written by Al Jolson *et al.* (*et Puccini*)?

Ali. Right. “Cover” doesn't seem to cover all cases. For another example, take Al Yankovic, Richard Cheese, or Beatallica: their songs are called “parodies”. Why? To the extent that a cover or a standard need not have exactly the same text as the original (think of *Mack the Knife*, which is always different, or think of any gender-bending cover, such as Jeff Buckley's cover of Nina Simone's *Be My Husband*,¹³ or Tori Amos's compendium in her album *Strange Little Girls*,¹⁴ which is comprised entirely of men's songs reinterpreted from a female perspective), it's not clear why in some cases one should speak of parodies instead.

Baba. Perhaps the difference lies in the intentions of the author(s)?

Ali. Or take the case of a song “translated” into another language. Often the lyrics are *quite* different from the original.

Baba. Right. I'm familiar with the lyrics used by Camaleonti for their Italian hit, and they have nothing to do with those of *A Groovy Kind of Love*. Indeed, the title of their song, *Non c'è più nessuno*, means “Nobody's here anymore”, while the title of the other Italian cover I mentioned, Germani's *Ora che sei qui*, means “Now that you are here”. Something's gotta be wrong...

Ali. Perhaps we should really say they are parodies?

Baba. Or think of *My Way*: Sinatra took it from *Comme d'habitude*, a French song by Claude François and Jacques Revaux with lyrics by Gilles Thibaut,¹⁵ but the English text (by Paul Anka) is completely different.

Ali. So?

Baba. I really don't know what to say. I am not even sure we should consider Sid Vicious's *My Way*¹⁶ a parody of Sinatra. When asked about this, Paul Anka said he felt that the Sex Pistols' bassist “was sincere about it” (though he obviously preferred other covers, such as those by Nina Simone, Shirley Bassey, or even the Gypsy Kings).¹⁷

Ali. What about Elvis Presley's?

Baba. He said he got “a little bang” from it. Incidentally, you know Sid Vicious was covered by Mika Nakashima,¹⁸ right?

Ali. She covered a cover?

- Baba.* And what would you say of Mindless Self Indulgence, who recorded a cover of the hip-hop hit *Bring the Pain*,¹⁹ by Method Man, in which the *only* part of the original song that survived was the lyrics? The rhythm and sound were changed entirely.
- Ali.* If you start talking about hip-hop, then “sampling” is another important category.
- Baba.* What’s interesting is that in some cases things backfire, with beneficial effects.²⁰ Take, for instance, Miles Davis’s renditions of Cyndi Lauper’s *Time After Time*.²¹ It seems to me that when she returns to performing this song in recent years, she herself has been influenced by it (and perhaps also by Cassandra Wilson, who, I’d suggest, was influenced by Miles²²). Another good example is *My Favorite Things*. I cannot imagine any serious artist performing that song independently of John Coltrane’s take on it.²³
- Ali.* “Rendition”, “take”, etc. More and more terminology!
- Baba.* The fact is, there is a big philosophical issue lurking in the background of all this. We just seem to lack adequate *identity and individuation criteria* for musical works. That is a general problem, when it comes to the ontology of the arts.²⁴
- Ali.* In the case of other forms of art, I don’t see any special identity issue. Take a painting. It may be difficult to *tell* whether what you are looking at is the original *Mona Lisa* or a forgery, but that’s merely a practical issue. Either it is or it isn’t, for the question boils down to whether the thing in front of you is the same as the painting made by Leonardo. And that is just a standard identity question, as if I asked you whether this CD is really the one I gave you for your birthday. (By the way, does anybody *know* whether the painting hanging in Louvre is the real *Mona Lisa*? It’s been stolen once already, so I wouldn’t be surprised if they thought it safer to hang a copy—assuming they got back the original in the first place.)
- Baba.* I’m not sure it’s so easy. There is also the question of how to identify an original from a fake—say, an original Corot from any of the 100,000 fake Corots you can find out there. And there’s the question of whether a fake could count as a work of art in its own right. Michelangelo’s *Cupido dormiente* was a forgery; he treated it with acidic earth to make it look like an antique sculpture, and when Cardinal Riario found out, he was not pleased. Still, had it not been destroyed in the great Whitehall fire, I’m sure it would now be in a major museum.

Ali. That's not the same issue. I thought you meant identity, not authenticity in the broad sense. Otherwise you may as well say Giazotto plagiarized Albinoni.²⁵

Baba. Sorry. Then I guess you are right—there may be no special identity issues when it comes to paintings, statues, etc. But that's because those are concrete particulars. They are solitary objects. Songs and other musical works are different. For one thing, there is a sense in which they are abstract entities. They can be instantiated many times, whenever someone performs them. And it's not obvious whether this particular performance and that particular performance are indeed performances of the same work. Nelson Goodman once argued that complete compliance to the score is the only tenable requirement for genuine instantiation; if you change just one note, it's a different work. Otherwise you end up saying that all performances whatsoever are of the same work: you can always go all the way from A to B by a smooth series of one-note additions, alterations, omissions, and so on.²⁶

Ali. The sorites paradox!

Baba. Or think of a performance that has so many mistakes that it turns out to comply with another score.

Ali. “Tonight, Ladies and Gentlemen, you were meant to hear a sonata by Beethoven; what in fact you heard was a sonata by Mozart.”²⁷

Baba. More importantly, over and above the question of identity applied to particular performances, there's the question of identity as it applies to the abstract works themselves. That's where the issue connects with the problem of identifying genuine cases of plagiarism, as opposed to mere similarity. Is the opening melody of *Avalon* really a rip-off of Puccini's aria? Is the melody of *A Groovy Kind of Love* really the same as Clementi's Rondo? It is not just a matter of honesty. These are genuine metaphysical questions, at some level. And it's hard to come up with a way of answering them that fits all our pre-analytical intuitions. I can easily think of good philosophical reasons for saying that two compositions may even share exactly the same sound-structure and yet count as distinct original works—for instance, if their authors did so by sheer coincidence (though I reckon it is a far-fetched possibility).²⁸

Ali. As with Pierre Menard, Author of the *Quixote*?²⁹

Baba. In a way.

Ali. I never thought all these issues were so closely connected. No wonder it's so difficult to say whether we have a real case of plagiarism, or even whether

we have a cover, a standard, a take, a parody, or whatever. (Did we forget “remake”?)

Baba. Live concerts are a source of many puzzles, too. “Medleys”, “reprises”, solo “improvisations”, ...

Ali. Jazz improvisations are especially interesting. And they need not be live.

Baba. Of course. The art of stretching the idea without changing the melody. Besides playing around with the melody, jazz musicians often improvise from the chord and change the harmony. That is a different way of altering the strict identity of the piece, and it may come in degrees (as Coltrane’s *My Favorite Things* shows so well: he transforms and balloons this little ditty, modest material to begin with, into a rather epic exploration³⁰).

Ali. Improvisations may also provide a good context for “quoting” material from other melodies, including classical music. Remember Nina Simone’s tumbling into Bach in her rendition of *Love Me or Leave Me*?³¹

Baba. Right—though she wasn’t really quoting Bach. I think the Bachian character of almost her entire solo is anything but accidental, which makes “tumbling into” a rather inapt phrase here; I would say “launching into”. You know, she was trained as a classical pianist before decamping to jazz. She went to Juilliard for a year, and I think she would have become a professional concert pianist had she not been denied that scholarship at the Curtis Institute. What a shame. They said she “wasn’t good enough”.³²

Ali. We know what the real reasons might have been. Anyway, point taken. Indeed, improvisation need not be based on a pre-existing melody. In jazz, but also in rock music, it is often “composition in the moment”, a truly creative activity based entirely on the ability to produce, in real time, new melodies that fit the chord sequence. Berliner’s book has large sections devoted to the way jazz players use the entries in their repertory thesauri as “vocabulary, ideas, licks, tricks, pet patterns, crips, clichés, and, in the most functional language, things you can do”.³³

Baba. And a “thing you can do” may simply involve a one- or two-measure phrase...

Ali. Good musicians are able to improvise melodies at the fastest rate that they can physically play their instruments, which means that improvisation does not seem to add to the cognitive load of performing.³⁴ I have another good quote. In the obituary note he wrote for Thelonious Monk, Whitney Balliett said that his playing and his compositions were of a piece. “His improvisa-

tions were molten Monk compositions, and his compositions were frozen Monk improvisations.”³⁵

Baba. Sometimes this leads to paradox. Back in the Thirties, Coleman Hawkins released a 78rpm on which he improvised on *Body and Soul*.³⁶ It was such a big hit and he received so many requests for it that he had to learn to play his own improvisation by heart.

Ali. Are there any cases of people who actually covered someone else’s improvisations?

Baba. Sure. Just go to YouTube...

Ali. Anything more interesting, more official?

Baba. I don’t think any serious musician would do that, at least not for an official release. That’s probably why jazz has this peculiar category of a standard. But just to give you an example from rock music, I’ve heard at least three different bands cover *Strange Kind of Woman* in their concerts, and in each case the cover included Blackmore and Gillan’s legendary guitar-vocal duel *verbatim*—you know, the one they improvised live in Osaka.³⁷

Ali. Bingo.

Baba. Incidentally, you probably know that one can copyright a melody, but not a chord sequence. So chord sequences, often transposed to another key, are perhaps the most plagiarized element of music, especially on the part of those jazz musicians who could not afford to pay royalties. Think of the sequence for the twelve-bar blues. Another good example is the chord progression of Gershwin’s standard, *I got rhythm*, which underlies hundreds of bebop themes.

Ali. Since many of those themes are themselves considered jazz standards (say, Dizzy Gillespie’s *Salt Peanuts*³⁸), it follows that *different* standards can be based on the *same* chord sequence!

Baba. Indeed. (*Long pause.*) Luckily, when we stick to my beloved classical music, none of these problems arises. No one would ever dream of calling the *Moonlight* sonata a “standard”. And what they are playing tonight at the Met is not a “cover” or a “remake” of *Don Giovanni*, just a “performance”, *pace* Goodman’s strict criteria.

Ali. Likewise, Fischer-Dieskau’s are not “covers”, “renditions”, or “takes” on Schubert’s Lieder (or on original performances thereof, say by Johann Michael Vogl). They are “interpretations”. However, if you think about it, things get messy in classical music, too. Consider Liszt’s piano transcriptions

of the Lieder. What are they? Surely they are not interpretations (though you may say that Leslie Howard has given us beautiful interpretations of those transcriptions). And surely they are not performances (though, again, you may say that last spring Howard gave a splendid performance of Liszt's transcription of Schubert's *Wasserflut*).

Baba. "Arrangements"?

Ali. Some recordings list Schubert as the composer, but others say Liszt. Still others put Schubert-Liszt. Ditto for Paganini-Liszt, Gounod-Liszt, etc.

Baba. Or Bach-Busoni, Glinka-Balakirev, Dvořák-Kreisler... I know. And if Heinz Holliger played Kreisler's violin transcription of Rachmaninov's 18th piano variation of Paganini's 24th *Capriccio* on the oboe?

Ali. Gosh!

Baba. Actually, the case of *Mack the Knife*, which you mentioned earlier, is rather intriguing in this regard. The original comes from *The Threepenny Opera*, or rather, *Die Dreigroschenoper*: music by Kurt Weill and German lyrics by Bertolt Brecht. What shall we call—say—Ella Fitzgerald's? An interpretation? An English cover? A jazz arrangement?

Ali. Perhaps a parody? If I remember well, when she sang it in Berlin, she forgot the lyrics after the first verse and had to improvise new lines on the spot.

Baba. True. But then, again, it was such a success that the album with the live recording earned her a Grammy Award for best *performance*.³⁹

Ali. Performance of *what*? That's the question.

Baba. Maybe the appropriate category here is "tribute"? On the other hand, I suppose that *Pack the Knife*, the song by the Capitol Steps⁴⁰, counts as a genuine parody, as does *Mac Tonight*, the signature song of McDonald's mascot in those 1980's commercials.

Ali. Oh, dear...

Baba. But you are right. On second thought, things can be messy in classical music, too. For one thing, the Puccini lawsuit I mentioned earlier is just one side of the coin. In some cases, things went exactly the other way around.⁴¹ Do you know Richard Strauss's symphonic fantasy, *Aus Italien*? The finale uses the melody of the popular Neapolitan song, *Funiculì, funiculà*. Strauss must have heard it during his journey to Italy, thinking it was a traditional folk tune. Unfortunately for him, the song had been composed just a few years earlier by Italian composer Luigi Denza for the opening of the funicular cable car on Mount Vesuvius (and to huge success: I think Ricordi sold a

million copies in the first twelve months⁴²), and when Denza found out, he filed a lawsuit against Strauss for royalties.⁴³ Rimsky-Korsakov made the same mistake a few years later when he used the same tune for his *Neapolitanskaya pesenka*.

Ali. I wonder whether he meant to plagiarize Strauss or Denza ...

Baba. Actually, the very idea that folk melodies are just out there to be used for free raises interesting questions. That was already common practice among Renaissance and Baroque composers: allemandes, pavaues, galliards, gavottes, courantes... Or think of Bach's use of Protestant chorales. A conspicuous example is *O Haupt voll Blut und Wunden* (which really goes back to a medieval hymn, *Salve mundi salutare*). It comes up, I think, five or six times in the *St Matthew Passion* and somehow frames the whole story.⁴⁴ But never mind. The truth is, even among the classics there's a long history of borrowing, lifting, and stealing from other composers. You know, Mozart took stuff from Haydn, Tchaikovsky from Mozart, Stravinsky from Tchaikovsky... In some cases it was intentional and explicit, even deferential (as in Tchaikovsky's *Suite No. 4*⁴⁵), but not always. In the Baroque era it was also standard practice to incorporate material from other contemporary composers into one's own works. For example, Irene's beautiful aria *Sposa son disprezzata*, from the second act of Vivaldi's *Bajazet*, is taken from Eptide's *Sposa, non mi conosci*, from the third act of Giacomelli's *Merope*. Vivaldi did not write the music, and of course he did not write the lyrics either (*Bajazet*'s libretto is by Agostino Piovene). Yet you buy a CD by Cecilia Bartoli and Vivaldi is credited as the sole author. Which is strange, since she also recorded Eptide's original aria, with all due credits.⁴⁶

Ali. Would you say that Vivaldi covered Giacomelli? Or was that a case of plagiarism?

Baba. It was also common to recycle one's own material, sometimes changing the lyrics but keeping the music pretty much intact. Händel's *Lascia ch'io pianga*, one of his most famous soprano arias, was initially written as an instrumental dance suite for his first opera *Almira*—a sarabande. Then he turned it into an actual aria for his oratorio *Il trionfo del tempo e del disinganno*, with lyrics by Cardinal Benedetto Pamphili: *Lascia la spina*. And finally, he re-used it four years later for his opera *Rinaldo*, with new lyrics by librettist Giacomo Rossi, and it is in this last form that the aria has become a popular concert piece.

- Ali.* So Händel covered himself? Plagiarized himself? Was inspired by himself?
- Baba.* Don't forget that in those days they had no records, no gramophones, no radios—nothing. Everything was just a performance, and typically a performance of newly written compositions. It's understandable that, when a composer was especially satisfied with a melody, he would use it again, changing it just a bit to adapt it to the new setting. You want to make the best use of your best ideas. Mozart did that all the time.
- Ali.* No wonder he wrote so much.
- Baba.* He had to. So, “recycling” is actually an anachronism. I shouldn't have used that word. The complete lack of music-playing and broadcasting devices is also one of the reasons why piano transcriptions (or “reductions”, or “paraphrases”) became increasingly popular in nineteenth-century post-aristocratic societies. Pared-down approximations of fashionable orchestral or operatic pieces were the only feasible means of musical reproduction. Apart from Liszt, think for instance of Thalberg, *L'art du chant appliqué au piano*. You wanted to listen to *Casta diva* but could not go to the Opera? Play it on the piano! You wanted to entertain your guests with their favorite Verdi arias? Play them on the piano!
- Ali.* The keyboard as a jukebox...
- Baba.* In a way—yes. Liszt's piano transcription of the first movement of Beethoven's *Seventh Symphony* is actually closer to the original than Beethoven's own (aborted) attempt.
- Ali.* So some musicians wrote piano transcriptions of their own compositions?
- Baba.* Right. But Beethoven is not a good example (precisely because he's too early). Brahms is a better case in point. Or Grieg—though he also wrote orchestral transcriptions of pieces originally composed for the piano, such as *Trolldog*, the march of the dwarfs. Incidentally, the very idea of publicly performing classical music from past composers is relatively new, too. Now you can listen to anything you like on your stereo, but you can also go to the Met or the Philharmonic or wherever and listen to live performances of your favorites: Händel, Beethoven, Mahler's symphonies, *Don Giovanni*, even the entire *Ring*. It's not always been that way. Until the nineteenth century, the great compositions of the past were of course available as scores, and musicians would study them and be familiar with them, but they were rarely played in concert halls. I think it was Mendelssohn, who was also a great conductor, who made the difference. The production of Bach's *St Matthew*

Passion that he conducted in 1829 with the Berlin Singakademie was the first since Bach's death and a milestone on the way to the revival, not only of Bach, but of the great composers of the past. I think I learned this from Stefano Bollani.⁴⁷ You know, the jazz pianist...

Ali. So, that's why the earliest reference to "classical music" recorded by the OED is from the same year.⁴⁸

Baba. It would be nice to know. Of course, it took some time before this way of conceiving of classical music established itself. Schumann (or was it Brahms?) still thought that the best way to listen to a Beethoven symphony was to take out the original score, lay on the couch, and read it to hear the music in his head.⁴⁹ What shall we call that—a "mental performance"?

Ali. I wish I could have tuned in; it must have been a magnificent performance indeed.⁵⁰ But I'm so confused, Baba. All these cases, all these categories... I just don't understand anymore.

Baba. Exactly. I'm afraid "understanding" is the wrong word here. There are no clear-cut criteria. The terminology varies from case to case, because so do the historical context and the practices of the relevant cultural communities, along with the applicable legal aspects, copyright norms, royalty issues, and so on.

Ali. Okay, but that's not a good thing. If the categories that get reflected in the terminology we use lack a serious, solid foundation, everything is up for grabs. No wonder it's a mess.⁵¹

Baba. You just can't let it go, can you? I mean, Ali, you are such a metaphysical realist. For you, all the categories we use must necessarily be grounded in the nature of things? What's wrong with saying that they merely reflect our customs, our conventions, confused and unsystematic (and open to refinement) as they might be?

Ali. I may be an old-fashioned realist, but your nominalism isn't any better. And you know my reasons; we've gone through the argument many times. Let me spell it out once more. Suppose, for *reductio*, that ...

Baba. Hold on, Ali, wait... Turn up the volume again. Hear that?

Ali. *Lupus in fabula.* This is Ol' Blue Eyes covering Lady Ella covering Cole Porter: *I Get a Kick out of You.*

Baba. Yes, but this is the 1953 version, the uncensored one!⁵²

Ali. "Version"?⁵³

NOTES

¹ *Falling into You* (Epic 1996).

² *Eric Carmen* (Arista 1975).

³ See the 1991 interview with Gordon Pogoda on Carmen's website, www.ericcarmen.com.

⁴ Theodor W. Adorno (with the assistance of George Simpson), 'On Popular Music', *Studies in Philosophy and Social Sciences*, 9 (1941), pp. 17–48.

⁵ Thanks to Maurizio Giri for bringing my attention to this.

⁶ *Songfacts* interview, May 8, 2007 (www.songfacts.com/blog/interviews/toni_wine).

⁷ Quoted in James G. Huneker, *The Pathos of Distance*, New York, Scribner, 1913, p. 128.

⁸ Sting's debut solo album, *The Dream of the Blue Turtles* (A&M 1985).

⁹ 'How Can You Not Dump on a Guy Like Sting?', interview by Peter Watrous, *Musician*, 110 (1987), pp. 61–63.

¹⁰ See e.g. Tim Gracyk (with Frank Hoffmann), *Popular American Recording Pioneers: 1895-1925*, Binghamton (NY), Haworth, 2000, p. 362.

¹¹ So says a brief article I found on *The Straits Times*, 24 November 1923, p. 2.

¹² Victor 1921.

¹³ *Be Your Husband*, in Buckley's posthumous double album *Live at Sin-é* (Columbia 2003, from 1993 recordings).

¹⁴ Atlantic 2001.

¹⁵ Actually, the song was originally written as *For Me*, with lyrics in English, though it became *Comme d'habitude* by the time François recorded it (Flèche 1967).

¹⁶ In his posthumous live album, *Sid Sings* (Virgin 1979).

¹⁷ Interviewed by Neil McCormick, *The Telegraph*, November 8, 2007.

¹⁸ In her album *The End* (Sony 2006).

¹⁹ In their debut album, *Tight* (Uppity Cracker 1999).

²⁰ For this observation—and for the examples—I am indebted to Wolfgang Mann.

²¹ In *You're Under Arrest* (Columbia 1985), or live in *Live Around the World* (Warner Bros 1996, from the 1989 JVC Jazz Festival in Chicago).

²² See her *Traveling Miles* (Blue Note 1999).

²³ *My Favorite Things* (Atlantic 1961).

²⁴ So general and difficult that the literature devoted to it is immense. A good starting point is Stephen Davies's chapter 'Ontology of Art' in Jerrold Levinson's *The Oxford Handbook of Aesthetics*, Oxford, Oxford University Press, 2003, pp. 155–180, along with Amie L. Thomasson's chapter of the same title in Peter Kivy's *The Blackwell Guide to Aesthetics*, Oxford, Blackwell, 2004, pp. 78–92.

²⁵ The reference is Remo Giazotto's *Adagio in G minor*, popularly known as *Albinoni's Adagio*, since Giazotto claimed it was based on the discovery of a manuscript fragment by Albinoni.

²⁶ Nelson Goodman, *Languages of Art*, New York, Bobbs-Merrill, 1968, at pp. 186–187.

²⁷ From Lydia Goehr, "'Three Blind Mice': Goodman, McLuhan, and Adorno on the Art of Music and Listening in the Age of Global Transmission', *New German Critique*, 104 (2008), 1–31, at p. 4.

²⁸ See e.g. Jerrold Levinson, 'What a Musical Work Is', *Journal of Philosophy*, 77 (1980), 5–28.

²⁹ Jorge Luis Borges, 'Pierre Menard, autor del *Quijote*', *Sur*, 56 (1939), 7–16.

³⁰ Thanks to David Gutkin for putting it so nicely to me.

³¹ In her debut album, *Little Girl Blue* (Bethlehem 1958).

- ³² See Nina Simone's autobiography (with Stephen Cleary), *I Put A Spell On You*, New York, Pantheon, 1991, p. 41.
- ³³ Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*, Chicago, University of Chicago Press, 1994, at p. 102.
- ³⁴ See Philip N. Johnson-Laird, 'How Jazz Musicians Improvise', *Music Perception*, 19 (2002), 415–442.
- ³⁵ *The New Yorker*, March 1, 1982, p. 37.
- ³⁶ Bluebird 1939. Thanks to Phil Johnson-Laird for this example.
- ³⁷ Deep Purple, *Made in Japan* (EMI 1972).
- ³⁸ Guild 1945.
- ³⁹ *Ella in Berlin* (Verve 1960). In 1999, the album was also inducted into the Grammy Hall of Fame.
- ⁴⁰ From their album *When Bush Comes to Shove* (self-published, 2002).
- ⁴¹ Thanks to Jerry Levinson for reminding me of this.
- ⁴² See Carmelo Pittari, *La storia della canzone napoletana: dalle origini all'epoca d'oro*, Milan, Baldini Castoldi Dalai, 2004, p. 99.
- ⁴³ See Günter Brosche, 'Musical Quotations and Allusions in the Works of Richard Strauss', in Charles Youmans (ed.), *The Cambridge Companion to Richard Strauss*, Cambridge, Cambridge University Press, 2010, pp. 213–225, at p. 216 and n. 15, p. 315.
- ⁴⁴ Here, again, I am indebted to Wolfgang Mann.
- ⁴⁵ The "Mozartiana Suite" was written for the 100th anniversary of *Don Giovanni*. Precisely because it was meant as a tribute, Tchaikovsky himself refrained from numbering it with his previous three orchestral suites.
- ⁴⁶ See *Arie Antiche. Se tu m'ami* (Decca 1992) and *Sacrificium* (Decca 2009), respectively.
- ⁴⁷ In *Sostiene Bollani*, part 2, aired on RAI television on September 5, 2011 (available on YouTube). Thanks to Valeria Giardino for this reference.
- ⁴⁸ "This is the place I should come to every Sunday when I wished to hear classical music correctly and judiciously performed"; Vincent Novello's Diary, 26 July 1829, now in *A Mozart Pilgrimage: Being the Travel Diaries of Vincent & Mary Novello in the Year 1829*, London, Novello, 1955, p. 181.
- ⁴⁹ I think it was indeed Schumann who said this, though I am unable to locate the quote in his writings. Jerry Levinson tells me that it's more likely it was Brahms, who reportedly declined an invitation to Mahler's performance of *Don Giovanni* at the Royal Hungarian Opera House claiming that he would "enjoy it much better from the score". See Jan Swafford, *Johannes Brahms: A Biography*, New York, Vintage, 1999, at p. 570. (For the record, Brahms was eventually snookered into going and liked Mahler's performance immensely.)
- ⁵⁰ See Peter Kivy, *The Performance of Reading: An Essay in the Philosophy of Literature*, Oxford, Blackwell, 2006, at p. 63. Kivy's book has a lot to say about such mental performances.
- ⁵¹ This is not to say that no one has made an attempt at sorting out things systematically. See e.g. Stephen Davies, *Musical Works and Performances: A Philosophical Exploration*, Oxford, Oxford University Press, 2001, and Paul Thom, *The Musician As Interpreter*, University Park (PA), Pennsylvania State University Press, 2007.
- ⁵² The 1953 version, in the album *Songs for Young Lovers* (Capitol 1954), has Porter's original lines "Some, they may go for cocaine / I'm sure that if I took even one sniff / That would bore me terrifically, too", later changed to "Some like the perfume in Spain ..." or to "Some like the bop-type refrain ...".

⁵³ Many thanks to Alice Attie, Valeria Giardino, Maurizio Giri, Lydia Goehr, David Gutkin, Phil Johnson-Laird, Jerry Levinson, and Wolfgang Mann for helpful discussions and suggestions on the topics (and some of the examples) covered in this dialogue.