AMS 2013 Annual Meeting

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AMS President’s Endowed Plenary Lecture

Mr. Gershwin’s Catfish Row Spirituals
Richard Crawford (University of Michigan)

Introduced by AMS President Christopher Reynolds (University of California, Davis)

Set in an African American neighborhood of Charleston, South Carolina, the opera *Porgy and Bess* has a libretto by DuBose Heyward, song lyrics by Heyward and Ira Gershwin, and music by George Gershwin. On 20 October 1935, shortly after the Theatre Guild mounted the opera’s first New York production at the Alvin Theatre on Broadway, the composer declared in a New York Times article that he had called his work a folk opera because he considered it a folk tale, meaning that the people in it “naturally would sing folk music.” Noting a crucial choice he had faced, Gershwin explained that “when I first began work on the music I decided against the use of original folk material because I wanted the music to be all of one piece. Therefore I wrote my own spirituals and folksongs.” The lecture, centered upon selected numbers and moments in *Porgy and Bess*, will explore the artistic impact of Gershwin’s decision to write his own spirituals rather than selecting them from preexistent oral and written sources.

*The AMS President’s Endowed Plenary Lecture is made possible through a generous gift from Elaine Sisman and Martin Fridson.*
Instruments, machines, and technology occupy an increasingly central position within musicology. It is now possible to speak of the birth of a “critical organology”: a subfield that blends the concerns of traditional organology—the history and classification of instruments and the exploration of their construction—with broader questions of the impact and implications of technology. A nascent field, critical organology offers new avenues for thinking about the relationships between material history, aesthetics and philosophy as well as for connecting music studies with the histories of science and technology, STS, and sound studies. The purpose of this panel is to explore the aims and scope of critical organology, as well as to consider its role within musicology more generally. The panel uses pre-circulated position papers and unfolds as a three-part roundtable discussion.

**Objecthood**

Focusing on Steve Reich’s *Violin Phase* (1967), Joseph Auner explores how the integration of traditional instruments with sound technologies can transform our conception of the instrument, the musical material, and performance. The various incarnations of the work, using tape loops, samplers, and violinists who recreate the recorded parts live, demonstrate how technologies themselves, both old and new, can become integral to the musical experience.

Eliot Bates questions the limits of the instrument itself, particularly in light of the ways digital recording and stage amplification extend the instrument beyond its nominal “body,” and disparate situated conceptualizations of the instrument suggest it is in fact a “body multiple.”

Bonnie Gordon explores Michel Todini’s *Galleria Harmonica*, a late seventeenth-century museum of musical curiosities in Rome. She focuses on these marvels to reimagine both the early modern composer and instrument maker as sound artists and to push sound studies and critical organology towards a historical perspective.
Interface

Mixing organology and cognitive science, Jonathan De Souza considers the deaf Beethoven at the keyboard to show how instruments shape musicians’ action and perception.

Ellen Lockhart considers three different “instruments”—the bassoon, the pointed stick, and the laryngeal galvanizer—in order to argue for a fissure within the critical category of mediation.

Annette Richards reads scholarship in robotics against Enlightenment writing on machines and musical inventions to explore questions of interface, the human-machine/interaction and musical performance.

Historiography

J. Q. Davies’s contribution reflects on Charles Wheatstone (nineteenth-century British music instrument maker and experimental physicist) and the instruments of empire. He examines connections between Wheatstone’s experiments on sound conductance, the telegraphic/telephonic dream to “annihilate distance,” the Wheatstone concertina, and British colonialism.

Through the example of her course “Music & Technology: From Bone Flute to Auto-tune,” Deirdre Loughridge discusses how critical organology can inform music historiography, reconsidering narratives of continuity, transformation, and rupture in light of the long history of music’s relationship to its tools.

Thomas Patteson challenges the conventional model of instrumentality implicit in the history of electronic music in the twentieth- and twenty-first centuries. In contrast to the quest for the rational mastery of sound material that dominates accounts of the genre, he explores composers’ attempts to exploit electronic instruments as sources of chaos, and uncertainty, and play.

Left and Right in the 1970s

Alexander Stewart (University of Vermont), Chair

The Enlightened Factory:
La Scala and Its Concerts in Milanese Factories (1974–79)
Siel Agugliaro (Università di Siena)

The social and political struggles that afflicted Italy for an entire decade after 1968 led to criticism of those institutions that, more than others, showed the persistence of precise social boundaries. Despite the fact that the Teatro alla Scala was a publicly funded opera house, its high ticket prices still created a barrier that made the theatre one of the favorite meeting-places of the Milanese bourgeoisie. For this reason, charges of elitism were often directed to La Scala and its cultural policies. In reaction to this situation, superintendents Antonio Ghiringhelli (1948–72) and Paolo Grassi
(1972–77) endeavored to strengthen La Scala’s roots on the local territory, at the same time encouraging a larger involvement of the lower class and thus implicitly denying the idea of La Scala as an exclusive institution. Grassi, in particular, reinforced the cooperation with the labor unions and promoted a wide range of performances specifically directed to the working class.

Among these events, a special place was devoted to the concerts that La Scala organized inside several factories around Milan. Important performers like Maurizio Pollini and Claudio Abbado—who served as music and artistic director at La Scala between 1972 and 1979—took part in the concerts, which nowadays are often referred to by Italian scholars as an important experience of music democratization. Combining ethnographic and historical approaches, my paper aims to investigate a lesser-examined page of La Scala’s recent history and its cultural implications. Interviews with both the performers and the audience of the concerts, together with newspaper accounts and archival sources, will contribute to define the political context in which the concerts took place, and to prove the effectiveness of the cultural policy fostered by La Scala in those years.

Paco de Lucia’s *Entre dos aguas* and the Politics of Rehabilitation in Franco’s Spain

Walter Aaron Clark (University of California, Riverside)

The 1960s and ’70s were a period of dramatic transformation in the political, economic, and cultural life of Spain under Francisco Franco. Gradual relaxation of censorship went hand in hand with economic revitalization and cultural florescence. Spanish composers bifurcated into two distinct groups during this time: 1) young internationalists, led by Luis de Pablo, who abandoned nationalism in favor of the post-war avant-garde, a program supported by the otherwise reactionary Franco regime in an attempt to appear more liberal than it actually was and thus secure economic assistance from the United States; and 2) nationalists, including Joaquín Rodrigo and Federico Moreno Torroba, who continued to pursue a hybrid of neoclassical musical idioms and Spanish folklore, an aesthetic that reflected the importance of tourism as a mainstay of Spain’s economy.

Previous scholarship has focused almost exclusively on the role of these two groups in representing Spain to the outside world, as either a progressive member of Western Europe or a sunny haven of traditional cultural forms. This paper argues, however, that the most potent musical force for Spain’s international rehabilitation after decades of dictatorship came from neither the avant-garde nor the traditionalists but rather from Paco de Lucia’s incendiary flamenco-fusion masterpiece *Entre dos aguas* (Between Two Waters) of 1975, the same year in which Franco died. *Entre dos aguas* represented Paco’s radical reinterpretation of a traditional, if marginally important, *palo* (genre) called a *rumba gitana* (Gypsy rumba), an Afro-Cuban import that had
gained currency earlier in the century. It was now Paco and his emulators who would dominate Spanish music at home and abroad. The commodification of Nuevo Flamenco, a fusion of traditional flamenco with rock, jazz, and Latin pop, created a market for rumbas gitanas so great that virtually every number the Gipsy Kings has recorded is some variant of it. The rumba gitana became a centerpiece of the international soundscape and symbolized Spain’s (re)entry into the global culture at large, fulfilling earlier philosophical visions of a Spain at once ancient and modern, thoroughly en rapport with the outside world, without losing a sense of its uniqueness and individuality, its collective being, or ser.

**Opera Displacements**

Gundula Kreuzer (Yale University), Chair

Showing Paris How It’s Done: Glinka’s *A Life for the Tsar* in Nice, 1890

Tamsin Alexander (University of Cambridge)

On 30 January 1890, the Théâtre Municipal in Nice witnessed something extraordinary. In the middle of the first public performance of a Russian opera in France, Glinka’s *A Life for the Tsar*, the chorus and orchestra broke into a rendition of the Russian national anthem, followed, at the audience’s behest, by the *Marseillaise*. Both anthems were repeated with the audience on their feet, interjecting with enthusiastic cries of “Vive la Russie!”, “Vive la France!”. With interest in Russian music mounting rapidly and France and Russia on the verge of an historic alliance, the evening was acclaimed by critics nationwide as an artistic and a political triumph.

The story of Russian music’s entry into French consciousness in the nineteenth century has so far centered on Paris. However, it was in Nice that Russia’s cornerstone opera was first, and most enthusiastically, received. Though a large and prosperous city by 1890, Nice had struggled for recognition as a significant national artistic center amidst decentralization efforts. Not only was it seen by many as a city of foreigners, socialites and gamblers, but it had aroused suspicion by having the last municipal theatre in the country to adopt the policy of only performing operas in French, rather than Italian. In this paper, I explore how, in a master stroke of one-upmanship, the director of Théâtre Municipal brought Nice to Paris’s attention through the French-language premiere of *A Life for the Tsar*. I consider what this opera meant to France at that time, why it was such a shrewd choice and why it was that Nice, rather than Paris, got there first.

In exploring the arrival of *A Life for the Tsar* in Nice in this way, this study builds on emerging interest in transnational musical networks, while also seeking to develop the understanding of nineteenth-century French music beyond Paris in line with recent work on provincial music making by Katharine Ellis and Clair Rowden. It removes Russian opera from its usual local narratives and shows that, long before
Diaghilev’s famous *saisons russes*, this repertoire played a significant role on the international stage.

**Adapting to Changing Conditions:**  
*Rossini’s Neapolitan Cambiale di matrimonio*  
Alexandra Amati-Camperi (University of San Francisco)

Rossini’s career was launched with the 1810 farsa *La cambiale di matrimonio* for the Teatro S. Moisè in Venice. Newly-discovered sources allow me to confirm its performance in Naples in 1820, making it possible to discuss how the extensive changes for these performances went beyond standard adaptations made by Rossini in other cities, and in particular, what they reveal about the performing practice in Naples and at the Teatro Nuovo in the early part of the ottocento. This opera has never been studied in print beyond passing mentions by Radiciotti (1912) and Gossett.

When *Cambiale* arrived in Naples, it was adapted (butchered some might say) to suit the local taste, as shown by the surviving manuscript score. This entailed the excision of all recitatives, the reduction of musical numbers to most of the ensembles as well as the *cavatina con pertichini* for the “American,” and the translation of some of the libretto into Neapolitan dialect. A sung Neapolitan text for the main *buffo*—Mill, the father of the “bartered” bride—was entered in the score, and more changes may have been added in performance. The lost spoken dialogue was probably improvised, as was customary.

The survival in this score alone of different versions of two numbers: the aria for Slook and the Finale, may also be related to the Teatro Nuovo praxis. These alternative versions are both simpler and more prolix than those that survive in all other manuscripts. I will consider whether they may have been composed, or approved, by Rossini himself, in Naples at the time, or if they represent earlier versions that were later discarded. They cannot, however, reasonably be associated with the discarded and lost original 1810 versions that the Venetian singers deemed “too complicated.”

The resulting picture of the adaptation is one that confirms Rossini’s known pragmatism, but also one that allows a novel look into the peculiar tradition of comic opera in Naples that, although aligned in some ways with other European traditions, was firmly rooted in the longstanding, popular, and highly developed, local tradition of theater in the Neapolitan dialect.

**Modernizing Opera: Stravinsky’s The Rake’s Progress, Venice 1951**  
Harriet Boyd (University of Oxford)

When Stravinsky’s *The Rake’s Progress* premiered at Venice’s Teatro La Fenice as part of the 1951 Festival internazionale, the opera entered into the heart of postwar Italian musical debates. An epithet repeatedly attributed to it in the press was that it was a
“true opera,” and yet its music was received as disturbing as well as satisfying. Critics were, for one thing, unsettled by Stravinsky’s reliance on the past, and responded by identifying what several called a “dialectic” between the conventional and original aspects of his compositional style. This “ritorno all’antico” was, meanwhile, becoming a feature of contemporary media culture via the network broadcasting of opera on radio and the steady release of opera on record. Concomitantly, Italian theatres such as La Fenice were becoming increasingly reliant on past classics (a circumstance ignited in part by the financially-straitened aftermath of World War II). They were, in other words, turning into anchors of memory at a time otherwise more preoccupied with forgetting the past and looking to the future.

Through an investigation of *The Rake* and its Italian reception, I demonstrate how the opera came to embody the polarized concerns of the postwar period: of recuperation and remembering, renewal and forgetting. In doing so, I suggest that Stravinsky’s opera formed part of a broader postwar movement concerned with the role of memory and cultural heritage. Such anxieties were not so much to do with the much-hyped notion of “operatic crisis,” but with a broader sense of cultural malaise precipitated by recent technological developments and a burgeoning mass media. My paper builds on the considerable extant body of scholarship on *The Rake*, but also draws on revisionary work on the relationship between media technologies and modernist aesthetics by Sara Danius, Jeffrey Sconce and Friedrich Kittler. In addition, I examine hitherto unexplored contemporary materials related to the premiere. Placing *The Rake* in a new context, I pursue the connections between the opera’s reception and the broader discourses it fed into, challenging longstanding histories of the complex midcentury nexus between opera, high modernism and technology.

*Simon Boccanegra* and the 1881 Milan Exposition
Francesca Vella (King’s College London)

Premiered at La Scala, Milan, in March 1881, six weeks before the opening of the city’s Esposizione Industriale Nazionale, Verdi’s revised *Simon Boccanegra* attracted suspiciously little coverage in Ricordi’s house journal, the *Gazzetta musicale di Milano*. Although Verdi’s publishers released a supplement reprinting reviews from the daily papers, they did little to fashion the event in the nationalist terms that had characterized recent Verdi premieres and prominent revivals. Moreover, critical discussion in the press focused almost exclusively on musico-dramatic elements, with few attempts to emphasize politico-cultural matters. In this sense, the opera’s reception suggests that *Boccanegra* did not match the spirit of the forthcoming Esposizione, which aimed to display Italy’s progress and modernity as well as its home city’s status as the country’s artistic capital. The opera’s reviews did, however, share one feature with contemporary accounts of the exhibition: a tendency to figure the “new” through old-fashioned methods of analysis and representation. Indeed the past—whether
represented by Verdi’s now-aged 1857 music or by the relics on display alongside modern machinery at the Esposizione—was omnipresent.

A contextual examination of responses to Verdi’s revised Boccanegra can illustrate some of the complex questions posed by Italy’s project of late-nineteenth-century modernization. The traditional view of a post-Unification country obsessed with its own past has recently been revisited by historians such as Axel Körner, who have stressed the need to reinterpret this phase of Italian history through a more transnational, more “progress-centered” perspective. Much Verdi criticism of the period could (perhaps should) also be re-read in these terms. Yet, as the case of Boccanegra and the Esposizione shows, Italy’s route to progress and modernization was obstructed by an uneasy, in many ways paradoxical relationship with its own past. In this context, an increasingly reified national figure such as Verdi was both a useful and a problematic presence, continually requiring—both through his music and through projections of his public persona—difficult negotiations between contradictory attitudes to both musical and historical development.

**Performance and Aesthetics in Popular Music**

Justin Williams (University of Bristol), Chair

**Process-Oriented Aesthetics in Rock Analysis**

Brian Jones (University of North Carolina, Chapel Hill)

One way listeners engage with recorded music is to imaginatively recreate the processes of its production. Think of the simple but common practices of air guitar and shadow conducting—or the more cerebral practice of discerning whether a rock track uses overdubs, synthesizers, or digital effects. Indeed, this type of mental re-creation can constitute characteristic features of entire genres—“garage rock,” for example, is partly defined by its perceived setting and production value.

This mode of aural detective work becomes particularly significant when we consider the fundamental role of sound recordings in modern musical cultures. Popular music scholars have developed specialized analytical tools to address musical meaning in recordings—tools ranging from spectral graphs to semiotic codes, genre studies to gender theory. One difficulty, however, is the qualitative nature of recorded sound. Subtle shades of timbre, ambience, or sonic fidelity can act as immediate and powerful signifiers of musical meaning.

To address these issues, I propose the notion of a *process-oriented aesthetic* in analyzing rock recordings. I define this phenomenon as a sensibility in which musical meaning is established through a record’s sonic foregrounding of its own production processes. Listeners, based on their conceptions of performance and record production, use these sonic signifiers to create a *production myth* that contributes to the music’s perceived setting, ideology, and aesthetic orientation.
This paper considers the theoretical foundations of a process-oriented analytical method—including ontological questions of the sound recording as work of art, and technological considerations of rock production and consumption. Then, to demonstrate the utility of this approach, I consider two case studies from 1990s alternative rock—Beck’s *Mellow Gold* (1994) and the Flaming Lips’ *The Soft Bulletin* (1999). I examine aspects of the alternative rock discourse surrounding these artists to establish how particular modes of production can carry meaning within the artists’ cultural-aesthetic field. I then analyze the music itself to demonstrate how the artists exploit and aestheticize listeners’ conceptions of music production processes—sonically evoking ideals of technological experimentation, egalitarian engagement, and non-commercial aesthetic independence.

**Before Rap: DJs, MCs, and Pre-1979 Hip-Hop Performances**

Loren Kajikawa (University of Oregon)

Reflecting on the differences between The Sugarhill Gang’s 1979 hit “Rapper’s Delight” and the live shows that inspired it, Jeff Chang posits that the group’s lack of a DJ was key. At live hip hop performances, the DJ occupied a privileged position. In Chang’s words, the MCs “were on stage at the discretion of the DJ, the king of the party, and at the mercy of his subjects, the audience.” Rapping instead over a track laid down by a studio band, Chang explains, The Sugarhill Gang was free to create rhymes focusing more on “funny stories” and “hookish slang” that appealed to a wider audience.

But what did it sound like to be at the mercy of a king?

Fortunately, the world of hip-hop music before rap is not completely lost to us. In addition to oral histories describing the era, we can actually hear what performances sounded like prior to 1979. A trove of pre-1979 bootleg recordings has long circulated, first as cassette tapes and now as sound files, providing us with a valuable archive documenting the sounds of a bygone era. Focusing on two of the best preserved of these tapes, I explore how DJ Grandmaster Flash and The 4 MCs (before they added Rahiem and became The Furious Five) worked with breakbeats: the percussion-heavy passages from pre-existing recordings that formed the basis of early hip hop music and dance. Other scholars, most notably Mark Katz and Joseph Schloss, have acknowledged the importance of breakbeats and the different techniques that DJs pioneered to work with them. For the most part, however, their writing has concerned itself more with how old school DJ practices inform the work of *later* musicians: turntablists and sample-based hip hop producers, respectively. In this paper, I rely on close listening, an original approach to transcription, and interviews with hip hop performers in order to highlight the expressive practices and artistic priorities of the music’s first DJs and MCs at a time before the advent of the first rap recordings.
On “Collage” as Term and Concept in Sample-Based Hip-Hop
Amanda Sewell (Traverse City, Mich.)

In a musical collage, the sound objects—often placed over a primary layer and frequently invoking a variety of musical styles or borrowings—are meant to be heard as distinct elements and not fit together smoothly. Scholars have tended to call sample-based hip-hop tracks “collages” because in them a sampled drum break is looped (repeated) throughout the track, with additional samples of instruments or voices added to that looped groove. But the concept does not actually fit the practice; the vast majority of hip-hop tracks are not collages because producers intend the individual sampled sounds to coalesce into a cohesive sound product. We need an analytical method that takes into account the individual samples but that ultimately focuses on the effect of the whole. For example, the typical Public Enemy track from the late 1980s contains at least five and sometimes as many as twenty separate samples. Public Enemy and the Bomb Squad, their production team, layer and loop samples of drums, bass, and guitar—each from a different source—while adding samples of sounds such as saxophone riffs, lyrics, cymbal crashes, and James Brown grunts either at regular intervals or at specific moments in the track’s form. A listener hears the combination of samples as a coordinated soundscape rather than hearing each sample as an independent sound.

If sample-based hip-hop tracks made up of many elements are not collages, then what are they and how do they function? The music needs a new approach in which each sample is identified yet also treated as part of a unified whole. Here a typology of sampling techniques can help because it allows us to consider the roles of structural samples (those looped throughout the track) and surface samples (those added atop the loops), both as separate entities and as constituent parts of the sample-based whole. The typology, with its focus on compositional technique and musical function, permits us to consider sample-based hip-hop as a cohesive soundscape composed of many separate samples and to improve on the ill-fitting label “collage.”

The “Live Set”: Analog Performance Practice as Composition in Techno and House Music
Edward Wright (University of Toronto)

Through the use of analog instruments and equipment (synthesizers, signal processors, turntables, etc.) musicians in the transnational techno and house scene have attempted to move beyond the perceived amateurism begot by recent advancements in digital DJ performance technology, undertaking a performance practice that highlights the act of playing as composition. The use of analog instruments represents a desire to further complicate the ontological status of electronic music performance, revealing the genre’s attachment to multiple aesthetic epistemologies.
The automation of DJing technology in recent years has pushed electronic musicians to find new ways to assert their agency over the devices that can potentially dictate and predetermine artistic choices. While many artists have embraced advanced digital technology, including digital controllers and hyper-customized software, others have looked backwards and begun integrating the physicality and spectacle of analog machines into their performances. Through improvised performances via analog technology, or what promoters and industry members label “live sets,” techno and house artists have utilized these seemingly outdated devices to further blur the lines between composition, performance and sound engineering. I argue that attempts to (re)conceptualize the musical event not as improvised performance, but as live composition, reveals the desire to further integrate Western European aesthetics of genius and virtuosity into techno and house performance practice. This integration provides new vistas for individualization and authorship in a genre historically dedicated (both by practitioners and critics) to the postmodern fragmentation and disintegration of authorial intent. Drawing upon the aesthetic approaches of Bourdieu (1986) and the electronic music research of Thornton (1995) and Kuhn (2011), I argue that the move away from postmodern conceptions of authorship and composition does not just provide new aesthetic opportunities, but more shrewdly appeals to heteronormative conceptions of cultural capital that have arisen with the professionalization of electronic music aesthetic criticism.

**Philosophical Interventions**

Alexander Rehding (Harvard University), Chair

Tonal Inequality and Musical Justice
Wayne Alpern (Mannes College of Music)

Heinrich Schenker’s hierarchical differentiation among tones is often portrayed as reflecting an elitist conception of society itself. He is commonly cast as an authoritarian Germanist whose advocacy of the musical superiority of certain notes over others parallels a socio-political philosophy elevating certain people over others. From a conceptual perspective, however, Schenker’s differential distribution of structural weight embodies a legitimate form of “aesthetic justice” (Schenker’s term) enshrined in the Roman maxim *jus suum cuique tribuere* (to give each his due), based not upon equal outcomes, but equal treatment. Schenker encountered this ancient tension between justice and equality in his legal studies with Adolf Exner and Georg Jellinek in 1884–88. Exner introduced him to Justinian’s Code distinguishing between absolute or arithmetic equality and proportional or geometric equality. Jellinek taught that political influence should be allocated on the basis of merit, and votes “weighed, not counted” with a sense of “minority consciousness.” “Treat like cases alike, and different cases differently” remains a cornerstone of jurisprudence (H.L.A. Hart).
The application of this legal principle to music gives rise to a central tenet of Schenkerian practice. Schenker conceives of music as a Tonrechtsstaat, a community of tonal citizens governed by the rule of law. Schenkerian analysis is the calibrated administration of musical justice, adjudicating inequalities inherent in the hierarchical structure of the tonal system itself. Tones do not receive equal priority independent of context, nor are they tallied on the basis of majority rule. Instead, each note is balanced on the same analytical scale under pre-established rules of procedure. Schenkerian citizens receive their just deserts in proportion to their contribution to the community as a whole. Schenker’s motto, “always the same, but not in the same way,” embodies this jural dialectic. All notes are treated to equal justice, but equal justice paradoxically requires they be treated unequally. To confer uniform status would be unfair, untrue, and unmusical. The analytic results are unequal, but equitable. Contrary to allegations of tonal authoritarianism, Schenker created a model of a just musical state in a venerable tradition of law.

Félix Guattari’s ritournelle, Schumann’s Fantasiestücke, and the Musical Interiors of Creaturely Life
Michael Gallope (University of Minnesota)

In his wide-ranging study of Gilles Deleuze and Félix Guattari’s collaborations, intellectual historian François Dosse proposes that the musical concept of the ritournelle—that music resembles the interior temporal experiences of creaturely life—“belongs more to Guattari, a pianist.” Although Deleuze and Guattari’s books have been of increasing interests to music scholars (ed. Buchanan and Swiboda, 2004, a 2008 colloquy in Perspectives of New Music, and ed. Hulse and Nesbitt, 2011), existing scholarship largely attributes the concept of the ritournelle to Deleuze. Drawing together materials from philosophy, history of science, and ecocriticism, this paper re-situates the historical genesis of this musical concept as a product of Guattari’s interest in biology, and offers a new interpretation of the complex emotional terrain of Robert Schumann’s Fantasiestücke in light of its findings.

Two key sources for Guattari’s ritournelle are drawn from branches of speculative biology: Jakob von Uexküll’s Streifzüge durch die Umwelten von Tieren und Menschen (1934) and Konrad Lorenz’s On Aggression (1963). Both books, through semiotic theory and behavioristic science respectively, attempted to give their readers unprecedented insight into the meaningful form of an animal’s creaturely life. As I will argue, these writers helped Guattari articulate how music, at once temporal and non-representational, would be the best medium to explain the interior aspects of life that seemed to resist the descriptive powers of language.

Schumann’s name arises repeatedly in the ensuing discussion, both explicitly in the course of the text and implicitly in the title of the main chapter, “1837: Of the Refrain,” a reference to the year the composer published three seminal works: the
Fantasiestücke, Davidsbündlertänze, and the Symphonische Etüden. I close by offering a new interpretation of the Fantasiestücke, much of which would, at slower tempos, have been easy enough for Guattari to actually play. Inspired as Schumann was by a mercurial dualism of Florestan the passionate and Eusebius the dreamer, I will suggest that, in light of Guattari’s ritournelle, we might hear the miniatures’ feverish musical twists and turns not as expressive of human emotions, but as imitative of creaturely organizations of time.

Toward a Posthumanist Organicism

Holly Watkins (Eastman School of Music, University of Rochester)

The critical discourse surrounding Western art music has long reserved a special place for organicism and its botanical metaphors. In the 1990s, however, musicologists branded organicism as yet another vestige of German-centric thinking that privileges traits of a very limited repertory. While organicism deserved this attack to the extent that it supported reactionary or chauvinist views, musicologists have missed the opportunity to consider the extent to which organicist aesthetics shares intellectual territory with contemporary posthumanism. My paper seeks to merge posthumanist and musicological discourses by demonstrating that nineteenth-century organicism was vitally concerned with the boundaries between the human and the nonhuman, a concern that emerged from a larger perplexity concerning the ontological status of musical works.

To take a well-known example, Eduard Hanslick’s 1854 On the Musically Beautiful proposed that a musical composition “develops itself in organically distinct gradations, like sumptuous blossoming from a bud.” Yet the goal of Hanslick’s treatise was to separate the “mental” aspect of music from its “elemental” appeal, thereby elevating the (voluntary) activity of the mind over the (involuntary) responses of the body. Why, then, did Hanslick compare musical processes to botanical ones when his aim was to condemn everything non-spiritual in the apprehension of music?

The skeptical answer would be that the image of botanical growth simply functioned as a metaphor for the productiveness of the human spirit. But organic metaphors also served as a hedge against the historicist insight that the spirit of an artwork may depart after all, leaving a lifeless artifact in its wake. Organic metaphors paper over such ontological conundrums—conundrums explored at length by commentators such as Adorno and Heidegger—by positioning music in the hazy middle ground between subjectivity and inert matter. Drawing on work by Michael Marder, Elaine Miller, Timothy Morton, and others, I suggest that the indeterminacy which besets music under Hanslick’s organicist lens prefigures the indeterminacy that posthumanism attributes to human existence itself. I argue that an explicitly posthumanist organicism constitutes a powerful critical tool with which to dismantle ingrained distinctions between human and nonhuman realms.
Musical Experience in the Age of Technique:
Günther Anders’s Existential Phenomenology of Music
Golan Gur (Humboldt University of Berlin)

Active largely outside the academic establishment, Günther Anders (1902–92) was an exceedingly prolific German Jewish philosopher and author. Known for his critique of media and technology, he was also an insightful thinker on music. His first published study of music, “Zur Phänomenologie des Zuhörens” (1927), reflects the influence of his teacher Edmund Husserl, but he soon followed the footsteps of Martin Heidegger with whom he was closely associated for a while. Anders’s book-length study “Philosophische Untersuchungen über musikalische Situationen” (completed around 1930 and never published) is among the most ambitious attempts ever made to develop a philosophy of music along the lines of Heidegger’s fundamental ontology; yet, Anders’s music philosophy was also indebted to Augustine of Hippo, G. W. F. Hegel, and Schelling. The notion of music as a “situation” or a mode of being is at the core of Anders’s music theory. Musical situations are embodied situations that involve a peculiar mode of existence (“In-der-Musik-Sein”), but they are also historically situated. Like his more famous cousin Walter Benjamin (and, in fact, well before him), Anders recognized that the development of modern art is inseparable from the conditions of mechanical reproduction. For Anders, this has important implications for music as it is heard, that is, as an embodied listening experience. The first part of my paper spells out Anders’s early Heideggerian music philosophy. I will then proceed to investigate the role of music in his comprehensive philosophical anthropology as put forward in his monumental study Die Antiquiertheit des Menschen. Sadly neglected today, Anders’s scholarly output, I hold, is a rich and yet unexplored source of insights and ideas into the phenomenology and cultural sociology of music.

Politics, Performance, and Spectacle
Charles Hiroshi Garrett (University of Michigan), Chair

Robert Heller’s Magical Mystery Tour
Jessie Fillerup (University of Richmond)

In 1861, Robert Heller—church musician and concert pianist who reportedly had given the American premieres of the Fourth and Fifth Beethoven piano concertos—resumed his career as a stage magician. At Heller’s “Salle Diabolique,” spectators were treated to a show in four parts: illusion, pianism, mystery, and minstrelsy. In addition to performing his own virtuoso compositions (much indebted to Thalberg), Heller introduced other musical acts to his magic shows, including a goblin drum corps and a musical sketch called “Tartini’s Dream.” He even embarked on a
four-year world tour in the manner of a celebrated virtuoso, with stops in London, Cairo, and Thailand.

Though Heller’s career may seem like a freak instance of talents peculiarly combined, it points toward a confluence of musical performance and theatrical magic in the nineteenth century. This paper establishes the modern magic show as a musicalological field of inquiry by focusing on three topics, all examined through archival sources: 1) the relationship between magic shows and other theatrical genres featuring music; 2) the function of music in nineteenth-century magic shows; and 3) the spaces, imagery, and musical repertoire that they shared. Programs and posters reveal that magicians without musical ability routinely hired performers—pianists and singers, orchestras and saxophone quartets—to accompany their shows, making music an integral component of theatrical conjuring. Magicians performed their acts in music halls, theaters, and opera houses; in 1856, Covent Garden burned to the ground under the lesseeship of Scottish magician and sometime singer and actor John Henry Anderson.

While music in the magic show resembles incidental music or semi-opera (depending on the magician), it has the distinct function of helping to variously focus and misdirect the attention of the spectator. Magicians accomplished this task in many ways, using a variety of musical genres: opera arias, salon music, marches, minstrel songs, and more. Some tricks were built specifically around a musical cue or a musically skilled assistant. In theatrical magic shows, music—itself theorized as a virtual world, a type of artifice—thus played the faithful, unseen accomplice to the magician’s art of deception.

Christopher Columbus, Nero, and the Queen of Sheba: The Ringling Bros. and Barnum & Bailey Circus Spectacles as Musical Theater

John Koegel (California State University, Fullerton)

Before D. W. Griffith’s epic films of the 1910s such as Intolerance or The Birth of a Nation, with their innovative camera work, cast of hundreds, grand sets and costumes, elaborate pastiche orchestral scores, and biblical and historical narratives reinterpreted for modern audiences, circus owners such as the Ringing Bros. and James Bailey of Barnum & Bailey produced lavish biblical and historical circus musical spectacles, as separate circuses, and, after 1919, as the combined Ringling Bros. Barnum & Bailey Circus, The Greatest Show in Earth. These “specs” required large casts of actors, dancers, and musicians, sumptuous theatrical and musical components, and were accompanied by the circus menagerie. Spectacles such as Nero, or the Destruction of Rome (1889), Columbus and the Discovery of America (1891), and The Fall of Ninevah (1892) captured the imagination of American (and European) audiences hungry for large-scale musical entertainment, aesthetic edification, and historical enrichment and knowledge.
While some scholars are beginning to analyze these specs, in terms of their visual components and connections to the presentation of gender, few if any have studied the use of the music in these large-scale works—a mix of operatic-style songs, large choruses, and instrumental accompaniment by wind bands playing descriptive music to enhance the narrative presentation, as well as vigorous marches and galops, and languorous waltzes. The regular circus clown, acrobatic, daredevil, and animal acts followed immediately after these musical specs, which lasted from about thirty minutes to an hour. This paper examines several individual biblical and historical musical spectacles that were taken on tour by circus impresarios throughout the United States from about the 1890s through the 1910s. I demonstrate how the special music that filled the needs of this little-understood form of musical theater was put together, and show how it functioned in the entire circus production of an afternoon’s or evening’s entertainment. I identify its varied high art, middlebrow, and popular sources, and explain how circus audiences received it. I also argue for the inclusion of the American circus spectacle as part of the repertory of the American musical theater.

**Opera as Politics: The Social History of San Francisco’s War Memorial Auditorium**

Leta E. Miller (University of California, Santa Cruz)

Before 1906 San Francisco was an operatic goldmine, attracting major touring companies including the Metropolitan Opera, which mounted three lucrative seasons there. Two opera houses serviced different constituencies. The thousand-seat Tivoli catered to the Italian community. The four-thousand-seat Grand hosted both connoisseurs and socialites (who arrived late, left early, and flaunted their Parisian fashions).

Both theaters burned to the ground in the fires following the 1906 earthquake. The Tivoli reopened in 1913, but a replacement for the Grand took another nineteen years, mired in political battles over the appropriate role of government in supporting an “elitist” art and an edifice seen by some as a playground for the rich.

By 1912 the private Musical Association had raised funds for a building to replace the Grand and struck a deal with city officials to erect it on public land. Court approval cleared the way for construction until Mayor Rolph, a Republican banker, decided to protect his political future by siding with the “common folk.” He vetoed it.

After World War I, supporters re-envisioned the opera house as a memorial for fallen soldiers, creating an alliance with veterans’ organizations. Ultimately this unlikely coalition fractured. The veterans mounted a virulent anti-opera campaign, citing the art’s highbrow clientele. When Gaetano Merola founded the San Francisco Opera in 1923, he had to use the acoustically deficient Civic Auditorium. His productions, however, marshaled community support; in 1927 voters approved a public bond issue to fund the building. Yet the opera house’s woes continued. A city charter
amendment, required to establish trusteeship, faced strong opposition and passed by only 717 votes.

Using rare archival documents, this paper traces the tortuous path to the auditorium’s realization amid debates about opera’s role in public life, its “elevating” social potential, and the appropriateness of governmental subsidies for the arts. In the end, the populist strain emerged victorious: War Memorial Auditorium opened in 1932 as the first municipally-owned opera house in the country. The politically savvy Rolph, still mayor, gloried in an auditorium funded by “the people.”

Fairground Fantasies: Sheet Music, Dime Novels, and the World’s Columbian Exposition

David C. Paul (University of California, Santa Barbara)

The World’s Columbian Exposition (1893) has become an obligatory waypoint for scholars sorting through the values of late nineteenth-century Americans. For music historians, the contrast between the failure of Theodore Thomas’s symphonic concerts at the Exposition and the success of John Philip Sousa’s band serve as convenient shorthand for the bifurcation of American culture into highbrow and lowbrow spheres. Consistent with other Americanists, music historians have devoted their energies to exposing the genteel values that informed Thomas’s enterprise, and, more broadly, motivated Chicago elites who bankrolled the Exposition. But, as I argue in this paper, there is much to be learned about American culture by turning attention away from the intentions of Exposition organizers and towards the popular media that recreated this World’s Fair—sights and sounds—in the imaginations of consumers.

Creators of sheet music and dime novels seized on the Exposition, with its magisterial White City and raucous Midway. Consumers of these two media only partially overlapped: the dime novel demographic was urban working class men and women, while musically literate members of the middle class purchased sheet music. Despite this difference, I show that there is a remarkable convergence in the way these two earliest forms of popular media handle the subject of the Exposition. Whether it was Nick Carter, master detective, chasing gang members across the Exposition grounds, or the protagonist of the coon song “Midway Plaisance,” exploring the titular part of the fair, the overriding preoccupations were disguise and trickery. And this obtains even in instrumental piano pieces that invoke the Exposition, the preference being for musical depictions of the Barnumesque displays on the Midway, not the educational offerings of the White City. Though the official guidebook of the Exposition boasted that visitors would receive a complete “liberal education,” I demonstrate that what appealed to the popular imagination was the possibility of being hoodwinked, of participating as a knowing mark in a spectacular series of ruses. Indeed, the fairground
fantasies of popular media playfully engaged the core conviction of Gilded Age elites: that outer appearance mirrors the cultured inner soul.

**Seventeenth-Century Instrumentalists**

Alexander Silbiger (Duke University), Chair

French Noble Amateurism and the Aesthetic of Ease: The Case of Francesco Corbetta’s “Royal Guitar”

Michael Bane (Case Western Reserve University)

The stylistic gulf separating Francesco Corbetta’s final two publications for the guitar continues to stymie persuasive accounts of this composer’s stylistic development and the development of the French baroque guitar generally. Both entitled *La guitarre royalle* and published in Paris within three years of one another, the two publications nonetheless embody striking contrasts. The second *La guitarre royalle* (1674) avoids the musical and technical complexity of the earlier work, opting instead for accessibility and playability. Scholars have expressed disappointment that Corbetta’s final work should be so commonplace, and compared to the magisterial 1671 publication the 1674 book is indeed lightweight. I will argue, however, that the 1674 publication represents a burgeoning compositional strategy among guitarists catering to guitar-crazed nobility and a wider amateur audience. The conscious formation of a new musical aesthetic, one I call the aesthetic of ease, is traceable here and in nearly every other guitar publication from late seventeenth-century France.

The special needs of the nobility and *honnêtes gens*, at whose pleasure guitarists generally served, necessarily circumscribed the music published for and dedicated to them. Difficult music that required practice, persistence, and concentration to perform could scarcely interest those for whom the appearance of toil was antithetical to courtly identity and social distinction. Guitarists calibrated their compositions accordingly, publishing works that emphasized technical ease. The enterprising guitarist Antoine Carré even republished a simplified edition of a difficult composition from Corbetta’s 1671 publication. I will demonstrate that the ultimate goal for the French baroque guitarist was to render contemporary musical styles in a highly playable, technically inviting form fit for noble consumption. The history of the guitar in seventeenth-century France can thus be understood as a gradual refinement of this aesthetic of ease, a delicate balancing of technical facility and musical charm. The aesthetic of ease clarifies not only Corbetta’s final publication, but also the musical aims shared by French baroque guitarists and the demographic for which they composed.
“Without basses”: Tune Books, Dancing Master-Violinists, and Memory Culture in Late Seventeenth-Century England
Andrew Woolley (Bangor University)

In recent years the study of seventeenth-century music has increasingly taken into account a broader context for sources and how they functioned within musical practice. There is especially a greater awareness of the extent to which musical practice was allied to a memory culture. As Rebecca Herissone and others have demonstrated, principally through studies of composer autographs from late seventeenth-century England, it is likely that composers worked out in their heads many of the details of even large-scale concerted works before pen was put to paper. This picture of the compositional process in the seventeenth century is a compelling one, suggesting how musicians were able to rely upon large stocks of memorized musical materials, often formulaic in nature, which they were able to deploy in a variety ways and in multiple generic contexts.

The pervasiveness of memory culture in late seventeenth-century England is also especially suggested by the extent to which music was collected and preserved without bass parts. The range and number of surviving “tune books” of late seventeenth-century English origin is considerable, and encompasses collections of dances (such as John Playford’s *Apollo’s Banquet* series, and parallel manuscript compilations), collections of psalm tunes, and of continuo songs (often published with basses, but copied into manuscripts without them). Tune books are rarely scrutinized as a whole, and are often considered to contain an “adjunct” repertory: they are frequently referred to in studies of lute or keyboard music, for example, but not commonly discussed in their own right. This paper evaluates the full range of “tune books,” and considers the significance of their ostensibly “incomplete” notation. As a case study the paper focuses on the repertoire of “French dances” (published by Playford in *Apollo’s Banquet*, and also preserved in manuscript), the popularity of which was largely due to a group of musicians—dancing master-violinists—who would have had little formal training in music and music copying. As a case study I focus on the repertoire of “French dances” (published by Playford in *Apollo’s Banquet*), the popularity of which was largely due to a group of musicians—dancing master-violinists—who had little formal training in music and music copying.
Social Tensions in Sixteenth-Century Music
Giovanni Zanovello (Indiana University), Chair

“The Ways” [“I Modi”] of Black-Note Erotica
Vanessa Blais-Tremblay (McGill University)

Several scholars have observed that Gardano’s 1542, 1543, and 1549 anthologies of black-note madrigals contain the most blatant examples of sexual license in the entire madrigal repertory. At least ten pieces in this collection offer indeed only thinly veiled and often rather blunt settings of sexual intimacy and intercourse. Yet precisely why the note nere style was understood at the time as particularly well suited for heightening the sensual and voyeuristic potential of erotica is a question that remains unexplored. In this paper I look first at how the musicological discourse on the note nere madrigal systematically embeds these pieces into narratives of failure and backwardness, reflecting in this sense modern rather than historical anxieties about sex and the body. On the contrary, I hope to show that erotic black-note madrigals provide a positive textual and musical discourse on sex and the body through direct speech and representation, without the euphemistic allegories of contemporary Petrarchism. In this sense, these settings are extremely valuable witnesses of competing practices and ideals amongst the humanist artistic and literary circles that oversaw both the development of the early madrigal and the emergence of modern erotica. This paper provides detailed analyses of selected pieces with a focus on how particularities of the note nere style and modes (I Modi: a reference to the infamous book depicting sixteen sexual positions or “Ways”) are exploited to heighten the narratives of erotic tension, build-up and release suggested in the poetry.

Madrigals, Mithradatium, and the 1576 Plague of Milan
Remi Chiu (Loyola University Maryland)

Plague tore through Milan between 1576 and 1578, claiming over 17,000 lives. Amid the disaster, the Milanese rededicated themselves to St. Sebastian, the premier plague saint of the Renaissance, and enlarged his modest temple. The dedication of this new church was in turn commemorated in Paolo Caracciolo’s spiritual madrigal Santo Guerrier, collected in his 1582 Primo libro de madrigali, wherein the personified figure of Milan laments his suffering and offers Sebastian a new reliquary in exchange for protection.

Santo Guerrier, with a piteous text and affective madrigalistic gestures conjuring up images of hell-fire and torments, undoubtedly dredged up recent memories and saturated listeners’ imaginations with negative emotions. A conundrum arises when we consider the utility of this madrigal against standard medical advice of the time.
On one hand, doctors routinely advised against negative affects such as fear and melancholy in times of plague, and on the other, they recommended the use of music and songs to alleviate gloom and bolster health. Was a work such as *Santo Guerrier*, despite its pious message, to be put aside in favor of lighter fare when catastrophe strikes, or were there medical benefits to “sad” music in times of pestilence?

A solution could be found, I argue, by looking to other pestilential remedies. Two of the most common medicinal compounds prescribed in plague treatises, Mithridatium and theriac, functioned via a process of “homeopathy” whereby the body is inured against pestilence through habitual exposure to attenuated amounts of poison. It is possible to extend a similar “homeopathic” value to *Santo Guerrier* by considering a new understanding of Aristotelian katharsis emerging in literary circles in the late sixteenth century. In what Baxter Hathaway has called the “Mithradatic” vein of interpretation, katharsis was understood as a process by which the experience of tragic emotions in the theatre buttresses the mind and body against real-life emotions of the same kind. By bringing together theories of poetry and medicine, we can make a case for the medical suitability of *Santo Guerrier* and establish a new connection between music and the Renaissance pharmacopeia.

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**Hermeticism in Prague: The Cultural Roots of Philippe de Monte’s Compositional “Crises”**

Nicholas Johnson (Butler University)

Musicologists have long discussed the compositional “crises” of Philippe de Monte. An internationally famous composer, Monte struggled at times for recognition at the court of his patron, Emperor Rudolf II in Prague. His dedications from the early 1580s include confessions of failing to please court officials and an inability to satisfy contemporary tastes. Brian Mann, Robert Lindell, and others have investigated these atypical dedications and suggested that Monte felt distanced from Italian musical developments, or was estranged from the melancholic Rudolf.

These explanations are lacking, however, because they do not fully recognize Prague’s intellectual climate, and therefore miss a crucial source of Monte’s compositional distress.

I contend that Monte’s troubled dedications originated primarily from an initial incapability to adapt his compositional style to the pervasive hermetic philosophy at the court of Rudolf, the so-called “Wizard King.” Under Rudolf’s reign, Prague was transformed into a haven of hermetic thinking, which held the maxim “as above, so below.” Led in Prague by Giordano Bruno, John Dee, and later Johannes Kepler, hermeticists advocated using music to mimic the heavens, thereby channeling celestial influence to affect earthly events or personalities. Lindell and Mann have recognized Prague’s unusual intellectual milieu, but further research reveals that it had a larger influence on Monte’s work than has been previously recognized. Rudolf’s composers,
in particular Monte, were directly involved with the hermetic element in Prague, as evidenced by dedications, letters, poetry, and musical compositions.

Analysis of Monte's output suggests a slow adoption of hermetic thinking that came to fruition by 1586, primarily seen in three compositional elements. First is his choice of poetry, which began to reflect hermetic preferences. Second is Monte’s growing propensity to match textual mentions of planets and emotions to harmonies outlined by hermeticists as corresponding to specific celestial bodies. Third is an increased use of mixolydian mode. Prescribed by hermeticists to alleviate melancholy, Rudolf’s constant affliction, mixolydian was employed in roughly twenty percent of Monte's output from the 1570s, but in 1586 it constituted sixty percent of his compositions. These factors suggest that Monte's compositional crises and resolution arose most directly from his immediate intellectual surroundings.

The “Gesualdo Controversy” Averted:
Reconsidering Giovanni d’Avella’s *Regole di Musica*

Jeffrey Levenberg (Princeton University)

A substantial historical source on Gesualdo’s chromatic practice has been overlooked. Giovanni d’Avella’s *Regole di Musica*, an early seventeenth-century treatise of Neapolitan provenance, proclaims to explicate, historicize, and defend Gesualdo’s chromaticism. d’Avella (d. 1640), a choir director at the Chiesa di Santa Maria la Nova in Gesualdo’s native Naples, witnessed a public demonstration of Gesualdo's chromatic practice and, provoked by the public censorship of the composer, recorded the event for posterity in his treatise. Among many other details, d’Avella reports that Gesualdo was employing a tuning “wolf” as madrigalism and cites Gesualdo’s *Tenebrae* as exemplary of this practice. To guide singers through Gesualdo’s chromaticism, d’Avella devised new Guidonian hands and methods of solmization. However, d’Avella’s hands, tuning diagrams, and polemical tirades against the public only baffled his earliest musicological readers. At the onset of the “Gesualdo Controversy” in the eighteenth century, Charles Burney notably dismissed the *Regole* as “full of prejudices of old rules,” “unintelligible,” and, stumped by d’Avella’s prose, merely underlined Gesualdo’s name as it appeared throughout the text. Present-day scholars including Glenn Watkins, Lorenzo Bianconi, and Chih-Hsin Chou have all followed suit, relegating d’Avella to a mere footnote in Gesualdo reception history. No one to date has deciphered the true contents of d’Avella’s enigmatic treatise and studied Gesualdo’s chromaticism from its distinct perspective. Consequently, modern analyses and performances of Gesualdo’s music are out of tune.

My paper provides the first critical reappraisal of Giovanni d’Avella’s *Regole di Musica*, the only Neapolitan or Ferrarese treatise explicitly devoted to Gesualdo’s chromaticism. Drawing upon Gioacchino d’Andrea’s foundational archival inquiry into d’Avella’s life, I will briefly recount the writing stages of the *Regole*, exhibiting how its
posthumous 1657 publication in Rome has misled scholars about d’Avella’s identity. Through a close examination of the *Regole*’s preface I will highlight the events which incited d’Avella to defend Gesualdo’s “marvelous accidentals” from the “ignoranti.” By performing Gesualdo’s *Tenebrae* in its original tuning and tracing it on d’Avella’s Guidonian hands, I will demonstrate the *Regole*’s key pedagogical innovations. At the four hundredth anniversary of Gesualdo’s death, the work of his most ardent apologist must be duly acknowledged.

**Women and Institutions in the Nineteenth Century**

Ruth Solie (Smith College), Chair

The Music Book as Signifier of Antebellum Culture

Candace Bailey (North Carolina Central University)

Thousands of music books—bound collections of printed sheet music also known as “binder’s volumes”—survive from nineteenth-century America. Some of them have been examined for what their contents tell us about repertory, trends, and even local composers. These studies are invaluable for their contribution to American musical life in its various guises, particularly about parlor performance in the antebellum period. What the previous research does not reveal is how such books can be viewed as representations of culture and social practice. This paper will broaden our interpretation of how such fixed artifacts can be seen as signifiers of a particular time and place in American history, as well as what their contents tell us about how the people who owned them saw themselves within contemporary culture.

In order to consider succinctly such a vast amount of evidence, I will limit the discussion to antebellum music books owned by southern women of the middle and upper classes. In an age when white men constricted almost every aspect of women’s lives, binder’s volumes figure prominently as one of the few items women actually owned. Thus, what women chose to include and what they chose not to include (to the extent that that can be determined) reveals much about how they used visual images, types of pieces, and specific composers to represent themselves to others and to themselves.

I will limit this discussion to the contents of music books, belonging to three women, that contain a significant amount of visual imagery (including personal drawings) to demonstrate how such volumes can be seen as representations of antebellum culture. Among the lessons to be learned from these images are how young women were to appear when playing the piano in the parlor, aspects of dress and decorum (both in music performance and in general), what types of pieces were appropriate for self-representation (and which ones were not), correct stances for different emotional states (e.g., abandonment by a suitor), and how a virtuoso repertory translated to a less professional (and therefore more suitable) one.
Whistling as Women’s Work in the United States, 1887–1936
Maribeth Clark (New College of Florida)

From 1887 to at least 1936 in the United States whistling was a viable career for white, middle-class women. They entertained at women’s clubs and society events, on the vaudeville stage, as part of Lyceum and Chautauqua circuits and platforms, and on the radio. These women taught as well as performed, made recordings, formed whistling ensembles, and, in many cases, earned a living, supporting themselves and their families.

In order to explore the development of the whistling woman, this paper examines the careers of three: Alice J. Shaw, the first international whistling star; Agnes Woodward, founder of the California School of Artistic Whistling in Los Angeles; and Margaret “Micky” McKee, Woodward’s most successful student, who recorded numerous pieces, appeared on Broadway, and was heard nationally on the radio as a member of Samuel Rothafel’s radio program called “Roxy’s Gang.” Each of these women’s lives reveals a facet of the development of whistling as a potential career. Shaw was for a time accepted as a classical musician, but spent most of her career as a vaudeville entertainer. In contrast, Woodward found her calling as a teacher, and developed the bird method of whistling. More like Shaw, but trained by Woodward, McKee began on the Lyceum circuit and the vaudeville stage, but found new opportunities, such as Broadway shows and eventually radio spots, once she relocated to New York.

This narrative charts the transformation of whistling from a boyish and natural rural practice into a professional urban art appropriate for young, attractive, career-minded women musicians. Discussions of whistling also illuminated the conflict surrounding the changing role of the middle-class white woman during the course of the suffrage movement. The act stresses the sensuous, strong, and embodied qualities of the whistler and her pleasantly puckered mouth. Simultaneously, recordings and radio plus the piercing quality of the sound make it possible to hear the whistle as mysteriously disembodied and masculine in its power. Through these ambiguities whistling becomes a subject that allows those who write about it to comment on gender and social change.

“New Paths”: The Reception of Wagner by the
Allgemeiner Deutscher Frauenverein

Laurie McManus (Shenandoah University)

Controversial on nearly all fronts, Richard Wagner proved an especially polarizing figure when it came to women in late nineteenth-century Germany. His female operatic characters were assessed by some as “slaves” and others as “ideal”—and even his own role in the fight for women’s emancipation, either as an active participant
or as a symbol of progress, came under scrutiny. One major source of support for the composer was the journal *Neue Bahnen (New Paths)*, published by the first major women’s rights organization in Germany, the *Allgemeiner Deutscher Frauenverein*. This journal espoused progressive ideologies in politics and the arts, and it aimed to educate middle-class women about both. Its articles, reviews, and news items documented how musical and political circles overlapped both in its home base of Leipzig and in the broader German press. Moreover, the journal’s rhetoric of progress helped forge a conceptual connection between the activist politics of the women’s movement and the artistic efforts of Wagner and his cohorts. The female authors in *Neue Bahnen* found Wagner to be a positive force: they promoted books about Wagner’s groundbreaking musical reforms and presented his female operatic characters as smarter than their male counterparts, as defenders of morality—in short, as “ideal.”

With few exceptions, most analyses of Wagner’s operatic portrayals of women adopt modern feminist perspectives, often overlooking the reception by his German female contemporaries. As I argue, however, to examine Wagner reception by the politically engaged *Frauenverein* between 1866 and 1883 reveals how progressive music could function as an empowering tool in the German women’s rights movement. In particular, *Frauenverein* co-founder Louise Otto (1819–95), herself a librettist and outspoken supporter of Wagner, forged a broad social network of self-identified progressive intellectuals who took an active interest in both music and women’s rights. Otto praised Wagner’s female characters as intelligent agents, a point that may explain why some conservative critics negatively associated Wagner’s “emancipated” female characters with the very real people who championed women’s advancement.

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**The Influence of Women and Gender on the Acceptance of Music in the American Academy**

**Michael Joiner (University of California, Santa Barbara)**

In the closing decades of the nineteenth century, education reformers, administrators, journalists, and musicians fought to have music accepted as a legitimate subject for university study. The prominent figures of the movement were overwhelmingly male: prestigious composers-turned-professors like Horatio Parker, influential administrators like Harvard President Charles W. Eliot, and prominent journalists in several major cities. The successful institutionalization of music in the academy, however, was not just the consequence of the actions of these men, but also of multiple influences by women. My paper explores how gender played a crucial role in the institutionalization of music in the modern American academy.

As historian Ann Douglas and others have shown, the late nineteenth century witnessed a cultural shift, with women assuming a dominant role in artistic and cultural endeavors. Indeed, as I argue, women overwhelmingly supported and were often the catalyst for the acceptance of music in higher education. First, music courses at
mid-century women’s colleges such as Vassar and Wellesley provided precedence for all-male institutions decades later. Second, wealthy women patrons—Irene Battell in New Haven and Elizabeth Ludlow in New York, for example—endowed many of the first programs in prestigious universities. And third, once programs were established, women amateurs constituted the majority of music students, often enrolling in all-male universities as a result of special administrative exceptions.

The support and interest of women, while vital to the movement’s success, also proved to be an obstacle for the largely male-dominated domain of higher education. Using personal correspondence, registrar records, and examples from public discourse, I show that late-nineteenth-century associations between music and femininity put male commentators on the defensive. The discourse concerning music education was saturated with gendered references, and writers often assumed that those who studied music were female. Advocates of implementing music at prestigious all-male institutions were thus forced to preach the uplifting qualities of studying highbrow music. Ultimately, I argue that popular feminine associations with music were overcome in large part due to the practical and financial support of women that provided the means necessary for the successful institutionalization of music in the American academy.

World War II: Propaganda and Resistance

Annegret Fauser (University of North Carolina, Chapel Hill), Chair

Remembering France, Remembering Honegger: Music Dedicated to Joan of Arc under Vichy

Elizabeth Dister (Washington University in St. Louis)

As in other areas of artistic activity in the 1930s and ’40s, Jeanne d’Arc captivated French composers as a celebrated symbol of French nationalism. The Maid of Orléans’s story offered French artists and their audiences a malleable narrative through which to enact multiple (often conflicting) identities. Groups across the political spectrum, including both the Resistance and the Vichy government, celebrated Jeanne d’Arc in diverse musical genres, from Latin masses to popular radio dramas, symphonic works to musicals for school-girls. Much of this music supported the burgeoning youth movement, and nearly all of it was designed to appeal to mass audiences.

Drawing on research conducted at the Paul Sacher Stiftung, the Bibliothèque nationale, the Archives nationales, and the Centre Jeanne d’Arc in Orléans, this paper focuses on the year 1941, in which touring productions and the radio brought three major musical works about Jeanne d’Arc—all financed by Vichy—to vast audiences across France. Two of them involved collaborations between several writers and composers: Jeanne d’Arc (a musical drama broadcast on Radiodiffusion nationale) and
Portique pour une jeune fille de France (an open-air pageant drama with a cast of hundreds). The third, Jeanne d’Arc au bûcher (1935, revised 1944), was a collaboration between poet Paul Claudel and the major composer of the occupation, Arthur Honegger (1892–1955). Ignoring Vichy’s funding of this work’s 1941 touring production, some scholars have used this oratorio to cast Honegger as a member of the Resistance, a contradiction that throws the ambivalence of Jeanne d’Arc’s story into sharp relief. It was only amid accusations of collaboration in 1944 that Honegger added a prologue to Jeanne d’Arc au bûcher, giving the piece a new frame that situated the work within the context of the German occupation. This paper reveals that the new prologue not only attempted to combat the composer’s sullied reputation, but also to distance the work from earlier associations with the collaborationist government. To rehabilitate Jeanne for postwar France, the work required a facelift that detached it from the other 1941 productions used as vehicles for Vichy’s cultural agenda.

Opera as Resistance: Francis Poulenc’s
Les Mamelles de Tirésias and the Vichy Regime
Colette Simonot-Maiello (Brandon University)

The connection between wartime France and Francis Poulenc’s Les Mamelles de Tirésias (1947), a lighthearted surrealist opéra-bouffe based on Apollinaire’s play of the same name, has not been addressed in the scant literature on this work. In the opening scene, the opera seems to merely retool Apollinaire’s theme of post-war population woes: the protagonist Thérèse declares she would rather be a man so she can work as a soldier, a waiter, or even the president. She immediately grows a beard and “releases” her breasts (helium balloons beneath her blouse), then puts her husband in a housedress while he vows to undertake procreation alone. In this paper, I provide a political reading of Poulenc’s comedic farce, Les Mamelles, as a statement of resistance against the anti-modernist Vichy government.

I begin by examining a letter Poulenc wrote two days after the liberation of Paris in 1944, in which he declared that he hoped Les Mamelles would be a sufficient tribute to the French for the suffering they endured during the Occupation. This correspondence suggests that Poulenc viewed the opera in a similar light to Figure humaine, his most popularly acknowledged work of the resistance. To develop a critical reading of the opera, I draw from feminist historians Francine Muel-Dreyfus and Miranda Pollard. The Vichy government, according to Dreyfus and Pollard, was dominated by a natalist-familialist program and vigorously promoted a re-entrenchment of traditional gender roles, aiming to re-establish the “natural” separation of women and men into private and public spheres. I argue that by introducing Apollinaire’s subject matter into the context of wartime France in a surrealist work, Poulenc defied the gender codes promoted by Vichy propagandists. To further bolster my argument of Les Mamelles as a resistance work, I show how the opera flouted post-war operatic
stylistic codes by bringing the music of the café-concert and the music hall into the Opéra Comique, where it was premiered. Ultimately, this paper argues for a re-consideration of Poulenc’s opera, commonly considered an entertaining theatrical romp, as a serious statement about gender politics of the Vichy era.

*The Ass and His Shadow* (1933): Anti-Fascist Satire and Cosmopolitan Self-Mockery in an Interwar Czech Jazz Revue

Brian Locke (Western Illinois University)

European musical theatre in the interwar period is famed for its reflection of social and political turbulence as well as the caustic manner of its artistic interpretation. Dramatic texts spoke from a platform of social change, coupled with scores that appropriated American popular styles; these could be understood dually, as optimistic, accessible music for its own sake, or as a satire of the modern capitalist society that had produced it. As the political and economic situation in Central Europe unraveled after 1930, artists began to focus these satires on countering Fascism with increasing urgency. Importantly, the popular music industry across Europe also witnessed a rise in professionalism, reflecting an awareness of popular style at a moment when free artistic expression was disturbingly compromised. As I argue, a consciousness of futility imbues many late interwar musical satires, resulting in a pervasive trope of self-mockery amid even the most earnest expressions of popular theatre.

The Czech community was particularly well placed to make such dualistic commentary. After January 1933, Prague was one of the few cosmopolitan centers remaining for satirical musical theatre, its artists simultaneously insiders and outsiders within a German-dominated Central Europe. One ensemble, the Liberated Theatre, was as renowned for its venomous attacks on Fascism as it was for the high quality of its art. This paper will examine one pivotal revue, *The Ass and his Shadow* (October 1933), which transformed the Ancient Greek fable into a satire of Hitler’s Germany that provoked a diplomatic scandal. Using methodology from literary theory, I will reveal how layers of irony served to create local meaning for Czech audiences in the interwar period. The comedians’ rapid-fire improvisations bespoke a highly cosmopolitan mindset and irreverence—even toward their own Czech cultural perspective. Jaroslav Ježek’s music for jazz orchestra reflects his exposure to, and willful misreading of, American popular styles. That it did so in the service of political satire and musical self-mockery is key to understanding not only Ježek’s contribution to Czech culture, but also the nature of European jazz in the interwar period.
Thursday afternoon

Opera by the Book:
Defining Music Theater in the Third Reich and After
Emily Richmond Pollock (Massachusetts Institute of Technology)

In 1944, a German university professor named Carl Niessen oversaw the publication of a lavish, 366-page volume entitled *Die Deutsche Oper der Gegenwart* (“German Opera of the Present Day”). Niessen’s book, which included essays, profiles of sixty-two contemporary opera composers, and facsimile drawings and photographs from more than 250 productions, was nationalistic in purpose and tone, beginning with the assertion that “no opera in the world can compete with German opera in the present day.”

As a material object, *Die Deutsche Oper der Gegenwart* boasts a self-important heft and opulence, and its pretense to encyclopedic inclusion invites examination as an unusually concrete, full, and wide-ranging statement on opera’s history and generic limits. Bound and bounded, it codifies a definition of opera by determining what is considered worthy of notice, thus signifying as much by what it leaves out as by what it includes. Since nearly all of the depicted productions date from 1933–44, the book’s definition of the “present day” corresponds exactly to the years of the Third Reich; forms of opera considered less desirable are depicted under headings such as “bolschewistische Einflüsse” (Bolshevik influences) and “jüdische Oper” (Jewish opera). In explicitly representing the state of the art, Niessen presents a version of contemporary opera that is intended both to impress and to exemplify.

This paper focuses on Niessen’s little-known volume to trace several historiographical threads concerning opera in the Third Reich and its aftermath. While some composers treated handsomely in this volume quickly became obscure, others (e.g., Egk, Blacher, Orff) continued to be lauded in the post-war era, breaching the narrative barrier erected by the “Zero Hour” of 1945. In addition, a thorough investigation into the included repertoire provides insights into processes of operatic canon. Finally, I argue that what came to be defined as possible for opera after the war’s end was determined partly by—and partly against—the culture enshrined in Niessen’s book. From standards in stage design to predictions about opera’s future, the utopian ideas exhibited in Niessen’s version of the “present day” would transform and find new continuities in the discourses that shaped post-war opera.
Thursday evening

Commemoration and Revival
Richard Taruskin (University of California, Berkeley), Chair
Sponsored by the Study Group on Jewish Studies and Music

Two Witnesses, One Kaddish:
Reflections on the Pisar-Bernstein Revival (2009)
Amy Lynn Wlodarski (Dickinson College)

In his preface to Findings, Leonard Bernstein remarked with some astonishment on what he considered a “gaping hiatus” in his writings from the 1940s, namely his relative lack of written response to the horrors of World War II and the Holocaust. Bernstein relays that he felt “somewhat traumatized by the Holocaust,” a statement that David Schiller uses to contextualize Bernstein’s self-recognized “crisis of faith” in the postwar period. As Schiller notes, the composer did engage with Jewish topics and themes in two works composed in the 1940s: his first symphony (Jeremiah) and second symphony (The Age of Anxiety). Each of these works engages Jewish persecution and suffering either through musical topoi or textual references, but address of the Holocaust remains implicit. As Schiller contends, “neither symphony seems to have satisfied [Bernstein] as an adequate response to the Holocaust,” and thus he embarked on the composition of his third symphony, Kaddish (1963).

Ultimately, Bernstein was never satisfied with Kaddish; he would later revise its text, but never to any critical advantage. In a final effort, he contacted Samuel Pisar—a Holocaust survivor and personal friend—to compose a new narrator’s text, one that more openly referenced the Holocaust as the subject of the work’s meditation. Only after Bernstein’s death did Pisar finally agree to compose his own testimonial text for Kaddish, a version that premiered in 2009. This revival of Kaddish has been celebrated throughout the globe, with performances ranging from Yad Vashem and Moscow to Washington DC and Chicago (often with Pisar narrating the performances himself), but little critical attention has been paid to the aesthetic difficulties that arise when two testimonial voices—Bernstein’s music and Pisar’s text—are merged without the benefit of direct collaboration. This paper thus seeks to engage Pisar’s text critically as a poetic form of witness and questions how its incorporation into Bernstein’s fixed musical setting affects the tone, presentation, and performative context of both memorial voices.
Reviving Prewar Memories: The Louis Lewandowski Festival in Berlin as a Space for Commemoration

Tina Frühauf (Columbia University)

In December 2011, Berlin hosted the inaugural Louis Lewandowski Festival, dedicated to the nineteenth-century composer who was instrumental in shaping liberal Jewish religious services by composing works for cantor, choir, and organ in line with the musical aesthetics of his time. The Festival takes place over the course of four days, during which the participating choirs perform a broad range of choral music for the synagogue by Lewandowski, as well as repertoires of a religious or secular nature by other, mostly nineteenth-century composers. The choirs who participated in 2011 and 2012, and whose members travelled to Berlin from Israel, North America, South Africa, and other parts of Europe, musically represent German Jewish culture as well as their own cultural and religious heritages. The Festival features a pre-opening concert, an opening ceremony and service, three to seven performances that take place simultaneously in different neighborhoods of Berlin on Saturday night in an effort to invoke the illusions of the pre-Holocaust state of Jewish music sounding in all corners of Berlin, and a grand final concert at Rykestrasse Synagogue. Berlin naturally lends itself to such an endeavor: not only is it the city where Lewandowski unfolded his creative talents and reformed synagogue music, Berlin also hosts, again, the largest Jewish community in Germany, and the third largest in Europe—a community that is highly diverse and today defined by a large number of Russian Jews and a tiny fraction of German Jews. This paper takes the Louis Lewandowski Festival—which in 2013 will be held for the third time—as a lens onto notions of revival and commemoration (tied together by collective memory as their principal agent) and their relationship to choral music for the synagogue. Indeed, the 2013 Festival is a space in which revival and commemoration interact. Moving beyond the legacy of Lewandowski and its transnational revival, the Festival’s theme leans on Berlin’s larger cultural project “Diversity Destroyed: Berlin 1933—1938—1945”), which actively engages with the destruction of Berlin’s social diversity by the National Socialists in 1933, and commemorates the seventy-fifth anniversary of Kristallnacht.

Setting Gettysburg: Jewish-American Identity in Jacob Weinberg’s Lincoln Commemorations

Thomas J. Kernan (University of Cincinnati)

Two weeks before his death, Odessa-born composer Jacob Weinberg offered a paper at the American Musicological Society Greater New York Chapter 1956 Fall Meeting in which he encouraged the membership to commemorate the centennial of Sergey Ivanovich Taneyev’s birth. Weinberg’s paper includes a description of Taneyev’s place in the history of Russian music and an overview of his student-centered pedagogy.
The paper is largely a highlight of methods and their applications with occasional poetic allusions to Goethe and Heine and musical examples from Russian composers. However, in an extraordinary passage, Weinberg employs Abraham Lincoln’s “Gettysburg Address” as a metaphor for a 1905 political manifesto on the lives of Moscow musicians. Taneyev had been the first of twenty-nine prominent composers to sign this document. Weinberg’s use of the 1863 American battlefield consecration to describe a document from one of Russia’s most tumultuous pre-revolution years was not a passing reference, but a revival of one of his favorite American speeches—an address he had thrice set to music in 1936, 1943, and 1954.

I posit that Weinberg, who is most often identified with his liturgical music and an opera about Polish immigrants venturing to their new home in Palestine, embraced Lincoln and then regularly returned to his words on commemorative occasions. Collectively, Weinberg’s settings evince his views on twentieth-century Jewish-American identity. In this paper I discuss Weinberg’s three settings of the “Gettysburg Address,” including their musical content, performing forces, and publication and performance histories. I contextualize these works amid Weinberg’s other rarely discussed American commemorative compositions, including settings of texts by Emma Lazarus, Vachel Lindsay, Adlai Stevenson, and Cardinal Samuel Stritch. Finally, I argue that Weinberg’s multiple returns to the Lincoln topos speak to the sixteenth president’s potency in the Jewish-American historical imagination.

“Para que no perdamos la memoria”: The Politics of Memory, Jewish Heritage, and Musical Commemoration at the Asociación Mutual Israelita Argentina (AMIA) in Buenos Aires

Lillian Wohl (University of Chicago)

Following the July 1994 bombing of the Asociación Mutual Israelita Argentina (AMIA)—Argentina’s deadliest foreign terror attack, which killed eighty-five and injured more than three hundred others—musical performance emerged as a critical aesthetic medium by which individuals actively engaged with a politics of memory to support Jewish cultural production in Argentina. In the aftermath of the 1994 attack, commemorations and fundraising events such as the Recital por la Reconstrucción (Recital for the Reconstruction of AMIA) united musicians such as Rock Nacional legends Fito Páez and Luis Alberto Spinetta under the banner “para que no perdamos la memoria” (“so we don’t lose the memory”), planting the concept of memory in relation to musical performance as a significant catalyst for enacting the demand for justice after the bombing. In grand spectacles of Jewish memory such as the July 1999 concert “El Arte Junto a la Memoria Activa” (Art alongside Active Memory), organized by the independent activist group Memoria Activa (Active Memory), or in regular weekly musical performances by local performance groups such as the Dúo Guefiltefish, the evocation of memory—through commemoration and everyday acts
of cultural heritage—produces a panorama of embodied memorial practices filling the “dark hole in the Argentine imagination” through the formation of a repertory of Jewish Latin American sound (Aizenberg 1996; Zaretsky 2008).

In this paper, I discuss the relationship between large-scale commemorations and ordinary acts of memorialization in small-scale, weekly performances in AMIA’s theater and Café Literario. While considering Alexander Etkind’s theory of “hard memory” (monuments) and “soft memory” (discourse, text, performative events), I address the interplay between musical performance and memory work at AMIA—with AMIA as a physical site of memory and Jewish musical heritage as a “labor of memory” (Etkind 2004; Jelin 2003). By contextualizing AMIA’s politics of memory within broader national and regional discourses as a legacy of human rights abuses during Argentina’s military dictatorship (1976–83), this paper considers the role of AMIA in concretizing Jewish sound as a product of Latin American modernity.

Commemorating the Mendelssohns in Music: Berlin’s Interreligious Enlightenment Recomposed

Yael Sela-Teichler (University of Pennsylvania)

The iconic figure of the German Jewish philosopher, Moses Mendelssohn, has been immortalized in numerous literary, poetic, and visual genres in a variety of cultural constellations, both during and after his lifetime. Yet, only one work in memory of Mendelssohn was set to music—the elegiac cantata Sulamith und Eusebia (1786), composed by the Jewish Carl Bernhard Wessely to a libretto by the Christian poet, Karl Wilhelm Ramler. Written in a genre embedded in Christian tradition, the cantata Sulamith und Eusebia was an extraordinary novelty, being the first known musical work in commemoration of a Jew in the Ashkenazi world.

Sulamith und Eusebia was performed only three times in the year and a half following Mendelssohn’s death at concerts organized by the Jewish-Christian milieu of his friends and disciples. However, in 2012, a gala concert organized by the German Mendelssohn Society and the (new) Berlin Sing-Akademie was advertised under the same title to celebrate the two hundred fiftieth anniversary of the “Mendelssohn Family.”

This paper draws upon the latter event to explore the place of music in the commemoration of Jewish life in present-day Germany. The paper argues that while in the late eighteenth century the collective commemoration of Mendelssohn in music could effect a transgression of religious boundaries (if only momentarily), the mobilization of Mendelssohn’s image through music in Berlin of 2012 served to negotiate a complex myth of the city’s Jewish and interreligious musical history before 1933.

Explicating the memory-work borne out in the program and performativity of the concert as a specific musical moment, the paper discusses the role of music and of
Mendelssohn’s revived popularity in German Jewish and non-Jewish memory in the cultural scene of present-day Berlin. More generally, the paper raises questions about the power of music to constitute imagined communities of memory, arguing not only for the conditions but also for the limits of this potential in the German-Jewish encounter, past and present.

**From Landscapes to Cityscapes:**
**Shaping the Sonic Geography of Place**
Denise Von Glahn (Florida State University), Chair and Respondent

Sponsored by the Ecocriticism Study Group

The Sounds of Steel and Emeralds:
Musical Representations of Pittsburgh’s Industrial and Green Identities
Robert Fallon (Carnegie Mellon University)

Sensing and Composing Acoustic Environments: Sensory History and Emplaced Memory in Derek Charke’s *Tundra Songs* and *Nanook of the North*
Kate Galloway (Memorial University of Newfoundland)

From Plains to Hope: Sounding the South in the Presidential Campaigns of Jimmy Carter and Bill Clinton
Dana Gorzelany-Mostak (Dickinson College)

The American Midwest as Industrial Wasteland in the Music of Uncle Tupelo, Son Volt, and Wilco
Travis Stimeling (West Virginia University)

Sonic geography is central to how past and present histories, ideologies, and social concerns inextricably connected to place are documented, expressed, and experienced. This session addresses the theme of energy and sonic geography. It considers how music and communities envision themselves in relation to place through their music. How do the intersections of landscapes and cityscapes produce multifarious artistic responses? How are communities whose economy depends on, or historically depended on, energy and/or natural resource industries signified or evoked through music? How are past and present histories of place expressed, recorded, and remembered through detailed and affective sensory experience? How are notions of identity, as shaped by a physical environment and the ideologies connected to place, constructed and communicated? This session is paired with an excursion on Thursday morning prior to the start of the conference where participants will engage with
the collisions, confluences, and collaborations between Pittsburgh’s landscapes and cityscapes.

This panel presents divergent approaches to the study of music and place in the field of ecomusicology. Chaired by Denise Von Glahn, author of *The Sounds of Place: Music and the American Cultural Landscape* and *Music and the Skillful Listener: American Women Compose the Natural World*, this session features presentations on the connections between music and the changing image and sonic representations of Pittsburgh (Robert Fallon), bioregional ecocriticism in soundscape-grounded compositions that mediate between modes of emplaced memory and site-specific sensory history (Kate Galloway), issues of place, politics, and ideology are formed through popular music and conscious musical choices (Dana Gorzelany-Mostak), and recent critiques in country music of the American Midwest as an industrial wasteland (Travis Stimeling). The papers in this session speak to a growing area of scholarly work on the intersections between physical and sonic geographies (e.g., Schafer 1977, Corbin 1998, Waterman 2000, Krims 2007, Smith 2008), where sound is a powerful agent in fashioning place. These presentations attend to a range of sensed and interpreted “earwitness accounts” of environmental encounter, engaging with the ways place shapes artistic practice, and how sound sculpts the perception, construction, and communication of place. As Von Glahn maintains, “Although sonic images may be more fleeting than printed or sculpted ones, and less specific than prose descriptions, they are no less eloquent or evocative; their commentary is no less poignant” (2003:3). The diverse musical examples explored in this session offer audiences new ways of listening to and perceiving the sonic environment of a specific place, interacting with the city, and engaging with the dynamic collaboration between physical and sonic geographies through an ecocritical lens.

**Mary Lou Williams: Selected Works for Big Band**  
Indiana University of Pennsylvania Jazz Ensemble  
Kevin Eisensmith, Director  
Ted Buehrer, Moderator

**Program**

*Messa Stomp* (1938)  
*As written for and recorded by Andy Kirk and his Clouds of Joy*

*Mess-a-Stomp* (1929)  
*As written for and recorded by Andy Kirk and his Clouds of Joy*

*Mary’s Idea* (1930)  
*As written for and recorded by Andy Kirk and his Clouds of Joy*
Mary’s Idea (1938)
As written for and recorded by Andy Kirk and his Clouds of Joy

Walkin’ and Swingin’ (1936)
As written for and recorded by Andy Kirk and his Clouds of Joy

A Mellow Bit of Rhythm (1937)
As written for the Benny Goodman Orchestra (not recorded)

Mary Lou Williams and Herman Walder, co-composers
Scorpio (1944)
As written for the Duke Ellington Orchestra (not recorded)

Lonely Moments (1947)
As written for the Duke Ellington Orchestra (not recorded)

In the Land of Oo-Blæ-Dee (1949)
As written for and recorded by the Dizzy Gillespie Orchestra

Mary Lou Williams and Milton Orent, co-composers
Aries (1968)
As performed by the Danish Radio Jazz Orchestra

Gravel (Truth) (1968)
As performed by the Danish Radio Jazz Orchestra

Blue Skies (1943)
As arranged for and recorded by the Duke Ellington Orchestra

Irving Berlin, composer

A two-time Guggenheim Fellow later in life, Mary Lou Williams (1910–1981) was born in Atlanta, Georgia but spent most of her childhood in Pittsburgh, Pennsylvania, and showed herself to be a prodigious talent at the piano from a young age. She was on the road by the time she was twelve years old, earning a living as a band member with a group on the black vaudeville circuit. At eighteen, she made her first solo piano recording of a song called “Nite Life,” a remarkable, three-minute tour de force of the stride piano style. She also joined her husband as a member of Andy Kirk and her Clouds of Joy, a “territory band” whose home base was Kansas City, a thriving center for the development of hard-swinging jazz in the 1930s. She taught herself to read and write music and began arranging for the band, quickly becoming the band’s chief arranger and composer in addition to her duties as pianist.

Williams’s 1930s compositional style was thus influenced by the hard-driving swing of Kansas City, but it was also affected by the more refined, East-coast big bands whose music she came in contact with during the band’s travels, particularly arrangements by Fletcher Henderson, Don Redman, and Gene Gifford. In the 1940s her style evolved, incorporating aspects of bebop as well as modernist art music. Her
music was in demand from the leading bandleaders of the day, including Duke Ellington and Benny Goodman. Williams’s career fell on hard times toward the end of the 1940s, and despite a successful extended tour in Europe in 1952, she walked away from music altogether for a short time. Always a spiritual person, she found comfort and new life in the Catholic church, and by 1957 her priest convinced her to resume her music career and make the most of her God-given talents. From then on she maintained an active performing and composing schedule, and even accepted a teaching position at Duke University in 1977, a position she held until her death in 1981.

This concert brings to the performance hall Williams’s music edited by Ted Buehrer in *Music of the United States of America* vol. 25, sponsored by the AMS and published by A-R Editions in 2013. Sources for the edition include autograph scores, sets of parts, and transcribed audio recordings. The music is notable for the ways in which it reveals the trajectory of Williams’s compositional style over the span of a remarkable forty-plus year career. Buehrer will make remarks in the course of the concert to provide historical context.

**Music and Disability on Screen**

Fred Maus (University of Virginia), Chair

James Deaville (Carleton University)
Stephanie Jensen-Moulton (Brooklyn College, CUNY)
Jeannette DiBernardo Jones (Boston University)
Kendra Preston Leonard (Journal of Music History Pedagogy)

The most widely distributed source for the intersections of music and disability is that of screen works. Whether seen and heard on television, the internet, or in the cinema, such intersections both exploit the powers of the medium and are exploited by it, in what David T. Mitchell and Sharon L. Snyder call “narrative prosthesis,” or the replacement of characterization and plot by the fact of an individual’s or groups’ disabilities. Film, broadly speaking, allows for the use of musical narrative to depict or comment upon the physical, mental, and societal ramifications and views of disability; to suggest and show ways in which the disabled create, perform, and consume music; and to serve as a method of musical innovation and communication for disabled musicians and their audiences. With the burgeoning interest in music and disability studies demonstrated at recent past meetings of the AMS, it is clear that this is a topic with the ability to attract scholars from a wide variety of backgrounds and interests, in addition to providing an accessible entry point for those new to the subfield. By holding this panel as an informal evening session, we hope to welcome all of these scholars to the area.

This panel is comprised of four scholars active in music and disability studies and who have undertaken previous research in music and disability, music and screen
works, and/or both. Each panelist will present a short paper or case study, followed by time for roundtable and audience discussion. James Deaville, who has published on disability in academia and organized the Society for American Music’s 2012 seminars on Music on/in Film, will present material from his recent research on cinematic musical treatments of Robert Schumann, his syphilis, and its resulting disorders. Stephanie Jensen-Moulton, whose work for this panel focuses on the presentation of disabled characters in the television show Glee, has published on music and disability in the journals American Music and American Music Review, authored a chapter in Sounding Off: Theorizing Music and Disability, and is the co-editor of the forthcoming The Oxford Handbook of Music and Disability Studies, in which work by co-panelists Jeannette DiBernardo Jones and Kendra Preston Leonard will appear. Jeannette DiBernardo Jones, who has presented on music in deaf culture at the Society for American Music and Society for Disability Studies annual conferences, will discuss deaf musicians Signmark and Sean Forbes, including their use of ASL and other forms of interpretation. Kendra Preston Leonard, organizer and chair of the Music and Disability seminars at the 2012 Society for American Music conference and author of Shakespeare, Madness, and Music: Scoring Insanity in Cinematic Adaptations, will present research on scoring for Richard III and the musical approaches to the physiognomic signifiers that connect Richard’s physical disabilities with his villainy.

Music, Sound, Affect

Tamara Levitz University of California, Los Angeles), Chair

Sponsored by the Music and Philosophy Study Group

The “After” Affect: Musical Labor and Classical Music

Murray Dineen (University of Ottawa)

A marked decrease in funding since 1990, both public and private, has produced a change not only in the economies of production in classical music (the decline of big labels and of symphony orchestras) but also in the affective realm of musical labor. As a form of “affective” or “immaterial” labor (Hardt and Negri, Empire [2000]), the making of classical music lost its longstanding affective association with capital when, under the pressures of a multinational music industry, it lost its capacity to sustain the fetish of musical labor localized in grand halls and great artists. The paper applies Gerhard Richter’s idea of “afterness” (Afterness: Figures of Following in Modern Thought and Aesthetics [2011]) to address this transformation in affective terms.

From the vantage point of affect, this state “after-the-demise” in which classical music finds itself can now be expressed in relation to its previous fetishization. Classical music labor is an affective “after”-value, whose production and exchange is based upon the unavoidable knowledge of its demise as a viable commodity in a world of
multinational cultural commerce and its return as *rhopos*, or that which has been discarded (Norman Bryson [1990]). Reckoned after Spinoza, there is an incorporeality to classical-music labor in its current state: a practice of bodily production whose affective measures are all retrospective, the physical state of afterness. The “structure of feeling” (Lawrence Grossberg, citing Raymond Williams [2010]) that accompanies this state is the affective subject matter of the paper.

**Genres, Affects, Temporalities**  
**Charles Kronengold (Stanford University)**

What does it mean that genre can precede affect—that a musical gesture’s instantaneous affective charge hits a listener only thanks to a particular genre’s functions, contexts, stakeholders, conventions, paratextual features, circulatory systems, and notions of form? If affects are pre-cultural and pre-linguistic, how can they rely on contingent social formations like genres? What do we make of the ways that both affects and genres shape our moment-to-moment experience of music’s temporality?

The “affective turn” has drawn on a specific model for the temporality of experience. According to this model, perceptions are already imbued with affect, and these affect-laden perceptions trigger body/brain responses that occur before cognitive processing takes place. William Connolly, Brian Massumi and Elizabeth Wilson have sought to develop a politics out of this temporality. But musical experience complicates this picture. First, the production of musical affect is radically contingent—dependent on cultural knowledge and the actual conditions of diffusion and reception. And second, musical experience is essentially multitemporal: as Jonathan Kramer reminds us “music can enable listeners to experience different senses of directionality, different temporal narratives, and/or different rates of motion, all simultaneously.”

Using examples of small gestures in big genres, I’ll test a model of musical experience in which affects and genres work collaboratively and antagonistically to help create a piece’s multitemporal flow. Humble solo entries in Kurtág’s concertos, isolated percussion instruments at the beginning of Penderecki’s first symphony, and vocal entrances in a Sciarrino opera reveal how these genres shape musical affect in a way that embraces temporal multiplicity and admits a degree of contingency.

**After the Natural Sign: Affect Theory’s End?**  
**Roger Mathew Grant (University of Oregon)**

In the twenty-first century, the body of theory collected under the rubric of affect is often invested in experiences of feeling that are direct responses to our sense perception of the world. This basic structure is what contemporary affect theory shares with discourses on the natural sign in eighteenth-century aesthetics. Made explicit in the writings of Batteux, Lessing, Sulzer, and many others, the doctrine of the natural
sign explained the ability of art to imitate the passions, arousing them affectually in those who observed, read, or listened. This understanding of signification supported the notion—clearly articulated in the Affektenlehre of the period’s music theory—that formal components such as musical meter, tempo, and harmony should work collectively to create a unity of character and affect. Even if representations didn’t always work this way in practice, the aesthetic framework that supported this notion generally held that they had the capacity to do so.

This paper examines how the natural sign fell from its place of prominence in critical theories, and asks what the aesthetic transformation at the conclusion of the eighteenth century might have to offer to our current theories of affect and feeling. Inspecting the claims made in this earlier body of theory affords a view of a process that has already begun in writings on affect today; it was, after all, at the height of the Enlightenment effort to best explain this aesthetic system that a new anxiety about its impending end took hold.

Sentimentality, Stickiness, and Circulation: “We’ll Meet Again” as an Emotional Object

Christina Baade (McMaster University)

I see in affect theory’s emphasis on flow, encounter, the sensorial, and the emotional significant potential for making sense of music as a performative, time-based, bodily art form. In particular, I am compelled by how Sara Ahmed, Ben Highmore, and Lauren Berlant have used affect theory (1) to account for both impulses of affinity and of rejection, disgust, and distinction between individuals and groups; and (2) to explore the roles played by emotion and taste in shaping these affinities and distinctions.

In my work on mid-twentieth-century jazz and popular music, affect theory offers ways to decipher the emotionality attributed to these musics, the visceral language used to describe them, and the ways in which they were linked to the bodies of performers and their mass audiences. Further, affect theory helps situate these musics as they circulate through mediation, transnational flows, and memory.

In this paper, I will explore one of the most productive concepts that I have encountered in this work: Ahmed’s notion of emotional objects, which circulate and become “sticky, or saturated with affect” over time. My case study will be the song “We’ll Meet Again,” which became emblematic of an era (World War II), a nation (Britain), a performer (Vera Lynn), and an emotional register (sentimentality)—a status accrued, I argue, because of its exceptional “stickiness.” Through my discussion, I will situate the concept of emotional objects within affect theory and evaluate what the concept offers to musical, cultural, and performative interpretations of emotionally marked repertories.
Sentimental Journeys: Tin Pan Alley Ballads, Affect, and American Emotional Life during the Second World War
Andrew Berish (University of Southern Florida)

Rather than only ask what past music meant, can we also ask how it felt? Can we recover or reconstruct the affective intensity of past music? My paper sketches out a possible approach to this question using Tin Pan Alley ballads of the World War II years and their place in a larger “sentimental” cultural formation. Songs such as “There Are Such Things,” “When the Lights Go On Again All Over the World,” and “White Christmas” (all from 1942) with their lush musical textures and unapologetically sentimental lyrics not only generated intense feelings in listeners, they also thematized the idea of unimpeded feeling. These songs offered listeners a bridge between private and public emotion, and they offer scholars a unique way to consider how affect and meaning constitute each other.

Scholars often deploy “affect” in its Deleuzian understanding as a non-representational, non-cognitive, and a-signifying force or intensity. But as Lawrence Grossberg argues, even though affect may appear to be instinctual and pre-subjective, it is not; affect is always mediated. It is not a theoretical idea that provides an escape from the social realm of meaning. In other words, affect is not anti-hermeneutical. Although it is doubtful we can re-experience the affective intensity of these wartime ballads, we can reconstruct the era’s larger mass-mediated culture of sentimentality—the novels, films, and radio dramas—that provided citizens with both ways to feel and specific ways to understand what they were feeling.

Popular Music of the Rust Belt
John Covach (University of Rochester), Chair

Sponsored by the Popular Music Study Group

Ministry of Dissent: the Ecocriticism of Al Jourgensen
Christopher L. Collins (University at Buffalo, SUNY)

Many American musicians associated with the formation of “industrial metal” and “industrial rock” genres were first-hand witnesses to the transformation of America’s Midwestern manufacturing industry during the last decades of the twentieth century. One of the most commercially successful artists associated with industrial rock music is Al Jourgensen, who founded musical group Ministry in Chicago, Illinois in 1981. This paper examines representations of urbanity in the music of Ministry in order to evaluate the extent to which the sound and consumption of industrial rock music in North America was shaped by the socioeconomic transformations of Midwestern cities of the late 1970s and early ’80s. Might industrial rock, in addition to denoting
certain musical parameters, also signify representations of urbanity that express the ecological and sociological impact of deindustrialization processes particular to the American Rust Belt?

In order to frame my investigation, I first develop a definition for the concept of “urban ethos” by combining the insights of musicologist Adam Krims and cultural theorist Stuart Hall. Talking in terms of urban ethos allows me to discuss how signification of class, race, age, gender, and sexuality inform media representations of urban life at a given historical moment. I then apply this concept to a reading of the media representations produced by Ministry during the 1980s to demonstrate how Al Jourgensen’s incorporation of labor union imagery, class-conscious lyrics, and depiction of ecological hazards reflect his personal response to post-industrial urban transformation. Ministry’s music and imagery characterize urban spaces as forlorn communities crowded with the environmental byproducts of heavy manufacturing industries. These environmental wastelands physically constrict and manipulate their inhabitants in a manner equated with the production of assembly line commodities. Such representations of urban life express the political ideals and ecological concerns voiced by Jourgensen in trade magazine and television interviews.

Affect, Becoming, and Whiteness in Professional South Slavic Tamburitza Bands, from Pittsburgh to Chicago

Ian MacMillen (Oberlin College)

Since the incorporation of tamburitza music on the Chautauqua and Vaudeville circuits established it as a popular performance practice throughout the Rust Belt, Croatian and Serbian bands playing guitar-like tamburas have helped to maintain connections between immigrant communities in such industrial cities as Chicago, Detroit, Cleveland, and especially Pittsburgh. There, the Duquesne University Tamburitzans and the Croatian Fraternal Union (which brings on tour many popular bands from Croatia) have provided the professional tambura scene with a steady stream of new talent from other Rust Belt cities and Southeast Europe. Pittsburgh’s prominence escalated with the 1989 recording project between Pittsburgh tambura player Jerry Grcevich and Croatian popular singer Miroslav Škoro. On the brink of communism’s collapse and Yugoslavia’s violent disintegration, it launched on both continents their respective careers as tambura virtuoso and popular music icon.

Yet Pittsburgh was a center of dissemination as much as attraction for such musicians, who toured throughout the Midwest, and the success of Grcevich and Škoro’s album was aided through their association in Chicago with touring Yugoslavian star Zvonko Bogdan. Simultaneously, changes in Pittsburgh’s industries and urban geography brought Slavs into greater contact and sometimes conflict with African American populations and musics. In this paper, I consider tamburitza music as a spatializing and socializing force in Pittsburgh and across the Rust Belt that helped
variously to secure or prevent contact across geographical, ethno-religious, and racial boundaries. Through an analysis of instrumental technique, compositional style, and musical and linguistic “translation” in Grcevich and Škoro’s collaboration, I illustrate a particular type of becoming that I term “white-minoritarian.” This experience of whiteness, I argue, affectively instrumentalized materials of popular performance for the navigation of social space among the Rust Belt’s tambura players and audiences during the political and social upheavals of the 1990s.

The Sounds of Asian American Trauma: Memorializing the Murder of Vincent Chin in Detroit, 1982

Eric Hung (Westminster Choir College, Rider University)

In Detroit on June 19, 1982, two white autoworkers hollered racial slurs at a twenty-seven-year-old Chinese American engineer named Vincent Chin and later killed him with a baseball bat. The two murderers ultimately pleaded guilty to manslaughter, and were given only probation and $3,000 fines. Almost immediately after the sentencing, outraged Asian Americans began marking the Chin murder as a tragedy that left indelible marks upon their group consciousness and fundamentally altered their identity. Over the past thirty-one years, writers, filmmakers, musicians, and community leaders have spoken loudly against this verdict, created artistic works about the hate crime, and used the murder to galvanize the Asian American movement. They have in short created a cultural trauma.

My presentation examines four songs that memorialize Vincent Chin and the unjust verdict against his murderers. I argue that they not only deal with the image of Detroit differently, but also convey contrasting socio-political messages. The lyrics of both hip hop trio Model Minority’s “Vincent Chin” and hardcore band Say Bok Gwai’s “Revenge of Vincent Chin” begin by mentioning why anti-Asian sentiment was so high in Detroit in the 1980s. The former band then uses the Chin murder to attack the model minority stereotype, and the latter celebrates cultural difference by switching to Cantonese. Meanwhile, Charlie Chin’s “The Ballad of Vincent Chin” (no relation) and Jon Jang’s The Color of Reality for African-Chinese sextet are not concerned with the circumstances of Detroit at the time of the murder. They instead raise the profile of the Chin murder by connecting it to famous cases of injustice. Charlie Chin tells the story of Vincent Chin through the melody of “The Patriot Game,” which is about the murder of an Irish nationalist fighter. Jang’s piece connects Chin to Rodney King, Leonard Peltier, and Eleanor Bumpurs.
A Tribute to Robert Murrell Stevenson (1916–2012)
Walter Aaron Clark (University of California, Riverside), Chair

Marcelo Campos Hazan (University of South Carolina), Cristina Magaldi (Towson University), Grayson Wagstaff (Catholic University of America), respondents

Sponsored by the Ibero-American Music Study Group

Robert Murrell Stevenson (1916–2012)
John Koegel (California State University, Fullerton)

Robert Murrell Stevenson, one of the leading music scholars of the twentieth century and a preeminent figure in Ibero-American research, died at age 96 of natural causes on 22 December 2012, in Santa Monica, California. A longtime professor of musicology at the University of California, Los Angeles, as well as an adjunct professor of musicology at Catholic University of America, he was an extraordinarily prolific author of books, book and Festschrift chapters, articles, musical editions, dictionary and encyclopedia entries, and reviews, as well as the founder/editor/publisher of the groundbreaking journal Inter-American Music Review. Stevenson was also a very accomplished pianist and composer. His scholarly investigations ranged over an impressively wide array of subjects, particularly Spain and Latin America before 1900, but also traditional, indigenous, and popular musics from throughout the Americas, and the contributions of women composers and performers.

Robert Stevenson’s Inter-American Music Review: Thirty Years of Landmark Publishing
Walter Aaron Clark (University of California, Riverside)

One of the most significant events in the history of Ibero-American musicology is certainly the launching, thirty-five years ago, of Robert M. Stevenson’s journal Inter-American Music Review. Unique in conception as well as execution, it became a major venue for leading research on an impressively wide array of topics, covering all of the Americas and related themes in Europe, Africa, and Asia. Inter-American Music Review was notable precisely because there was nothing else like it. Numerous distinguished scholars contributed to this journal, though many of the articles were written by Stevenson himself, as were the reviews. The amount of seminal research IAMR featured over three decades is staggering, research that, in most cases, would not have found any other viable outlet. Indeed, IAMR may constitute Stevenson’s single most important contribution to musicology. This paper surveys the history of IAMR, providing an overview of its content and presentation, highlights from its thirty-year
career, and insights into its genesis and editorial procedures from the founder/editor himself, garnered during interviews before his passing in December 2012.

Robert Stevenson as Teacher, Mentor, and Friend
Craig B. Parker (Kansas State University)

This presentation portrays the important role that Robert M. Stevenson played as educator and mentor. Stevenson’s prowess as a classroom instructor and his attributes as a dissertation advisor are detailed, as is his continuing influence long after completion of one’s Ph.D. Quotations from four decades of Stevenson’s colorful correspondence with the author permeate this presentation. These vivid remarks range from heated admonitions to pick up the pace of one’s scholarly output to accolades for work accomplished. Perhaps his most memorable aphorism is his advice to anyone contemplating an administrative position: “Never become chair. You will not escape being despised if you become chair.”
Italy’s ballets, like its operas, took on contemporaneous literature and events of the nineteenth century as their subjects, and Bianchi e negri exemplifies this. Based on Harriet Beecher Stowe’s Uncle Tom’s Cabin, this ballet by Giuseppe Rota with music by Paolo Giorza premiered at La Scala in 1853. It was then performed at all of Italy’s main theatres over the next decade in various guises. Its premiere occurred almost immediately after Stowe’s book was published and translated into several languages (it would become the nineteenth century’s best seller). The overarching theme of the suppressed slaves breaking free of the bondage of slavery appealed to Italians amidst the Risorgimento fervor. However, the ballet was also adapted from Stowe’s novel to fit Italian tastes and ballet plot archetypes—it had to have a love story and allegorical figures. The music is integral to the success of the adaptation and provides a further window into how this story played out on the Italian stage. For instance, a striking example of musical characterization occurs in a scene where the slave master attempts to seduce the female slave. Another example is the four bars of patriotic music that were apparently added to a Milanese performance, which incited an audience reaction that Austrian authorities found threatening enough to make them ban the ballet. In this paper I discuss the literary and musical adaptation of Uncle Tom’s Cabin and provide context for the ballet, emphasizing the role of ballet in Italian opera theatre during the period (an element of nineteenth-century theatrical music that is little studied or acknowledged). The success of Bianchi e negri was due to the mix of key ingredients, including a compelling contemporary plot from a best seller, analogy to the Italian Risorgimento, allegory, and the intrigue of love challenged.

Excelsior as Mass Ornament: Ballet and the Reproduction of Gesture
Gavin Williams (University of Cambridge)

Italy’s most successful ballet of the late nineteenth century was Luigi Manzotti and Romualdo Marenco’s Excelsior (1881). Its subject was the technological progress of modern times; its principal characters were allegories of “Civilization” and “Obscurantism,” who featured alongside further nonhuman actors such as the steam engine and electricity. The ballet’s technophilia was an unmistakable product of its time and place: it premiered at Milan’s Teatro alla Scala in advance of the city’s National
Exposition, which would also celebrate the material benefits and moral improvements brought about by industry. Indeed, as Jutta Toelle has recently argued, *Excelsior* and the Exposition combined forces at this historical moment to project an “invented metropolitan tradition”—one recognizable today as the idea of Milan as a major international center for industry and business.

Even in its home city, however, *Excelsior*’s projected meanings were soon superseded. A marionette version opened in 1884, emphasizing the accurate reproduction of the original work’s dance gestures, as well as music’s powers to kindle lifelike animation. Other modifications followed in subsequent versions: at La Scala in 1909, the ballet was updated to incorporate the airplane and the cinematograph, even though faithfulness to Manzotti’s original choreography was again preserved. More significantly, in 1913 the 1909 production was made into a film, billed as a novel experiment in *cine-fono-coreografía* (this has recently been restored at Rome’s Cineteca Nazionale, with Marenco’s music re-synchronized to the moving image). The film offers a rare glimpse of nineteenth-century ballet in motion, as well as raising new questions about audiovisual interplay and the cultural interpretation of gesture.

My paper traces *Excelsior*’s reception from its premiere into the early twentieth century, with particular emphasis on the issues of technological progress and the reproduction of gesture. Drawing above all on writings stemming from Siegfried Kracauer’s canonical essay “The Mass Ornament,” which argued that contemporary dance reflected the modern factory production line, I argue for a political approach to the analysis of gesture: one that aims to reestablish a persistent link between *Excelsior*’s bodily movements and its technological ideology.

**Metric Dislocation and Crisis in Prélude à l’après-midi d’un faune**

Timothy Cochran (Muhlenberg College)

Debussy disapproved of Nijinsky’s 1912 choreography for *Prélude à l’après-midi d’un faune*, perceiving dissonance between his fluid melodies and Nijinsky’s angular, two-dimensional poses. Yet despite Debussy’s dissatisfaction, Nijinsky’s reconfiguration of the body provides a lens for exploring Debussy’s complex organization of rhythmic motion. Through an intertextual study of music, dance notation, and choreography, I will demonstrate how Debussy’s use of polymeter can be read as a reflection of Nijinsky’s conception of the faun’s body, and how such polymeter contributes to a musical narrative that mirrors Nijinsky’s scenario of partial desire fulfillment and permanent loss.

In Nijinsky’s notation of the dance, he divides the body into three musical staves (torso/head, arms, legs) and indicates positions of body parts through pitch. Claudia Jeschke has described the notation as a “musical analysis of movement” that indicates distinctly-phrased lines of body parts in a “multilayered moving image.” I turn this image of corporeal polyrhythm in notation and dance toward the climax of Debussy’s
work, which features the musical equivalent of multi-layered motion: after a metrically homogeneous A section, the B section marks a trajectory toward metric dislocation, achieved at the expressive apex with a disorienting overlap of meters. In Nijinsky’s scenario, the B section contains the only touch between faun and nymph as well as their tragic separation: the polymetric climax is a moment of both fulfillment and crisis. The climactic dislocation affects the return of A section material where the flute theme splits into different expressive characters—slow/elegant and biting/sarcastic; undergirding this dissociated theme is a subtle polymeter, which remains as a symptom of the tragic climax.

A deeper understanding of Debussy’s work through the documents and imagery of its interdisciplinary reception will result.

The *Rite’s* Moves: Physical Motion in *Le sacre du printemps*

Rebecca Schwartz-Bishir (University of Michigan)

It is widely recognized that Igor Stravinsky’s ballet *Le sacre du printemps* is full of physical motion. Its varying phrase lengths inspire frequent changes in the direction of movement, its motoric application of rhythmic patterns gives birth to repetitive motions, and the gravitational pull of its textures suggest stomping and lurching, among other things. Indeed, choreographers have interpreted the music’s motion numerous times since the work’s scandalous premiere of Vaslav Nijinsky’s dances in 1913. It may be argued that the physical quality of this music is part of its attraction or, as Richard Taruskin has called it, its “subhuman” repulsion. Although some literature, e.g., Millicent Hodson’s effort to reconstruct Nijinsky’s choreography, has attempted to connect the musical signals driving the expression of movement with choreography, the motion in this music and how it relates to dance are topics that deserve more analysis.

This paper considers the physical motion inherent in *Le sacre du printemps* and argues that it influences our experience and the historical reception of this music. Nineteenth-century ballet music and its dance provide the context for this work. I analyze and explain the expression of bodily motion by adapting and integrating Steve Larson’s theory of musical forces, Robert Hatten’s theory of musical gesture, and my work on the relationship of ballet music to the *danse d’école*. Using the “Augurs of Spring,” “Spring Rounds,” and “Sacrificial Dance” as case studies, I address the following questions: Did the composer apply conventional “forces” and “gestures” found in contemporary and past ballets, and if so, how? How did Stravinsky’s choice to accept or reject academic ballet’s music-movement idioms affect the physical experience of this music? By considering the motion inherent in *Le sacre du printemps* in the context of nineteenth-century ballet, a new, historically informed, physical perspective will emerge that sheds light on both the music and its initial scandalous reception.
Beyond “Isorhythm”
Sean Gallagher (New England Conservatory), Chair

“Isorhythm”—once a mainstay in the analysis and historiography of late-medieval music—has recently come under review. Julie Cumming and Margaret Bent have critiqued the imprecision with which the term is applied as obfuscating a broad variety of musical structures and compositional procedures. Bent has gone further, challenging the term’s appropriateness and validity as a generic determinant while calling for renewed attention to “the variety rather than the sameness of strategies of motet composition in the fourteenth and fifteenth centuries . . . [which] can even less be accommodated within a single model than can sonata forms” (“What is Isorhythm?”, 2008).

Taking these reappraisals as a point of departure, the paired papers in this panel offer new views on two concepts central to the variety of practices that sit under the umbrella of “isorhythm”: “rhythm” and talea. What is at issue is not the terms themselves, but the ideas they point to. The first paper asks how medieval theorists and composers conceived of rhythm. The question is explored with reference to motets with tenors whose repetitions derive multiple sounding versions from a single notated line. Theoretical writings on these works reveal a late-medieval view of rhythm that is coterminous with notation. The second paper addresses talea, the primary medieval word used to refer to rhythmic repetition independent of pitch. While taleae are usually thought to reside in the tenor, the upper voices of a number of ars nova motets feature structures of repetition that complement or even shape those found in their tenors. Taken together, these arguments offer new ways of understanding some of the best known and oft-discussed compositions of the late middle ages.

What Was Rhythm?
Emily Zazulia (University of Pittsburgh)

Margaret Bent has recently challenged the term and concept of “isorhythm” for placing undue emphasis on “rhythm” at the expense of other musical features. Her reassessment invites us to think harder about what exactly rhythm means in a late-medieval context. We moderns conceive of rhythm in terms of note shapes that contain stable numbers of beats, but in the fourteenth and early fifteenth centuries rhythm was conceptually based in the flexible and context-dependent symbols of the mensural system. The modern notion that rhythm is rooted in absolute durations has no real equivalent in late-medieval thought. Instead theorists talked about rhythm exclusively using the names for note shapes, which were meaningless when taken out of context. For late-medieval thinkers rhythm was inseparable from notation.

This paper asks: what would it be like to inhabit a musical world in which rhythm’s very essence was contextual, with each note gaining meaning from a governing
mensuration sign and the note shapes around it? I address this question with reference to pieces hitherto considered “isorhythmic,” in which melodic and rhythmic repetitions proceed in tandem. In motets such as Egidius de Pusiex’s *Ida capillorum/Portio nature*, tenors that are notated only once must be read in different mensurations and diminished. Egidius’s tenor sings his line first in perfect modus, then imperfect modus, then in perfect again but diminished by half, and finally in imperfect modus with diminution. These transformations are indicated exclusively by means of a verbal instruction to the performer. Indeed in this period tenors governed by verbal canons are never provided with written-out resolutions. All of this raises an intriguing possibility: that a late-medieval singer might have understood these four renditions to be essentially the same, even though he would have known them to sound very different. I contend that this alternative notion of rhythmic “sameness” grounded in notation stands to reform current thinking about the repetition and transformation of motet tenors, a practice that stretches from the start of the *ars nova* through Du Fay’s *Nuper rosarum flores* and sets the stage for the masses of the following century.

What is a *talea*?

Anna Zayaruznaya (Yale University)

As a word and a concept, “isorhythm” is in a state of flux. The practice’s modern name and its validity as a generic determinant have been called into question by Margaret Bent, while Anna Maria Busse Berger has argued that the structural regularity we have tended to see as an end in itself is in fact the result of mnemonic practices. Within this revitalized discourse, one aspect of the narrative remains unquestioned: the tenor continues to be viewed as the primary shaping force in the construction of “isorhythmic” works. This received view has consequences for the analysis and interpretation of motets because it casts the upper voices in a supporting role, both structurally and semantically.

Attention to upper-voice rhythmic repetition in a number of fourteenth-century French motets brings to light structures that are more intricate—and more interesting—than those suggested by their tenors. While this phenomenon—sometimes called “Großtalea” or “supertalea”—has occasionally been observed in the analyses of individual motets, the dozen or so works involved have never been considered as a group. In fact, *supertaleae* have broad implications for our understanding of isorhythmic procedures.

The hermeneutic consequences of independent upper-voice structures are particularly clear in the case of Machaut’s *S’il estoit/S’amours* (Motet 6). There, the presence of “extra bits” in the tenor has led several commentators to construct narratives about imbalance and excess, but such narratives are not sustained by an analysis that begins with the upper voices. *Supertaleae* can also help account for *Beatius/Cum humanum*, a motet newly edited from fragmentary sources. Though its tenor has not survived,
its upper voices hint at a form that no known tenor repetition scheme would be able to support. That some works may have forms into which the tenor is made to fit, rather than forms built on that tenor, has radical implications for the analysis and interpretation of *ars nova* motets, regardless of whether their *taleae* be super- or not.

**Cross-Border Encounters in the Global South: A New Look at Cold War Cultural Diplomacy**

Susan Thomas (University of Georgia), Chair

Musicological scholarship about the Cold War has revealed music’s importance as a tool of cultural diplomacy. Most studies to date, however, have focused on Europe and the United States, overlooking the ramifications of the Cold War in the Global South. This three-hour, alternative-format session seeks to nuance existing views of Cold War cultural diplomacy by investigating exchange and other forms of interaction situated in the Global South from the 1950s into the 1970s. The panelists’ individual contributions will closely examine instances of African, Latin American, and Asian encounters with music and musicians elsewhere in the world. Their work will launch a collective discussion of issues that are at the core of our subfield: how music has been used to exercise soft power; how competing individual, state, and corporate interests have shaped musical life; and how the composition and performance of music has been used to establish borders, as well as to cross them.

The session features four short presentations, two formal responses, and moderated discussion periods. After introductory remarks by Thomas, Fosler-Lussier and Herrera will explore the roles of state and non-state actors in North-South cultural diplomacy. Focusing on the U.S. State Department’s Cultural Presentations program, Fosler-Lussier considers the symbolic and practical value that U.S. government officials and audiences in Asia, Africa, and Latin America assigned to performances of Euro-American classical music. Herrera examines the Rockefeller Foundation’s impact on the founding and early history of Indiana University’s Latin American Music Center and the Centro Latinoamericano de Altos Estudios Musicales (CLAEM) at the Di Tella Institute in Buenos Aires. The panel’s second half will investigate local musical life and cross-border encounters during periods of political and social change. Skinner uses the early career of Panka Dembelé, a pivotal figure in the development
of Malian music culture during the 1950s and ’60s, to discuss late and post-colonial Cold War politics in (and out of) West Africa. Quevedo surveys musical interaction both before and after the 1959 Cuban Revolution; she demonstrates how political alliances, first with the U.S. and later with Eastern Europe, impacted cultural exchanges and Cuban composers’ individual styles. Hess will respond to each pair of presentations, drawing out the larger themes that will become the basis of group discussions moderated by Thomas.

Eighteenth-Century Music and Aesthetics

Nina Treadwell (University of California, Santa Cruz), Chair

The Tyrant’s Wife and the Continuo Player: Using Recitative to Read Handel’s Operatic Characters
Regina Compton (Eastman School of Music, University of Rochester)

In the seventeenth and eighteenth centuries, recitativo semplice mattered. Pier Francesco Tosi regarded the successful execution of recitative as a necessary component of the “refin’d Taste,” and Francesco Algarotti deemed recitative richer in affective potential than the arias. Handel’s recitativo semplice, in particular, contains meaningful musical rhetoric worthy of our attention, indeed, worthy of the attention that at least some paid to it in the eighteenth century. However, interpretative studies of Handel’s operas tend to focus on the content and interrelatedness of arias, while recitative, as a musically significant event and a dramatic tool, receives less attention.

The operas performed at the King’s Theater in Haymarket during the First Royal Academy of Music (1720–28) provide a case study for the analysis of Handel’s recitative. These works reveal a close correspondence between musical detail and textual meaning, such as the use of harsh sharp-side harmonies at emotionally gripping moments or chromatic motion in the bass to identify a point of dramatic disjunction. Understanding the details of Handel’s recitative enables more subtle readings of his characters. When defined exclusively by the arias, the character archetype of the betrayed wife or betrothed—such as Polissena from Radamisto (1720) or Irene from Tamerlano (1724)—represents a limited range of affects, mainly, melancholic or dutiful. The arias do open spaces for individual emotional reflection, but so much detail about the characters’ nature and behavior is found in the recitative, in the moments when characters carry on in “real time,” surrounded by others. It is only in the recitative that we see Polissena as fiercely defiant and Irene as devious and cunning. Complete character analyses, then, require balanced consideration of both the arias and the recitative. Handel’s operas must be read as unified wholes, not as collections of musically isolated set pieces; and one must not dismiss the recitative as secondary to the arias, as the recitatives provide an interesting and nuanced approach to thinking about Handel’s multidimensional characters.
The Neo-Classical and the Rhetorical Sublime: Gellert’s and C. P. E. Bach’s Musical Renditions of Gellert’s Geistliche Oden und Lieder (1757)

Keith Chapin (Cardiff University)

In tune with contemporaneous aesthetics of the Lied, Christian Fürchtegott Gellert characterized the “songs for the heart” from the Geistliche Oden und Lieder (Spiritual Odes and Songs, 1757) as ideally completed by music. Carl Philipp Emanuel Bach, like many eighteenth-century musicians, agreed with Gellert’s assessment, setting the didactic odes in the collection to boot. Yet despite this apparent harmony between poetic intention and musical reception, Gellert and Bach differed fundamentally in their approaches. Where Gellert envisioned the “sublime” religious subject matter of his poems as ideally heightened through simple chorale melodies, Bach sought to elaborate the texts through moderately elaborate accompanied songs. This difference in approach, in part due to Gellert’s and Bach’s respective amateur and connoisseur publics, is also due to fundamentally different conceptions of sublimity.

Like many writers of the early German Enlightenment, Gellert owed a strong debt to French neo-classical poetics. In his opposition to “richness in imagery” and “the height and splendor of figures,” Gellert showed his debt to Nicolas Boileau’s ideal of sublime simplicity and critique of the rhetorical tradition. Gellert put the ideal into practice through his recommendation of simple chorale melodies for the performance of his songs for the heart. The melodies served to make the effect of the poetry more “penetrating and supple,” as Gellert wrote. By contrast, Bach was trained in a musical tradition that was strongly influenced by practices of verbal rhetoric. According to this rhetorical tradition, a sublime poem demanded an appropriate high style. The wrought melody, clavier accompaniment, and text depiction in a song like Bach’s “Bitten” (“Supplication”) show Bach’s attempt to elaborate the poetry in musical figures and images.

This paper uses Gellert’s Geistliche Oden und Lieder and its musical reception for a case study of two notions of transport and its production through music. More broadly, it elucidates the principles behind two concepts of sublimity—the neo-classical and rhetorical sublime—often overshadowed in musicological scholarship by the theories of Edmund Burke and Immanuel Kant and by the genres of the oratorio and the symphony.

Sentimentalism, Latitudinarianism, and the Man of Feeling in Handel’s Joseph and his Brethren

Jonathan Lee (University of California, Berkeley)

Of all Handel’s oratorios, Joseph and His Brethren (1744) is the one most frequently associated with the sentimentalism so popular among mid-eighteenth-century
authors and playwrights. The libretto by James Miller indeed bears the marks of contemporary sentimental drama, with its tearful family tableaux and moral precepts issued by the faultless protagonist, a Man of Feeling who continually weeps, displaying his sensitive, ardent empathy. Scholars have frequently critiqued this sentimental hero, complaining of his “static” characterization (Paula O’Brien) and his “tearful sensibility worthy of Laurence Sterne” (Winton Dean). Duncan Chisholm and Ruth Smith have both attempted to soften these critical blows by claiming that all this apparently humdrum sentimentalism was really in service of a more exciting political symbolism; they see Robert Walpole lurking behind Joseph, the Egyptian “Prime Minister,” and posit that Joseph’s sensitive goodness contrasted with the distinctly unsympathetic portrayal of Walpole during the 1740s.

Yet, by the time that Joseph premiered, Walpole had been out of office for two years, and even Smith admits that such political readings are “opaque.” I offer an alternative explanation for the roots of the protagonist’s lachrymosity. Miller penned not only plays bitingly satirizing his contemporaries, but also sermons embracing the Latitudinarian viewpoints prevalent among religious writers of his time. Such ministers focused on benevolence and empathy, proclaiming this approach as a new and defining feature of contemporary Anglicanism. Like those of his like-minded contemporaries, Miller’s published sermons (as well as his libretto) advocated an ideal person whose love and empathy culminate in Christ-like tears. R. S. Crane once proposed that the most influential models for the literary Man of Feeling lay not in secular philosophy, but in such Latitudinarian teachings. This religious outlook was thus intimately connected to the Man of Feeling whom Miller proffered as an exemplar for his Handelian audiences. To take seriously the sentimentalism of Joseph reminds us that Handel’s oratorios were not only the political allegories that musicologists often consider them to be, but also works that aimed to touch the private lives of the Men and Women of Feeling for whom (and by whom) they were written.

Morality, German Cultural Identity, and Telemann’s Faithful Music Master

Steven Zohn (Temple University)

Telemann’s Der getreue Music-Meister (Hamburg, 1728–29), the first German periodical consisting entirely of music, has often been linked to the moral weeklies that proliferated across western and central Europe on English models. In fact, the composer himself explicitly drew such a comparison in the journal’s preface. Yet little consideration has been given to how the Faithful Music Master managed to “benefit and entertain” his readers in ways strikingly similar to those of his literary counterparts.

In this paper I suggest that the journal participated in a project initiated by such moral weeklies as Hamburg’s Der Patriot (1724–26) and Leipzig’s Die vernünftigen Tadlerinnen (1725–26) to elevate native culture and advance German as a literary
language. Telemann’s emphasis on a “mixed taste” synthesizing various national styles promoted a distinctly German musical idiom, just as his shift from Gothic script to a Latin font for German vocal texts put the German language on at least a visual par with French, English, and Italian. Moreover, the journal’s foregrounding of accessibility, varied and flexible scorings, and humor was in keeping with the weeklies’ non-learned, common-sensical, and satirical approach to social criticism. And just as readers of moral journals participated in the discourse by writing letters, the Faithful Music Master invited his readers to help construct the journal’s text by contributing music or completing contrapuntal exercises.

Particularly interesting is Telemann’s apparent endorsement of the efforts of Die vernünfftigen Tadlerinnen toward educating women. This journal—ostensibly written entirely by women, but whose editors and contributors were mostly males concealed behind female pseudonyms—sought to establish a common, national culture through the agency of women, who could give voice to the average citizen in understandable language. Thus the Faithful Music Master appealed to and promoted women through a characteristic suite portraying admirable females whose names closely mimic the pseudonyms of Die vernünfftigen Tadlerinnen; a secular cantata to a libretto by Christiane Mariane von Ziegler, one of the few female contributors to Die vernünfftigen Tadlerinnen; and a violin duet based on Gulliver’s Travels, a nod to both English culture and the popularity of novels among women.

**European Film**

Paul-André Bempéchat (Center for European Studies, Harvard University), Chair

Chopin in Film: Music, Politics, and Memory in Poland, 1944–91

Ewelina Boczkowska (Youngstown State University)

As a catalyst figure in Romantic music and exiled Polish patriot of frail health and conservative political views, Frédéric Chopin made a riveting subject for biographical cinema in socialist Poland of 1947–52 and again in democratic Poland, in 1990–91. Polish directors interpreted Chopin’s music to match their personal objectives and preconceived notions of history, their films befittingly documenting the processes by which historical narratives are formed and transform over time in cultural memory.

The transformation of Chopin from an emblematic figure of Polish patriotism into a revolutionary figure of social progress was achieved in two long-forgotten films: the 1944 experimental short Color Studies, an imaginative study of Polish landscape under attack to summon help for occupied Poland, and the 1948 documentary Żelazowa Wola, with again a nocturne, a mazurka, and the Revolutionary etude now accompanying images of workers building an egalitarian society. The films paved the way for Alexander Ford’s Chopin’s Youth (1952), a masterpiece of Socialist Realism filmmaking,
which consolidated the portrayal of Chopin’s music as an archetype of native folklore and revolutionary times, under communism.

As Poland emerged from Communism in 1989, representations of Chopin’s music steered away from these earlier accounts of his “Polishness” within a historical context of insurgency and social progress, towards his melancholia and personal obsessions, creating radically different impressions of the composer and his music. *The Orchestra* (1990) and *La Note Bleue* (1991) by Polish directors who had been forced into exile during communism now exploited darker themes of alienation and illness, featuring pieces such as the Funeral March.

Polish directors’ conceptions of Chopin are rooted in the nationalist discourse that prevailed in much of Polish Chopin scholarship. But a closer examination of selected film excerpts, repertoire, and the films’ reception based on archival material gathered in Warsaw reveals the subversive ways in which Chopin is re-imagined in the films. In this way, Chopin’s cinematic representation serves as a case study in the broader debate over historical memory, and music and power, in periods of great political instability in twentieth-century Eastern Europe.

**Ingmar Bergman’s Sublime Failure: Music, Madness, and the Hour of the Wolf**

Per F. Broman (Bowling Green State University)

*Vargtimmen* [Hour of the Wolf] (1968) is not among Ingmar Bergman’s most celebrated works; Bergman himself regarded it as unsuccessful in its central conception, remarking: “To see a man who is already mad become crazier is boring.” Its nightmarish sequences experienced through the eyes and writings of the delusional painter Johan Borg have been understood as autobiographical and as reflecting Bergman’s typical dichotomy between art and life. However, two of its most fascinating scenes—one featuring an excerpt from *Die Zauberflöte*, “O ew’ge Nacht,” and one set to music by Swedish composer Lars Johan Werle—are musically imperative.

Departing from resources in The Bergman Archives in Stockholm, this paper explores Bergman’s use of music in *Vargtimmen* and its role in his aesthetic vision. Only a few years prior to *Vargtimmen’s* making, Bergman had surprisingly argued against all use of music in film, yet he charges it with one of the most poignant and stylistically diverse musical settings in his oeuvre. The choice of the modernist Werle for the manslaughter flash-back scene links *Vargtimmen* to Bergman’s avant-garde film *Persona* and illustrates his sometimes burlesque approach to atrocities through overuse of horror-film musical conventions. The use of *Die Zauberflöte*, on the other hand, foreshadows Bergman’s own 1975 TV-production and highlights the film’s borrowing of an important story line from the opera: Johan’s search for Veronica Vogler, his former mistress, through the twisted paths of his disturbed mind.
Although the film’s narrative was vastly altered through six drafts of the script (1964–68), every version included the Mozart scene virtually intact, illustrating its importance. In his autobiography, Bergman also described the scene as crucial to understanding his entire worldview: questions about the existence of an afterlife and eternal love are tackled in a puppet theater performance, which provides Johan Borg and his ghosts with a brief respite from their Gothic world: Tamino’s question “Lebt denn Pamina noch?” and the chorus’s response, “Pamina, Pamina, ja sie lebt!” become an incantation, a voice from the other side, brought forward through music in a film by one of the most camera-centered directors in cinematic history.

“The Music Has Something to Say”:
The Musical Revisions of *L’Atalante* (1934)

Hannah Lewis (Harvard University)

*L’Atalante* (1934), the second collaboration between experimental French filmmaker Jean Vigo and film composer Maurice Jaubert, has become a staple in the cinephiles’ canon. But its profound influence on postwar experimental filmmakers, particularly of the French New Wave, could not have been anticipated from its disastrous initial release. As Vigo was on his deathbed, the film’s distributors, finding *L’Atalante* narratively incoherent, attempted to make Vigo’s film more broadly accessible: they edited the film substantially, replacing parts of Jaubert’s score with the popular song *Le Chaland qui passe* and renaming the film after the hit tune. Jaubert’s music had combined lyrical instrumental underscoring and folk-like diegetic song, contributing to the film’s blend of gritty realism and dreamlike whimsy. The distributors’ haphazard changes not only affected this delicate balance, but also subtly altered an important narrative subtext of the film: its reflexive fixation on the recent arrival of synchronized sound film, expressed through its focus on musical playback technologies—phonographs, radios, and music boxes—and their ability to captivate.

*L’Atalante*’s troubled reception history points to the political and social valences of the aesthetic details of both versions. While much scholarship exists about Vigo and *L’Atalante*, the fraught history of *L’Atalante*’s musical soundtrack and the film’s comment on sound reproduction technologies has received little scholarly attention. In this paper, I analyze how the differences between the two versions reflect a general anxiety over the arrival of sound film in France, through a comparative analysis of scenes from *L’Atalante* (which has subsequently been restored) and *Le Chaland qui passe* (the only surviving copy of which is housed at the Belgian Cinematek). I also draw from Jaubert’s 1936 essay on composing for film, which elucidates his interpretation of film music’s function. Vigo’s fascination with mediated music and its ability to create a magical cinematic world, and the distributors’ attempt to fit the film’s music into a commercially successful Hollywood paradigm, reflects concerns about how mediated sound would affect French cinema during sound film’s early years.
Through my analysis, I demonstrate how film practitioners grappled with technological changes, using music as a powerful interventional force.

**Suoni nuovi/Suoni antichi: Mario Nascimbene’s Biblical Epic Film Scores**

Stephen Meyer (Syracuse University)

During the 1950s, the Italian film composer Mario Nascimbene began to experiment with what he called “suoni nuovi”: “new sounds” that were generated primarily by the manipulation of magnetic tape recordings. Nascimbene even created his own musical instrument—the “mixerama”—in order to facilitate creative work in this area. These suoni nuovi find clear parallels in the work of other Italian composers of the period—such as Bruno Maderna, Luciano Berio and Luigi Nono—who were interested in electronic music and (more generally) in exploring the structural possibilities of timbre. But they may also be understood in terms of a more cinema-specific history. In timbral terms, the suoni nuovi were similar to the kinds of electronic sounds that were featured in the “psychological thrillers” of the 1940s and especially in the science fiction films of the 1950s. By blurring the boundaries between sound and music, the suoni nuovi also anticipated the increasingly sophisticated sound design that was to characterize films of the late twentieth and early twenty-first centuries. In this context, it may seem strange that Nascimbene should use “new sounds” so prominently in his music for *Barabbas* (1962), the second of two biblical epics that he scored. In this film, Nascimbene took an unusual approach to what was already regarded as a conservative genre, combining suoni nuovi with a monophonic Kyrie from the *Liber usualis*. If the suoni nuovi exemplify the contemporary fascination with electronic music, so did these “suoni antichi” reflect the broader interest in historical authenticity that was such an important part of postwar musical culture. In *Barabbas*, these aesthetic impulses merge and interpenetrate in provocative and sometimes unsettling ways. An amalgam of different styles and approaches, Nascimbene’s score is quite different from those that composers such as Rózsa and Bernstein provided for their epic films. Largely abandoning the classic leitmotivic approach of other composers for this genre, Nascimbene’s work seems in many ways to adumbrate the heterogeneous soundscapes of films such as *Gladiator* and *Agora* from the so-called “revival of the epic” in our own day.
French Opera, Entrepreneurs, and Culture, 1870–1930
Jane Fulcher (University of Michigan), Chair

Lessons of a Theatre Director:
Hyacinthe-Olivier Halanzier (1819–96) and Opera in France
Katharine Ellis (University of Bristol)

In grand narratives of nineteenth-century Parisian opera, a couple of directors’ names stand out: Louis Véron for Grand Opera and for his colourful memoirs; Léon Carvalho for his twelve years at the Théâtre-Lyrique, including Gounod’s Faust in 1859 and (half of) Les Troyens in 1863. A third, Hyacinthe-Olivier Halanzier-Dufrenoy, director of the Opéra 1871–79, had a longer career and a higher professional profile than either. Yet he remains understudied. This is partly because like Véron in the 1830s he had the effrontery to make a profit, but also because unlike Véron he published no memoirs and cultivated no press notoriety. Equally, although a native Parisian, he was an outsider, his reputation built over decades of regional directorships. Finally, his artistic and management policy in Paris remained “regional” in character and sat ill with establishment expectations while exposing some uncomfortable truths about the capital’s patterns of musical consumption.

Halanzier’s managerial model successfully navigated the Opéra between “repertory” and “museum.” Taking advantage of the devastating 1873 fire at the Théâtre Le Peletier and the opening of the Palais Garnier, he invested in a relaunch of familiar works. Moreover, when called to account by the Chambre des Députés in 1875 for running his theatre in a “non-artistic” manner, he answered by locating his “artistic” contribution in interpretation and performance standards rather than in premieres. The Opéra had long suffered charges of repertorial stagnation; Halanzier now defended it actively and on the basis of the contracts he had negotiated. He invoked quality and sustainability arguments any current opera-company manager would recognize; he filled his theatre. Nevertheless, his practice ran counter to the Opéra’s traditional and centralist mission of generating new repertoire for the very regional houses he had himself once managed.

On the basis of archival and print sources from Halanzier’s operatic tenure in Strasbourg, Rouen, Lyon, Marseille, Bordeaux and Paris, this paper uses the interrelationship of his regional and Parisian careers to demonstrate why his expediency and conservatism rendered him discomfitting and “backward” in Paris, while simultaneously revealing him in musicological terms as a model of modern international opera management.
Gabriel Astruc and the Théâtre des Champs-Élysées: A Representation of Parisian Culture

Cesar Leal (University of Kentucky / University of the South)

Inaugurated on 30 April 1913, the Théâtre des Champs-Élysées represented a departure from Parisian conventional spaces for music, theater, and visual arts. Although scholars of fin-de-siècle Paris such as Huebner, Pasler, Fauser, and Garrafola have addressed certain aspects of the Théâtre’s unique cultural significance, a full exploration of its aesthetic and sociopolitical underpinnings has not been undertaken to date. This paper examines the process of its conception and actualization and its impact on Parisian cultural life from a new perspective: that of the entrepreneur who created it, Gabriel Astruc (1864–1938). The Théâtre evolved as a life-long project of Astruc, a Parisian Jewish impresario, theater director, artist manager, author, and playwright. From Astruc’s early ideas ca. 1902 to its inauguration, the Théâtre’s history was marked by aesthetic shifts, economic difficulties, scandals, and anti-Semitic campaigns, as revealed in unstudied documents found at the Archives Nationales (Fonds Gabriel Astruc) on which my research is built.

The first section examines the role of the press as Astruc’s mechanism to deliver his cultural and sociopolitical agenda and promote the Théâtre. It considers the effects of Astruc’s connections with journalists and cultural figures such as Charles Joly, Robert Brussel, and Camille Saint-Saëns, who contributed to Parisian journals of wide readership. Important to understanding the impact of the press are *Le Figaro* and *Musica*, the most important musical journal of the fin-de-siècle, founded by Astruc himself.

The second part focuses on La Grand Saison de Paris, arguably one of the most important Parisian cultural events of international scope from 1905. It will highlight performers and events commonly found in different Parisian theaters prior to 1913 that were relocated to the Théâtre—including Italian opera by the Metropolitan Opera, Diaghilev’s Ballet Russes, Berlioz and Beethoven Festivals, and recitals by sought-after artists.

Through the artistic-entrepreneurial perspective of Astruc, as well as the aesthetics and politics surrounding the Théâtre des Champs-Élysées, this paper aims to provide new views of Parisian cultural life during the fin-de-siècle. It will challenge existing assumptions concerning the Théâtre’s abrupt financial collapse that led to its untimely closing less than a year after its inauguration.

Christophe Colomb and France’s Official Discovery of Darius Milhaud

Louis Epstein (University of Massachusetts, Amherst)

Darius Milhaud is considered a paragon of French musical modernism and French musical tastes. But early in his career, Milhaud’s music actually achieved greater success in Germany than in France. His participation in the 1927 Baden-Baden festival
Friday morning

Fridays morning inspired dozens of performances of his works in various provincial capitals and in Berlin. The height of Milhaud’s German reception came in May 1930, when the Krolloper performed *Le Pauvre Matelot*, Milhaud conducted a radio performance of four works (including his *Viola Concerto*, with Hindemith as soloist), and the Staatsoper gave the world premiere of his grand opera *Christophe Colomb*.

While the premiere of *Christophe Colomb* signaled triumph for Milhaud in Germany, it unleashed an official scandal in France. Debating why the opera had premiered in Berlin rather than Paris, bureaucrats and critics foregrounded nationalistic anxieties over Germany’s cultural power, especially concerning institutional support for new music. Under pressure from the state, the Paris Opéra quickly secured the rights to Milhaud’s next opera, *Maximilien*, and he subsequently received a string of state commissions. In 1938, Kurt Weill told two French officials that Milhaud was France’s “only great composer.” Milhaud’s success abroad thus precipitated official recognition at home.

In this paper, I argue that Milhaud’s popularity in Germany and subsequent transformation into a quintessentially “French” composer depended in part on the actions of a transnational network of critics and conductors, and stemmed most of all from the composer’s relationship with his Viennese music publisher, Universal Edition. I draw on unpublished correspondence and contracts that show how the firm’s editor Emil Hertzka orchestrated Milhaud’s success in Germany. The correspondence reveals that his business relationship with Hertzka had important implications for Milhaud’s compositional output, as when Hertzka proposed Franz Werfel as librettist for *Maximilien*. The cross-cultural cooperation that culminated in *Christophe Colomb*’s historic Berlin premiere offers a thought-provoking counterexample to the historiography of chauvinism and antipathy that otherwise dominates narratives of interwar Franco-German musical relations. While the French reaction to the *Christophe Colomb* premiere might seem to confirm such narratives, the episode also brought the two countries’ musical cultures closer, both institutionally and aesthetically.

Race and the Pre-Modern between the Wars: *La musique ancienne et moderne* from Algiers to Casablanca

Jann Pasler (University of California, San Diego)

Juxtapositions of *la musique ancienne et moderne* on French concert programs continued after World War I in not only the Princesse de Polignac’s Paris salon, but also the colonies. Musicians from France, like Wanda Landowska and Casadesus’s Société des Instruments anciens, as well as the Ars Rediviva (Rabat) and the Association Bach–Handel (Oran) presented mixed programs. So too the tours of Cortot, Vines, Thibaud, Jane Bathori, Ninon Vallin, Bernac, Panzéra, Inghelbrecht, and Poulenc. Moreover, on Radio Maroc tangos and fox trots followed symphonic concerts
nightly. If in the metropole, these concerts were metaphors of the French nation, but what did such eclecticism mean in the colonial context?

Based on archives in France and Morocco, I examine not only what, where, and why such juxtapositions appear on North African concert programs, but also how perceptions of the French musical past and present were informed by another musique ancienne, that preserved in the Andalousian courts until 1492 and thereafter embraced by North African urban elites as signifying their racial origins. The valorization of this music, especially in Morocco, a monarchy, went hand in hand with that of European musique ancienne but with a larger political subtext. To conquer “minds and hearts,” reinforce ties to Europe, and lay the groundwork for cultural coherence throughout North Africa, French politicians, administrators, and ethnographers argued for reviving and preserving la musique andalouse. But this meant coming to grips with the problems of purity, authenticity, and hybridity that threatened to destroy it.

In 1930, Marrakesh’s pacha put on the ultimate hybrid concert. After the Concerts Lamoureux’s Beethoven, Saint-Saëns, Dukas, and Ravel, he brought in Cheulh music and dance, popular rural genres, purportedly to show that Moroccans had an art-form “as good as Stravinsky’s, but 4,000 years older.” This music, astoundingly new and fascinating to outsiders, was soon programmed on the radio next to la musique andalouse, not just to celebrate its uniqueness, but also to win the support of rural peoples. Such juxtapositions of old/new, urban/rural, serious/popular point to the complex political underbelly of musical practices in the colonies and encourage us to rethink our formalist assumptions about French neoclassicism.

Jewish Representations
Joshua Walden (Peabody Conservatory, Johns Hopkins University), Chair

J. S. Bach’s Christmas Oratorio BWV 248 and the Jews
Daniel R. Melamed (Indiana University)

It has been recognized since the nineteenth century that most of the poetic arias and choruses in J. S. Bach’s Christmas Oratorio BWV 248 are parodies of music composed to other texts. In the early twentieth century it was claimed that at least one gospel narrative chorus was also derived from extant music, a hypothesis subsequently expanded to include several such movements said to be parodies as well. The claims are flimsily argued and are unlikely on source-critical grounds but they have stuck, persisting in scholarly writings, reference works, and popular literature.

The origin of this idea is a 1916 article by one Gerhard Freiesleben, a Leipzig lawyer, Thomasschule graduate, and Wagnerite who asserted that the wise men in Part 5 of Bach’s oratorio sounded not like kings but like cacophonous Jews, and that the setting of their words, unbecoming royalty or Bach, must therefore be parody. He proposed that the origin of this music was one of the “Jew choruses” from the lost St.
Mark Passion BWV 247. (In a true paradox of music history, Freiesleben cites a setting of these words by Felix Mendelssohn as a model of propriety and reverence.) Later authors took up Freiesleben’s results while sidestepping his crazy argument.

In fact the persistence of this theory owes a great deal to an inherited view of the Christmas Oratorio that approaches it primarily in relation to Bach’s passion settings. It is entwined with a scholarly and practical obsession with the St. Mark Passion and to the futile search for its recovery. And it is tied disturbingly to stereotypes of Jews and their musical depiction, even in literature that does not explicitly invoke Jewishness.

The claims—the supposed origins of gospel choruses from the Christmas Oratorio in the St. Mark Passion—can safely be set aside as wrong. But their perpetuation calls attention to an unsettling legacy of interpretation we ought to confront as well—tainted research that we need to step away from.

The Musical Roots of The Jazz Singer
Daniel Goldmark (Case Western Reserve University)

This paper explores how the music associated with turn of the century American Jews was cultivated and shaped largely by the evolving mass-media/entertainment industry. For a range of reasons, the various entertainment industries developed a more or less unified sound of the music of Jews portrayed in popular music, mainstream cinema, and (as a result) the larger mass culture in America, transforming music that had had historical links with Jewish themes into little more than cultural stereotypes, giving vaudeville, Broadway, and eventually Hollywood a ready-made arsenal of musical codes to draw on when the occasion arose for a “Jewish scene” or “Hebrew situation.” By the time the sound film era began in Hollywood—ushered in by the most famous Jewish assimilation film ever, The Jazz Singer (1927)—the sound of American Jewry was not only cliché, it was a stereotype.

The Jazz Singer grew from the kernel of an idea—specifically Samson Raphaelson’s observation, on hearing Al Jolson sing in 1917: “My god, this isn’t a jazz singer. This is a cantor!” Raphaelson transformed his idea into the short story “Day of Atonement” (1922), followed in turn by the successful play The Jazz Singer (1925) and finally the 1927 feature. With each new adaptation the music changed, in particular the songs (secular and religious) that help to characterize Jakie Rabinowitz/Jack Robin as a musician struggling with his Jewish heritage. The Jazz Singer’s significance to film historians may be clear, but for musicology the story has not yet been told. Besides providing a unique snapshot of melodies popular on the vaudeville stage, the songs used have a particular connection to Al Jolson: most were introduced and/or popularized by Jolson on Broadway. Yet several other songs—including Irving Berlin’s “Blue Skies” and the key Jewish liturgical piece “Kol Nidre”—had no previous connection to Jolson the performer. Using newly discovered archival materials, I survey the
tangled musical history of this pivotal film musical, drawing together music from a variety of sources, including nineteenth-century melodrama and operetta, Tin Pan Alley, and Jewish liturgy.

Searching for American Identity: Nationalism and Anti-Semitism in American Music Societies, 1918–39
Robert Waters (Seton Hall University)

American composers during the first half of the twentieth century often strived to create a sense of national identity in their music, which frequently resulted in their participating in organizations that promoted these ideals. These included the Society for the Advancement of American Music, the Society of Native American Composers, the League of Composers, the Pan American Association, and the Cadman Creative Club, of which composers Charles Ives, Amy Beach, Howard Hanson, Carl Ruggles, and Charles Cadman were members. Lulu Sanford Tefft, the “Chairman of Musical Americanization” within the Cadman Creative Club, not only championed American music, but took the debate into the political arena by claiming that indigenous works would teach American values and insulate the United States from “insidious” foreign influences—an environment that allegedly dominated American popular and art music. Tefft distrusted foreign musicians, whose Eurocentric compositional biases, according to Tefft, permeated American music. She later went a step further by helping to form the Society for the Advancement of American music, whose president Frank Colby took part in shaping a bylaw that not only forbade foreign-born musicians to participate in the organization, but also included anti-Semitic policies when accepting American-born composers attempting to join the group. Charles Ives not only expressed dismay when he heard about jingoism and racism within this organization, but also threatened to withdraw his membership. This paper addresses issues of political and musical nationalism as well as anti-Semitism within these music societies and assesses the level of involvement of American composers who favored these societal bylaws, as well as those musicians whose careers were impeded by these regulations.

Of Ideological Stereotypes, Biases, and Israelism in Steve Reich’s Tehillim
Ronit Seter (Peabody Conservatory, Johns Hopkins University)

Steve Reich’s oeuvre has been discussed at length especially from the perspectives of minimalism and Americanism (Keith Potter, Kyle Gann). The notion of Jewish identity in his music and especially its paradoxes, however, has only recently gained scholarly attention, most notably in Wlodarski’s work on his Different Trains (JAMS, 2010). This study focuses on the tension between the original music and the essentialist ideology of Reich’s Tehillim (1981).
Tehillim is considered an innovative masterpiece of American music, yet I argue that essentialist ideological elements behind the work are as old as Abraham Zvi Idelsohn’s *Hebräisch-orientalischer Melodienschatz* (1914–32). Following Idelsohn’s belief in the authenticity of Yemenite cantillation, which was assumed to be the most ancient (with possible ties to the music of the Temple), Reich studied in Israel (1976–77) the cantillation of the first verses of Genesis from informants from Yemen, Kurdistan, Cochin (South India), and Baghdad (interview with the author, March 2007, Jerusalem).

Consequently, Tehillim’s ideological underpinnings are shared with those who invented the tradition of Israeli art music. Following the same biases, Reich favored Mizrahi-inspired approaches to the melodic structure (although we know that Ashkenazi tradition of cantillation is no less influenced by Western tradition than Mizrahi is by Arab); he studied the prosody of Psalms, as recited in modern Hebrew (following the belief that Sephardi accent is “more authentically Jewish” than Ashkenazi); and he preferred *voce naturale, senza vibrato* over operatic voice (again, “more authentic”) and lively, quasi-syncopated, taleae-based rhythms. Finally, Reich entitled his work Tehillim, not Psalms (Chichester or other).

**Mahler**

Karen Painter (University of Minnesota), Chair

Sonic Mapping and Mahler’s Mobile Subject

Thomas Peattie (Boston University)

Contemporary fascination with the idea of the auditory map—and in particular its role in helping us navigate the spaces we inhabit—has led scholars to consider an increasingly diverse range of twentieth- and twenty-first-century approaches to the way in which sound can be understood to map space. Yet this practice has a surprising and largely unrecognized nineteenth-century analogue in the celebrated musical evocations of landscape from Rossini and Wagner to Berlioz and Mahler. The music of Mahler offers an especially compelling example of this idea of sonic mapping in terms of the unprecedented precision with which the instrumental forces in question are deployed. The early symphonies in particular feature sonic landscapes that aim to capture the experience of sound in all its unpredictability: from the First and Third symphonies, where individual instruments are instructed to play without regard for the tempo, to the Finale of the Second Symphony, where the distant sounds of an offstage ensemble are meant to convey the effect of being “carried on the wind.” Until now this practice has been interpreted almost exclusively in terms of the composer’s famous remarks to Natalie Bauer-Lechner in which he describes “polyphony” as the experience of listening to the simultaneous sounding of unrelated sonic events. In this paper I argue that by contrast Mahler’s late symphonic writing offers an entirely
different approach to the possibilities of sonic mapping. Drawing on passages from the first and second Nachtmusiken of the Seventh Symphony and “Der Abschied” from Das Lied von der Erde, I argue that while Mahler’s late music continues to address the listening subject as a stationary auditor, it also offers a tantalizing glimpse of a more mobile subject. For in contrast to the “bird’s eye” view that often characterizes nineteenth-century representations of musical landscape, these examples instead offer traces of the auditory perspective of the wanderer, a figure whose metaphorical ears serve as an unexpected guide to the composer’s imaginary symphonic landscapes.

Beckmesser in a New Light: Die Meistersinger in Mahler’s Seventh Symphony
Anna Stoll Knecht (New York University)

The Finale of Mahler’s Seventh Symphony clearly alludes to Wagner’s Die Meistersinger von Nürnberg. While the fact has been widely acknowledged since the symphony’s premiere in 1908, the function and broader implications of this connection have not been explored in depth. I argue that references to Meistersinger may be heard at various levels throughout the symphony and that they significantly crystallize around the character of Beckmesser. Yet the most striking connection to Beckmesser is not to be found in the final version of the Seventh, but in sketches that Mahler eventually chose to discard. This shows that Wagner’s opera, and Beckmesser in particular, played a significant role in the making of the symphony.

I will highlight two moments, from the beginning and the end of Meistersinger. In the first, Beckmesser-the-Critic condemns Walther’s trial song as “meaningless” because it has “no beginning nor end” (I, 3), while at the end Beckmesser-the-Composer distorts Walther’s poem to such an extent that it sounds meaningless to his audience (III, 5). Mahler’s Seventh echoes both of these, as introductory and concluding gestures borrowed from Meistersinger undergo transformations challenging their traditional function: introductions lead directly to concluding cadences, themselves obsessively repeated until they lose their conclusive strength. In a way, Mahler and Beckmesser both “borrow” material from another composer and radically transform its original meaning. In the opera, Beckmesser’s use of Walther’s poem, along with self-quotations of his Act II serenade, suggest an inability to create genuine art. In the same way, these very techniques of quotation and self-quotation, considered general characteristics of Mahler’s style, were cited by his detractors (often with strong anti-Semitic undertones) to demonstrate his supposed lack of originality. I conclude that Mahler’s treatment of Wagnerian material in the Seventh tells us something about his own interpretation of the opera, and particularly about his perception of Beckmesser. The conservative critic who is unable to produce a meaningful work in Meistersinger may be read, through Mahler’s Seventh, as an unsuspected kind of innovator whose art contains the germs of future developments in twentieth-century music.
**Music, Discipline, and Institutions in the Nineteenth Century**

David Gramit (University of Alberta), Chair

A Legacy of Orphans: The British Military and the Music Profession in the Long Nineteenth Century

Trevor Herbert (Open University)

The largest and most influential music project in Britain in the long nineteenth century occurred under the auspices of the British army. It originated in an ambition on the part of the eighteenth-century aristocratic officer class of the elite London regiments (those close to the royal household) to elevate the cultural status of their chosen profession. In musical terms it imitated the Hanoverian practices that were popular in London at the time and as such its success depended on the import of a large number of German musicians through agencies that were established for that purpose.

In the light of concern that the country was susceptible to invasion, and a pragmatic need for Britain to be able to expand the army quickly as needs arose, Parliamentary Acts were passed, establishing a nationwide militia conscripted by county throughout the British Isles. These units established “bands of music” in imitation of those in London, providing the most widely dispersed and broadly co-ordinated network of instrumental ensembles the country had seen. Whereas the initial London groups were made up of established professionals, the need for massive expansion in the supply of performers was filled largely by boys, most from the workhouses and orphanages. This pattern of recruitment continued through the nineteenth century and accounted for much of the expansion of the British music profession. Many British music luminaries of the later nineteenth century were beneficiaries of this legacy.

The paper reveals new evidence to explain three important aspects of the relationship between the British military and the music profession more generally: the extent to which the military accounts for the development of the civilian music profession and the commercial infrastructures that underpinned it; the importance of the military in the provision of music to the elite classes at home and in the empire; and the eventual transformation of this endeavour as military music moved from the ownership of the aristocracy to become a key element of state ceremony, asserting the authority of the British establishment at home and in the empire.
Towards a Revolutionary Model of Music Pedagogy: The Paris Conservatoire and the Disciplining of the Musician, ca. 1795–1820
Kailan Rubinoff (University of North Carolina, Greensboro)

The volatile political climate of revolutionary France strongly affected its musical life and institutions. In this regard, the founding of the Paris Conservatoire (1795), which emerged from a training school for National Guard musicians, was pivotal. Aligned with the French Republic’s broader educational reforms, the Conservatoire’s new pedagogical system was marked by its secularization, standardized curriculum, military-style disciplinary system, and hierarchical institutional organization.

The Conservatoire’s ambitious instruction treatises, published from 1799 to 1814, articulate its pedagogical agenda. Covering theory, solfège, harmony and all major instruments, these methods were frequently translated and reprinted, circulating widely in nineteenth-century Europe. While the methods for strings and piano have received the most scholarly treatment, it is Hugot and Wunderlich’s *Méthode de Flûte* (1804) that most exemplifies the Conservatoire’s educational approach, making a distinct break from methods published only a few years earlier.

Featured prominently in wind bands at revolutionary festivals and military functions, the flute was central to the Republican mission. As such, Hugot-Wunderlich’s treatise demonstrates the Conservatoire’s rationalized approach to music education and military rhetorical discourse: abstract technical drills predominate, evenness of tone quality is emphasized in all key areas, and the instruction of improvisation is purged. *Air, brunettes* and other pieces typical of ancien régime tutors are replaced with exercises demanding repetitive practicing and diminished performative creativity. Meticulous instructions for the mastery of the flute’s four-key mechanism bear striking similarity to rifle-handing directions in contemporary military training and combat manuals by Guibert and others.

The Conservatoire treatises serve not only as guidebooks to historical fingerings and period performance style; they also can be read as social and political texts. Meant to advance a rationalized pedagogy, these methods also show how military models permeated everyday life in post-revolutionary France. Further, they demonstrate a new conception of musical training beyond personal development towards the creation of professional musicians with a patriotic, republican function. The treatise thus becomes a “simple instrument” (after Foucault) by which musicians’ bodies are disciplined for the political goals of the state.
“Mexican Minerva”: Myth and Erudition in a Coronation Ode for Charles III of Spain
Drew Edward Davies (Northwestern University)

Below the ancient sanctuary of Delphi flows the Castalian spring, an idyllic mountain stream famed in Hellenic times as the place where visitors to the Oracle and contestants in the Pythian Games ritually bathed. Also the mythological site of Apollo’s victory over Python, the spring came to be known among Romans of late antiquity as a font of poetic inspiration. As such, an anonymous poet writing from the University of Mexico in 1760 invoked the spring, calling upon the elite of the academic community to compose imaginative lyric poetry in honor of Charles III, King of Spain, who had been crowned the previous year. The response was extraordinary: a poetry competition presented as a public festivity in which the winning submissions were performed with music by Ignacio Jerusalem, chapelmaster of Mexico City Cathedral. This recently recovered work, *Al combate*, an ode assembled as a cantata for soloists, chorus, and orchestra, counts as the most extensive secular work from eighteenth-century New Spain known to survive.

This essay explores the literary culture of Mexico City’s academic elite during the Enlightenment as publicly presented in Jerusalem’s *Al combate* and the printed account of the festivities, *La amorosa contienda*. It argues that the coronation ode, which paradoxically fuses erudite culturist poetry in seventeenth-century style with a modernized galant musical language, fits into a centuries-old Hispanic tradition of using myth, history, and archaisms to celebrate the identity of the monarch. Whereas references to antiquity were common if not cliched in poetry of this period, the text’s invocation of “Mexican Muses” and other transpositions of myth uncover the imaginary of a late colonial society constructing its European heritage. The music, culminating in a majestic minuet in which the “Mexican Minerva” (the University of Mexico) crowns Charles III with the rays of Apollo, bears the signifiers European regalism. Nonetheless, Jerusalem reused some of the ode’s internal arias as responses for the Virgin of Guadalupe several years later, recasting the regal signifiers as emblems of proto-nationalism, itself defined by poetically reinscribing myth and Antiquity.
Renaud de Chateaudun’s “Queen of France” and the Royalist Lament in Federal Philadelphia
Myron Gray (University of Pennsylvania)

Early Philadelphian musical culture depended on the transmission of works, equipment, and personnel from London—this much is well known. But it also relied on wider transmaritime connections, including from the European mainland and Caribbean. We will consider this phenomenon from the standpoint of a single music sheet—one with a British text, Continental topic, and Haitian composer—which ultimately invokes issues of royalism in Federal-era musical print. The song in question belongs to a larger repertory that national and Anglo-American frameworks fail to comprehend, and it shows that Philadelphia’s circum-Atlantic musical ties nurtured political conservatism, even as many Americans were celebrating the French Revolution.

In 1795, the wealthy merchant Jean-Baptiste Renaud de Chateaudun fled St. Domingue for Pennsylvania, where he composed, performed, and taught music. He lived first at Asylum, a rural colony of French and Haitian exiles, before settling in Philadelphia. Emily Laurance (Haydn and His Contemporaries, 2011) has interpreted Chateaudun’s vocal romance, “Paul au tombeau de Virginie” (Philadelphia: Carr, n.d.), as a veiled complaint on the death of Marie Antoinette. He expressed such feelings more openly, however, with “The Queen of France to Her Children Just before Her Execution” (Philadelphia: n.p., n.d.), which featured a poem by the London writer John Wolcot. Indeed, “The Queen of France” was lyrically similar to transplanted British music sheets like John Percy’s “The Captive,” John Stevenson’s “Louis XVI’s Lamentation,” and Stephen Storace’s “Captivity.” Compared with these simple and emotionally buoyant songs, however, Chateaudun’s was woeful and harmonically dense, in the vein of songs from the Franco-Germanic mainland.

Though not in the musical mainstream, Chateaudun’s lament echoed the sentiments of thousands of French and Haitian refugees living in Philadelphia. Like its British counterparts, it undercut native forms of expression, but it did so in the musical language of the Continent, according to elite Franco-Caribbean fashion. American political independence did not invariably result in cultural autonomy. On the contrary, Old-World models persisted in the young nation’s music. In the capital city, international cross-currents produced a profound ambivalence: a “republican” musical print mourned the passing of the Old Regime in France.

Handel in Early America and the Politics of Genteel Reception
Todd Jones (University of Kentucky)

The music of George Frideric Handel (1685–1759) is perhaps the earliest music with a continuous performance tradition. Handel’s music has been highly important
to American concert life from its beginning. American newspapers following British news both before and after independence relayed information about Handel’s music and reputation, especially as related to the British royal family. Several American cities held concerts imitating commemorative celebrations held in Britain for Handel’s supposed centennial. Many musical groups begun in early nineteenth-century America even named themselves after the long-dead composer. Howard Serwer’s “Handel Amongst the Moderns in Boston” (1998) outlines Handel’s reputation in 1815 Boston. Articles by Virginia Larkin Redway (1935) and Ralph T. Daniel (1959) focus on reports of American concert life. “Zur Händel-Pflege in den USA” (1976), by Alfred Mann and Franklin B. Zimmerman, addresses the nineteenth and twentieth centuries. Unfortunately, none of these or related articles, either alone or in combination, can answer the question, “Who was Handel to Americans before 1815?”

This paper attempts to sketch an outline of Handel’s pre-1815 reception throughout Britain’s American colonies and the early American republic. Using newspaper reports both of American concerts and of Handel-related British activities, it considers Handel’s performances and reputation within the holistic context of America’s developing national society. American performances and newspaper reports presented what can only be called a gentrified Handel, one that all but ignored his instrumental music, hardly mentioned his operas, and focused almost exclusively on his oratorios and—mostly in reports, not performances—on his music for the British royal family. Many of the performers (often English or German émigrés) also shared important aesthetic, theological, and even political commitments that contributed to their repertoire choices. Several, for example, were Anglican/Episcopalian organists who were far more urbane, far more tolerant of formal liturgy, and generally far less populist than the average American of their day. Commitments similar to these played crucial roles in developing America’s nascent tradition of genteel music, a tradition still deeply influencing much of Americans’ relationship to art music in general—and their relationship to Handel’s music especially.

The New Orleans French Opera Company in New York City, June-September 1845: Performing “Modern Opera”

Jennifer C. H. J. Wilson (Graduate Center, CUNY)

In the early summer of 1845, as New Yorkers were about to experience French opera in performances that presented the works as their composers intended, Anglo-American journal editor Andrew D. Paterson alerted his readers: “Immense preparations are being made, to give on a grandiose scale the most esteemed modern operas.” From 16 June to 24 September, the New Orleans French Opera Company programmed a season of major works by French, Italian, and German composers who had resided in Paris. New York audiences witnessed seven grands opéras and four opéras comiques that had been premiered in Paris from 1828 to 1841, and had become wildly popular
throughout Europe. This tour represented a shift in repertory for the company, which had previously been known for its productions of opéras comiques and vaudevilles. Several operas in their 1845 repertory had previously been performed in New York City without their original French texts and with musical interpolations and substitutions: Gaetano Donizetti’s La favorite (Paris, 1840); Jacques-François-Fromental-Élie Halévy’s La Juive (Paris, 1835) and La reine de Chypre (Paris, 1841); Giacomo Meyerbeer’s Robert le Diable (Paris, 1831) and Les Huguenots (Paris, 1836); and Giacomo Rossini’s Guillaume Tell (Paris, 1829).

This paper focuses on the musical performance and reception of these operas, as the New York press strove to understand and educate audiences about these major European composers and their works for the Parisian stage. In addressing the concept of “modern opera,” the Anglo American critic identified it as the “grand operas” that were performed “without dialogue speaking [sic].” This simple description reveals only one aspect of the operas that New Yorkers were about to experience. Little did the New York critics and audiences know that they would be witness to a decade-and-a-half evolution of large-scale Parisian opera in a single summer season.

**Sources and Scribes**

Robert Nosow (Jacksonville, N.C.), Chair

Cambridge University Ms 4405(9), a Missing

*Jubilate Deo upon the Square of In Exitu,* and Evidence for the Continuation of a Fifteenth-Century English Compositional Practice

Jessica Chisholm (Youngstown State University / Grove City College)

The fifteenth-century English term “square” has come to be defined as a tenor melody in measured notation. Squares most likely originated as the lowest parts of previously existing polyphonic compositions and were extracted for use in one or more later compositions or *ex tempore* performances. These newly devised pieces were sometimes fully notated and appear as part of the extant sacred polyphonic repertoire without a title reference to their originating squares. Despite a number of currently known fifteenth-century documentary references to compositions and performances based on squares, only one of these identifies any of the square melodies by title: Manuscript CambriU 4405(9). This single vellum leaf was used as a title/cover page for two polyphonic works based on squares that have since been lost. The recto side of the leaf cites a “Communion upon the Square of Ormaveute,” which connects at least one square melody with the Continental chanson repertoire. The Ormaveute square has been discussed by a small number of scholars; but no one has yet discussed the title on the verso side of the Cambridge leaf, which describes “the square of In exitu Israel” as the basis for a polyphonic rendition of the text *Jubilate Deo* for “three men and a child.” Since the *Jubilate Deo* text was generally not used until after specific
sixteenth-century English liturgical reforms, this one title indicates that the fifteenth-century practice of composing and performing with squares may have continued at least into the Edwardian years. Furthermore, upon analyzing the clues provided in the full title—including the performance forces, vocal registration, melodic basis, and the performance instruction “ffor sydes”—it is possible to devise a potential model of what the missing piece may have looked like and how this tantalizing CambriU 4405(9) title relates to the extant repertoire of English Reformation music.

**Du Fay the Scribe?**

Michael Phelps (New York University)

Guillaume Du Fay’s departure from Italy in 1437 marked the conclusion of nearly two decades of service in the employ of a number of Italian patrons. The last, and most prominent of these, were Popes Martin V and Eugene IV, in whose chapels he served two stints (1428–33 and 1435–37). The MS Modena, Biblioteca Estense Universitaria, α X.1.11 (ModB) has long been considered an authoritative source for much of Du Fay’s output of sacred works during his time in papal service. The MS preserves nearly all of his polyphonic settings of Vespers texts and nearly all of his isorhythmic motets written during his papal service. Such a close relationship between Du Fay’s own biography and the contents of ModB has lead many scholars to speculate about the specific nature of the relationship between Du Fay and ModB’s principal scribe.

In this paper, I present heretofore undiscovered evidence demonstrating that Du Fay not only knew the scribe and compiler of ModB but was personally involved in ModB’s production. This is possible owing to recent technological advances that have allowed me to discover three compositional drafts, all of which are found solely in works ascribed to the composer. The nature of these drafts, the authority of ModB’s readings, and other codicological evidence leave little doubt about Du Fay’s involvement in ModB’s compilation.
Friday noontime

Music and Philosophy Study Group Business Meeting

The Music and Philosophy Study Group’s (MPSG’s) business meeting will be divided into two parts. First, we will hold a general discussion of MPSG business, including the structure the group, its leadership, its communications, and its future events, both within the AMS and without. This discussion will also provide an opportunity for our members to meet one another, and for new scholars to learn about the group.

Second, we will hold a seminar-style conversation structured around ten-minute presentations by Andrew Burgard (New York University), David McCarthy (Graduate Center, CUNY), Clara Latham (New York University), and Christopher Culp (University at Buffalo, SUNY). This conversation will continue to reflect upon the theme of our evening session—Music, Sound, Affect. For scholars who are able to attend both our evening session and our business meeting, this will provide the opportunity for a sustained engagement with our theme. However, attendance at our Thursday-night session is by no means a prerequisite for attending our business meeting. Indeed, we encourage everyone interested in music and philosophy to attend.

Musicology in Russia and Hungary during the Cold War

Lisa Jakelski (Eastman School of Music, University of Rochester), Chair

Self-censorship during the Cold War and Beyond: Experience of Self-Knowledge through Memoirs and Diaries by Prof. Mikhail Druskin (1905–1991)

Liudmila Kovnatskaya (Saint Petersburg Conservatory)

In this presentation, based on study of the vast history of Soviet musical culture during the Cold War, I show one of the important peculiarities of the Soviet musicology, which is based on psychological foundations and on the reflex of self-protection: internal censorship. It appears to be a result of the long-term influence of the external censorship, i.e. total ideological control achieved with the help of multi-staged reviews, questionnaires, discussions, and condemnations. Consequently, this control harshly oppressed an author’s personality and freedom of speech.

As a result of ideological oppression from the end of the 1920s to the end of the Cold War, the movement from party censorship to self-censorship in the works of Soviet musicologists became revealingly common. The high degree of an author’s self-censorship, conscious and subconscious, is especially reflected in reference-encyclopedia publishing, which, while being completely subservient to the Soviet ideological
canon, appear “sterilized,” knowingly presenting the facts incompletely and falsely. In the need to adapt to Soviet reality, various areas of musicology and musicological studies suffered from the demands of censorship and acts of self-censorship to some degree. Due to their limited access and esoteric content, theoretical works suffered to a lesser extent; historical and aesthetic work, while being widely accessible, suffered to the highest extent.

Based on many years of personal experience, I identify forbidden research spheres and areas of knowledge, themes, and methodological approaches. Further, I discuss the principles of drawing up collective works and article collections, the content of which was calculated to have a certain proportion of Western and Russian themes, balance between classics and modern, and balance regarding the names of authors themselves (taking into consideration generational representation and the nationality factor).

The fate and legacy of Professor Druskin (1905–1991) is highly indicative. Druskin was a world-renowned scholar and teacher who in his youth was an active participant in Leningrad modernity, pianist-avant-gardist, student of Asafiev and Schnabel, and close friend of Sollertinsky. His biographical notes and memoirs contain experiences of self-discovery: self-analysis of his career based on conformity and non-conformity within the conditions of the Cold War and the ideological campaigns of 1948–1949 and following.

Hungarian Musicology under State Socialism: Institutions, Informal Networks, Scholarly Projects, and Ideologies

Lóránt Péteri (Liszt Academy of Music)

The period of high Stalinism in Hungary can be justifiably described as the Gründerzeit of the country’s musicology. Without underestimating the importance of the pre-war musicological research, it remains doubtless that a long-standing academic infrastructure of the discipline had not been established before 1951. In the environment of an academia reorganized in Soviet fashion, the foundation of the Committee of Musicology of the Hungarian Academy of Sciences was an act of recognition of musicology as an area of knowledge and as a field of scholarly research. The Department of Musicology at the Liszt Academy of Music too was founded in 1951, and in 1953 the Academy of Sciences set up the Folk Music Research Group. It comes as no surprise to learn that around 1949–50, the decision-making bodies of Hungarian cultural policies often mentioned the representatives of interwar Hungarian musicology as “enemies” from the point of view of Marxist-Leninist class struggle. In 1951, however, the cultural policy makers turned to a new tactics: their aim now was to win musicologist Bence Szabolcsi and composer, educator, musicologist Zoltán Kodály over by making a common cause with them. The new tactics rested on the acknowledgement of their professional authority, and their central position in informal patron-client relations, and also on the overlaps between the artistic agendas of Zoltán Kodály and the normative aesthetics of A. A. Zhdanov (those are, e. g., the
preferences for folkloristic national classicism, and for the vocal genres). The “sovietization” of Hungarian musicology, therefore, resulted in much less upheaval than the introduction of communist rule in other cultural and intellectual areas.

After the anti-Stalinist revolution of 1956 whose representatives often applied the rhetoric of national independence, the re-established state socialist cultural administration turned into more cautious about references to “national” values and traditions. Around 1960, the Folk Music Research Group, still under Kodály’s leadership, was often targeted by the representatives of cultural policies for its “reactionary nationalism.” Therefore, the political power conceived of the foundation of another musical institute, to some extent, as an intellectual neutralization of Kodály’s research group. This intention met with the simultaneously arising professional demand for widening the scope of academically supported research, and including, beyond “folk music,” the history, the sociology, the theory, and the aesthetics of music. Established in 1961, the Budapest Bartók Archives was, in fact, a multifunctional research institute, and was re-named Institute for Musicology in 1969. The Bartók Archives proper was an independent department of this institute in which the Budapest estate of Béla Bartók was deposited and formed the kernel of an expanding collection. Under the circumstances of the Cold War, the archive was also regarded as the socialist counterpart of the “capitalist” New York Béla Bartók Archives.

**Carissimi to Croft: The Influence of the Italian Solo Motet in English Sacred Solo Music of the Restoration**

Robert Crowe (Boston University), Soprano  
Peter Sykes (Boston University), Organo Portativo  
Victor Coelho (Boston University), Theorbo  

**Program**

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<tr>
<td>Oleum Effusum est</td>
<td>Giacomo Carissimi</td>
<td>(1605–1674)</td>
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<td>Verse for Organ in d minor</td>
<td>Christopher Gibbons</td>
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<td>Incassum Lesbia</td>
<td>Henry Purcell</td>
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<td>Organ Voluntary</td>
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<td>A Divine Hymn</td>
<td>John Church</td>
<td>(1675–1741)</td>
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Abstracts

Organ Voluntary G Major

John Blow
(1649–1708)

A Hymn on Divine Musick

William Croft
(1678–1727)

From the diary of Samuel Pepys (1633–1703):

Jul 22, 1664:
“. . . they spent the whole evening in singing the best piece of musique counted of all hands in the world, made by Seignor Charissimi, the famous master in Rome. Fine it was, indeed, and too fine for me to judge of.”

Feb 12, 1667:
“Baptista tells me that Giacomo Charissimi is still alive at Rome, who was master to Vinnecotio, who is one of the Italians that the King hath here, and the chief composer of them.”

Feb. 16, 1667:
“Here come Mr. Hooke, Sir George Ent, Dr. Wren, and many others; and by and by the musique, that is to say, Signor Vincentio, who is the master-composer, and six more, whereof two eunuches, so tall, that Sir T. Harvey said well that he believes they do grow large by being gelt as our oxen do . . .”

Though the first famous castrato to visit England in 1687, Siface (later murdered by a jealous rival on the road from Bologna to Ferrara) was the hardly the first of his kind. Nor was the Roman Catholic Chapel Royal of James II and his queen, Maria D’Este of Modena the first place the music of Giacomo Carissimi was enjoyed and emulated. Carissimi towered over his mid-century rivals and was famous as a composer and educator throughout Europe. His compositions, both secular and sacred, had made their way to England at least with the return of Charles II to the throne in 1660. Certainly a young John Blow emulated Carissimi’s duet style to Charles’s immense satisfaction while the former was still a Child of the Chapel Royal and it is highly likely that his eventual student, Henry Purcell was likewise well-versed in the musical language of the Roman master. Carissimi and his near-exact contemporary, Gratiani, are both represented in the Musica Sacra of 1693 and 1714. However, those pieces do not illustrate the musical connections as well as does an unpublished manuscript of Carissimi that also exists solely in England.

We will begin with a motet known only from an 18th century copy—Carissimi’s Oleum effusum est—contained in the library of the Royal Academy of Music. Using the male soprano voice already common in the courts of Charles II and James II as well as organ and theorbo, we then present three other solo motets which demonstrate
the powerful, if short-lived, influence the motets of Carissimi had on the solo sacred
music of the later Stuart reigns: Henry Purcell’s *Incessum Lesbia*, John Church’s *A
Divine Hymn* and William Croft’s *A Hymn on Divine Music*. Interspersing these solo
motets will be organ music typical of the period.
The Sonic Camera: Visual Models of Contemporary Jazz Composition
David Cosper (New Zealand School of Music)

This presentation is part of a larger project exploring supra-aural aspects of musical experience, focusing on the development of synesthetistic models of subjectivity and their analytical implications.

In *Narrative Discourse Revisited* (1988), Gérard Genette describes his seminal theorization of focalization, put forward some eighteen years earlier, as “purely visual, and hence overly narrow.” Arguably, his distinction between “who speaks” and “who sees,” while useful and intuitive in many literary contexts, soon becomes problematic in discussions of narrative multimedia by virtue of its restriction to visual perception.

I would like to suggest that, in the context of jazz criticism, we face a similar problem, in that received analytical approaches have historically been based narrowly on aural experience. In this presentation, I explore the resonance and recurrence of visual metaphors in the critical discourse surrounding contemporary jazz composition and performance. I discuss the recent work of several busy composer-performers: Ben Allison, Jason Moran, Kevin Hays, and Ethan Iverson. I argue that the music of these composers tends to resist analytical approaches privileging cyclicity in form and relationships between pre-composed and improvised tonal language, approaches sharing a historiographical basis in narratives of stylistic progression. I argue that, as a recurrent conceptual glitch, these analytical approaches often privilege performative process above listener experience and, to the extent that they speak to listener experience at all, draw on strictly aural rather than synesthetistic models of subjectivity.

As an alternative, I suggest a cinematographic narrative approach based on theories of visual subjectivity and the composition of visual images. In this I draw on recent work in narrative theory, sound studies, film theory, and disability studies, including the work of Marie-Laure Ryan (2000, 2006), Michel Chion (1994, 2009), Janet Murray (1997), Steven Shaviro (2010), and Rod Michalko (1998, 2001). I use these interdisciplinary theoretical borrowings as the basis for a supra-aural model of compositional and production processes responsive to both the discourse of jazz composers and the experiences of non-performing listeners.
“Visual Symphonies,” Live Performance, and the Cinematic Avant-Garde
Mary Simonson (Colgate University)

In June 1921, filmmaker Dudley Murphy convinced the managing director of New York’s Rivoli Theater, conductor and composer Hugo Risesenfeld, to book his first short film, *The Soul of the Cypress*. Screened alongside an orchestral performance of *Scheherazade*, a vocal duet, and a Pathé short as part of the prologue to the week’s feature, Murphy’s film was praised. Even “discriminating audiences” would appreciate the film, one article reported: “the photography stands out as some of the very best work yet accomplished.” *The Soul of the Cypress* was visually striking: in a series of hand-tinted frames, a woman magically emerged from a gnarled cypress to dance along the cliff as a musician played his flute, then vanished back into the tree through tricks of superimposition and multiple exposures. The film’s experimentation extended to the aural: a “Visual Symphony,” *The Soul of the Cypress* was accompanied by a live performance of Debussy’s *Prelude to the Afternoon of a Faun*, and attempted to visualize the work onscreen.

The director of films starring notable musicians, including *St. Louis Blues* and *Black and Tan* (both 1929), as well as Fernand Léger’s primary collaborator on the 1924 film *Ballet mécanique*, Murphy’s name is not unfamiliar in musicological scholarship. While his Visual Symphonies are regularly cited in histories of early American avant-garde film, however, the role of music in these shorts is rarely discussed. These films were a crucial experiment in the development of synchronous sound technology: they were filmed and edited to precisely fit with a specific work of art music, and screened using an apparatus that enabled projectionists to slow or speed the film reel according to the pace of the musical performance. Yet as I argue here, this synchronization was displayed not only through the innovative cinematographic techniques celebrated by contemporary critics and modern film scholars alike, but through the thematization of images already firmly bound to music from the live stage: sequences of characters playing musical instruments and dancing. Here, then, Murphy’s filmic experiments rely on iconic images of live performance.

McLuhan’s Music: Acoustic Space and Udo Kasemets’s *Trigon*
Jeremy Strachan (University of Toronto)

In his major works *The Gutenberg Galaxy* (1962) and *Understanding Media* (1964), Marshall McLuhan developed foundational theories of communication and media. His often-misunderstood axiom “the medium is the message” suggests that broad social transformations result as new media technologies reconfigure the human sensorium. According to McLuhan, the recession of the mechanical-typographic era into an age of post-print communication marked the return of a “secondary orality,” as literocentric culture gave way to a new sociality of the “global village”: relational,
immediate, and always interconnected. Scholars (Cavell, Marchessault, Stamps) have identified the centrality of sound and aurality to McLuhan’s conceptual framework, yet direct connections to music are seldom examined, despite conspicuous musical references in his work.

This paper explores how McLuhan’s ideas were deployed into compositional practice by composer Udo Kasemets, through an analysis of the work Trigon. Kasemets (b. 1919), a devout Cagean, mobilized experimental music in 1960s Toronto; like Cage, he was deeply influenced by McLuhan’s spatial theory of media. Written for variable ensemble of mixed performers (musicians, painters, dancers), Trigon was Kasemets’s major work of the decade, performed at least sixteen times in different configurations from solo flute to 27–piece ensemble. I argue that Trigon represents Kasemets’s most concentrated attempt at actualizing the haptic, experiential, and sensate dimensions of communication. McLuhan uses the rhetorical figuration of acoustic space to describe these qualities of post-print media environments: an immersive and multidirectional modality of perception—a “centre without margins, [with] no point of focus.” Trigon requires performers to become co-composers in generating aural, visual, and kinetic content from the work’s graphic score, which outlines its formal and durational parameters. Kasemets argued that centuries of standardized print notation had rendered the composer a distant “abstract speculator,” a technician skilled in visual, lineal communication. I contextualize the work within a broader purview of 1960s conceptual art, and show how Trigon articulates Kasemets’s designs on resetting the relationships between composer-performer-audience back to their “pre-typographic” calibration. Building on a reinvigorated interest in McLuhan studies following his centenary year of 2011, this paper presents Trigon as a case study for exploring where music and Marshall McLuhan meet.

Puccini and the Period Film: Constructing the Past through Operatic Fantasy in *A Room with a View* and *Atonement*

Alexandra Wilson (Oxford Brookes University)

Although opera in film has recently become a popular area of investigation (see Citron, Joe, Rose et al), no dedicated attention has thus far been paid to the use of opera in period films. This paper considers how period film constructs notions of historical time for modern audiences, and the ways in which it appropriates operatic music (and operatic techniques) to this end.

Period films ostensibly depict the past in an “authentic” manner and yet what they actually offer is a vision of the past fashioned in the image of the present. In this paper I analyze how Puccini’s music has been used in two British period films—*A Room with a View* (1985) and *Atonement* (2007)—in order to negotiate this complex relationship between old and new. Puccini’s music is not mentioned in either of the films’ source novels, yet both films make use of it at key narrative junctures. The music
does far more than merely create “period atmosphere”: its placement in the films, the specific recordings used, and implied intertextual references to contemporary popular culture complicate initial perceptions of “oldness” and “newness.”

Specifically, I propose that *Atonement* and *A Room with a View* function “operatically.” In both films, the characters imagine themselves to be taking part either in an operatic performance or a hyper-real experience with quasi-operatic qualities. Puccini’s music functions as an integral part of the narrative, mediating not only the viewers’ but the characters’ experience of the events that unfold. In alluding to and borrowing techniques from opera, the directors of both films construct the past for their audiences in a consciously “theatrical” manner, distinguishing it from a more mundane present and simultaneously exposing the artificiality of historical narratives. This paper is part of a larger project on the reception of opera in contemporary popular culture—with a particular focus upon the ways in which the art-form is exploited in the service of nostalgia—and has wider implications for our understanding of the ongoing reciprocal influence between opera and film.

**Critical Perspectives on Postwar Modernism**

Tiffany Kuo (Mount San Antonio College), Chair

**Genre as Émigré: the Return of the Repressed in Ligeti’s Second Quartet**

Amy Bauer (University of California, Irvine)

As Carl Dahlhaus noted, the string quartet paradoxically unites the intimate sphere of chamber music with “pure, absolute musical art.” In the late Beethoven quartets this private realm became identified with formal innovation, giving rise to a new paradox by the mid-twentieth century, in which the genre’s function as a perpetual vehicle of progress became dependent on its history. Thus Ligeti’s first quartet consciously assimilated and came to terms with the legacy of Bartók, while his String Quartet no. 2 (1968) reached even farther back for inspiration, as it summarized his own compositional journey to date.

In this paper I analyze those elements in the Second Quartet which engage Ligeti’s forebears and his earlier quartet, and address the reception history of the work in the context of the late 1960s avant-garde. Despite Quartet no. 2’s extremely abstract language, it cemented Ligeti’s position as a composer unafraid to draw from a wide variety of, in John MacCabe’s words, “stylistic resonances and bases.” This large number of “stylistic resonances” incited an equal number of scholarly responses, from Herman Sabbe’s systematic, structuralist analysis to Harald Kaufmann’s search for literary antecedents. Upon reflection, Ligeti admitted to “primitive” motivic-melodic allusions, but stressed the self-contained nature of the quartet: “My thinking of that time was completely musical.” Yet ten years after its composition he admitted to
Péter Várnai that the Second Quartet contains not only reminders of his Hungarian compositions, but a “dissolved manifestation” of the earlier quartet.

Such observations mark the Second Quartet as a moment of extreme self-consciousness in both Ligeti’s personal history and that of the genre. Evidence of Ligeti’s Hungarian works surface within the quartet as a return of the repressed, as it were, mirroring the status of the émigré composer within an increasingly politicized late-1960s avant-garde. Its reception history is thus bound up with that moment when European musicologists plumbed the 1960s avant-garde—balanced between the academy and a more politicized existence outside of it—for signs of wider relevance.

Cold Monsters: Luigi Nono and the Inhuman
Trent Leipert (University of Chicago)

Luigi Nono’s quartet *Fragmente-Stille* (1980) has long been considered a turning point for the composer and a turning inward that characterized his final decade. Choral works and political slogans gave way to isolated gestures, fragmented texts, and a near-silent sonic palette supplemented by electronics. As musicologists have been grappling with the charge that the “committed composer” abandoned his radical political aims, I propose ways that Nono’s late works attempted to confront new political and economic realities emerging at this time, mainly, the crisis of the left, neo-liberalism, and emerging globalization.

I focus on *Guai ai gelidi mostri* (“Beware the Cold Monsters”) (1983), a work that was part of his collaboration with the philosopher and politician Massimo Cacciari, and one that has received little attention. I demonstrate the importance of three “inhuman” images or figures: the *Narrenschiff* (Ship of Fools), the Monster, and the Animal. I propose hearing Nono’s late works as reflections on the liminal spaces of the human subject through these figures of evacuated humanity that prompt new modes of feeling, being, and relationality. Through them, Nono attempts to confront a musical as well as political problem, and one which takes on urgency in postmodernity: how to mediate new social conditions and formations under late capitalism.

Faced with this challenge, I show how the composer drew on Cacciari’s notions of the “unpolitical” and the impossibility of inherited political categories in facing changes in capitalist and state organization. While much has been made of Nono’s connection with Cacciari, the ways in which his thought and compositional practice relate to debates taken up by other figures in Italy at that time has remained unexamined. Drawing on the aesthetic and political writings of Gianni Vattimo and Antonio Negri, I further suggest that the inhuman figures found in Nono’s late works tend less toward the tragic or utopian as they are often characterized. Rather, they are exploratory figures that search for the self and attempt to reestablish social bonds through sound amid collapsing institutions and accelerating capitalist transformation.
Domesticating Music in the U.S.
Ryan Bañagale (Colorado College), Chair

Alexander Maloof’s Musical Model for Arab-American Nationalism
Beau Bothwell (Columbia University)

In 1894 Syrian émigré Alexander Maloof arrived in America to join the thriving community of Arabs in New York’s “Syrian Quarter.” (Maloof was born in Zahleh, in modern Lebanon, then part of the Ottoman territory of Greater Syria. Like many immigrants to New York in that period, he identified as “Syrian.”) Working first as a music instructor and pianist, Maloof found success as a bandleader, composer, arranger, and publisher, integrating Arabic and American popular music and light classical styles. In the latter capacities he wrote and edited Arabic-language piano songbooks for the local community in New York, and lent his name to the Gennett Company’s Maloof Records label, the “Oriental” division of the company’s well-known “race records” enterprise.

Maloof’s songbooks include piano arrangements of traditional Arabic songs and new compositions by Maloof, as well as patriotic songs for both his new home (“Amreeka Ya Helwa”) and his old (“Mt. Lebanon”), and a new anthem entitled “For Thee America,” intended as a replacement for the difficult-to-sing “Star-Spangled Banner.” These patriotic songs give voice to a central aspect of the political life of Arab New York in the 1910s and ’20s, when many writers in the city’s Arabic-language newspapers actively pushed for Lebanese independence from the Ottomans, and subsequently from the French, using an explicitly American model of democracy and statehood.

After a brief overview of the cultural life of the Arab community in early twentieth-century New York, this paper examines Maloof’s integration of Western and Arabic musical vocabularies, analyzing selections from his output as an arranger, composer and piano pedagogue. Comparing Maloof’s piano arrangements to more traditional versions of these Levantine songs collected during my fieldwork in Lebanon and Syria, I also examine his work from a performance perspective, based on engagement at the piano. Reading Maloof’s piano music against political arguments over Lebanese independence and democracy in New York’s Arabic-language newspapers, I argue that Maloof’s blend of musical styles served as a conscious model for both the continued integration of Arab-Americans in New York, and for the proposed American-style democracy in the Levant.
Elizabethan Music in 1930s America: Music in Paul Green’s Symphonic Drama *The Lost Colony* (1937)
Lydia Hamessley (Hamilton College)

*The Lost Colony* opened on Roanoke Island, N.C.—supported by the WPA and Federal Theatre Project—to commemorate the three hundred fiftieth anniversary of the founding and inexplicable disappearance of the first English colony in North America (1587). Prominent North Carolina playwright Paul Green set this compelling, still unsolved mystery as a symphonic drama, a term he coined to describe his integrated use of speech, dance, pantomime, poetry, and music. The performance, which opened to critical acclaim in the *New York Times*, has been in continuous production since 1937, except during World War II. It remains the centerpiece of a contemporary Elizabethan industry of sorts on the site of the colony, and, according to one early critic, it was an “idealization of the adventurous impulse that founded this nation in the restless image of Shakespeare’s England.”

Focusing on the redemptive power of the New World, Green’s play emphasizes the English identity of Americans. Thus, its music is an amalgamation of Elizabethan hymns, carols, ballads, ballets by Morley; liturgical music of Byrd, Tallis, Tye; and tunes such as “Greensleeves” and “All in a Garden Green.” Critics of the play singled out the music for praise, emphasizing its Elizabethan origins. Indeed, one might argue that Green introduced as much, if not more, Elizabethan music to the American general public in the mid-twentieth century as any others did at that time.

*The Lost Colony* was shaped against the backdrop of debates about America’s racial and ethnic identity found within 1930s nostalgic representations of the founding of America (e.g., neo-colonialism, the Williamsburg restoration). Further, Green made his musical choices within the context of two musical movements of the 1930s: the turn to folk music for a distinctly American musical style and the burgeoning early music movement. Green participates in these political/cultural conversations, stating, “the old English music [in *The Lost Colony* is] the folk song and hymn tunes of our musical heritage.” I argue that the score of *The Lost Colony* participates in both musical projects and seeks, through Elizabethan music, to reify the “genetic” link between England and America.

Lukas Foss’s *American Cantata*: A “Lover’s Quarrel” with America
Lars Helgert (Catholic University of America)

Lukas Foss’s *American Cantata* (1976), a choral/orchestral work composed for the American Bicentennial, is an expression of the composer’s complex and ambivalent relationship with the United States, to which he immigrated at the age of fifteen from his native Germany. The composer’s statements surrounding this work make clear that his expressive intent is both nostalgic and critical of his adopted homeland, but
he said very little about how he expressed these sentiments in the piece. I will show how Foss expresses what he calls his “lover’s quarrel” with America in *American Cantata*. The United States is represented textually through the use of words associated with America in various patriotic, economic, and egalitarian contexts, but these texts are set and combined in ways that strongly imply political, social, and environmental critiques. American music is explicitly referenced through the use of folk, rock, and African-American spirituals, but the music is often used to comment on the American texts in ways that express irony, sarcasm, and protest, all to support what Foss intends to be a “sharp look at American society.” In addition to the explicit American symbolism, Foss supports the idea of a protest piece by including the perspective of an outsider, encoding his German and Jewish identities into the work through the use of melodies and texts with those associative meanings. “Musical climates” that evoke the styles of Beethoven and Bach, allusions to German folksongs, and the assembly of the text with Israeli scholar Arieh Sachs are all expressions of those aspects of his identity. Foss himself noted the importance of this little-studied work to his compositional legacy, calling it the first composition of his third style period. It offers numerous insights into his musical personality, aesthetics, and expressive intent. With this new perspective, Foss’s compositional career can be understood as a negotiation of multiple identities (German, American, and Jewish) through his music rather than the more narrow characterizations of his legacy in terms of specific compositional techniques, various “isms,” or the progressive-conservative dialectic.

Curating New Musical America:  
Lincoln Center’s 1976 “Celebration of Contemporary Music”  
Joshua Plocher (University of Minnesota)

Music festivals are acts of curation, loci of choices about works and composers, performers and venues. In 1976, the New York Philharmonic, Juilliard School, and the Fromm Foundation for Music joined forces to create what was hoped to be a recurring “Celebration of Contemporary Music.” Each institution offered particular strengths . . . and particular limitations. Peter Mennin of Juilliard and Paul Fromm joined Philharmonic music director Pierre Boulez in an attempt to program a compelling event that would position American music historically and geographically, that would in Fromm’s words allow “the Republic [to] celebrate the independence achieved by music in America in the last forty years.”

The tangle of competing concerns—particularly the collision of the musical avantgarde and the nationalism of the U.S. Bicentennial—led to a curiously mixed festival program. American works jostled with European ones on the concerts, and the titular “contemporary” element was often interpreted broadly. Pierre Boulez, as European avant-gardist and music director of a premiere American orchestra, found himself in the middle of the ideological tangle. The practical limitations of professional and
student orchestras inflected the festival nearly as much as the dissonance at the project’s core. The result was a festival aiming at many targets with little ability to hit any of them.

In this presentation, I tease loose some of the snarls surrounding the Celebration’s programming. Using materials drawn from the New York Philharmonic’s archives, as well as contemporaneous press coverage, I examine the ways in which the agents and institutions conflated American nationalism with an emphatically European concept of music history to create a contemporary music festival that, as Harold Schonberg claimed, “celebrate[d] the past much more than the present.”

Institutional Cultures in the Middle Ages
Jeremy Llewellyn (Schola Cantorum Basiliensis), Chair

Musician Narratives and the Literary Performance of Musical Identity in the Early Abbasid Courts
Lisa Nielson (Case Western Reserve University)

During the first fifty years of the Abbasid dynasty (750–1258 CE), the influx of foreign musicians and new musical styles were integrated with existing traditions to create a sophisticated Islamicate musical culture. The profession of music, however, was considered ignoble and musicians complicated social and gender boundaries. As standards for musicianship were negotiated, a class of celebrity musicians emerged whose exploits and artistic accomplishments inspired a diverse range of literary reaction. While representations of court musicians in ninth- and tenth-century Arabic sources provide valuable information about performance practices and early developments in Islamicate art music, they also offer insight into the construction of musical identity and the importance of the musician as a literary symbol.

By the ninth century, musicianship was defined according to several criteria. In addition to technical skill, a musician was expected to meet a subtle array of social conventions. Creating an appropriately virtuosic identity in technical and social performance was essential to earning and maintaining patronage. Musician narratives served to model and reify expectations for both musicianship and identity, until the image of the musician became as canonical as the musical style or tradition they represented.

Narratives follow a distinct path. Musicians wishing to be regarded with respect managed their fame through a careful performance of propriety; however, outrageous behavior was not a deterrent to obtaining patronage. Musicians enacted propriety by diminishing their visibility as a musician, and often renounced or repented of their profession after a successful career. Removing oneself from public life was especially important for singing girls (qayna, pl. qiyān), who were considered morally suspect for their roles as artist and courtesan.
In this paper, I use select ninth- and tenth-century Arabic texts to examine the historical and literary performance of musical identity in the early Abbasid court. I begin with the historical fact of the musician, followed by an analysis of the basic themes and trajectory of musician narratives. Using representations of five well-known musicians, I outline the creation of musical identity, the musician as a literary figure, and the purpose of such narratives in the social contract between patron and musician.

Dunstan of Canterbury: Many Lives Expressed in a Musical Office
Margot Fassler (University of Notre Dame)

The five surviving medieval vitae of Dunstan of Canterbury were composed by an unknown Anglo-Saxon author (B); Adelard of Ghent; Osbern of Canterbury; Eadmer of Canterbury, and William of Malmesbury. In addition there is a twelve-lesson historia, complete with transcribable music found in the early thirteenth-century antiphoner Worcester 160. These rich materials of two types provide an opportunity to observe the ways that musicians and hagiographers handled their materials over the course of nearly two centuries.

A saint’s cult in a particular place can offer a window into the processes musicians used both to depict individual characters and as creators of institutional histories. This is especially true in England in the decades after the conquest when a significant group of cantor-historians worked on saints’ lives and music for them in a time of transition. Political changes of significant magnitude meant that artistic and ecclesial expectations were in flux. The shifts that were taking place can be seen in the five vitae of Dunstan, their authors’ attitudes toward the saint and toward the making of history, and the composers’ personalities and political affiliations. These changes in their turn are embodied within the several layers discernible in the office chants.

When the textual and the musical materials are brought into close conversation, various kinds of carefully wrought interplay can be seen, with the chants “enacting” the texts, expressing history in ways unique to music through carefully chosen liturgical borrowings and stylistic allusions. Scenes in the vita are brought to life through the chants following them, allowing the listener to experience the story in a variety of ways. I argue that the framework for Dunstan’s office was already established in the late tenth and early eleventh century, probably through a lost Anglo-Saxon office. After the conquest, Osbern of Canterbury’s hand passed vigorously over inherited material, and it is he who most likely shaped the chants that appear in Worcester 160. Eadmer of Canterbury then refined Osborn work on the chants, just as he did in the rewriting of Osbern’s prose life of Dunstan.
The Construction of Confraternity Devotions at the Cathedral of Tournai in the Fourteenth and Fifteenth Centuries

Sarah Long (Michigan State University)

The Cathedral of Our Lady in Tournai has long been of interest to those who study Ars Nova polyphony, since it is within this institution that one of the earliest polyphonic mass ordinary compositions of the fourteenth century was compiled—the famous Tournai Mass. This work has received much attention, most recently by Anne Walters Robertson and Irene Guletsky, but has never been examined in relation to the larger complex of manuscripts in which it appears. This paper examines the significance of the gradual containing the Tournai Mass (MS 27 in the cathedral library) alongside two recently identified liturgical books: the antiphoner/gradual MS 12, and the gradual MS 13. All three sources were produced in the fourteenth century for the Confraternity of the Notaries at Tournai cathedral, which held its devotions in the Chapel of St. Vincent, and used a liturgy that differed in many respects from the cathedral’s diocesan ritual. It is evident through its appearance in MS 27 that the Tournai Mass formed part of this confraternity’s devotions, but together, these three liturgical books—one of which is the only surviving manuscript from Tournai containing music for the office—reveal other aspects of the liturgical practices of this community. The manuscripts contain local music for select feasts of the Temporale; votive masses, offices, hymns, and sequences for the confraternity’s patron saints (Vincent, Barbara, Nicholas, and Catherine) and the Virgin Mary; and mensurally notated mass ordinary chants. The handwritten addenda and different styles of chant notation indicate their use over a three hundred-year period, and offer evidence of the changing nature of musical devotions within the confraternity, as well as the interaction of those devotions with diocesan practice. Recently uncovered documents from the cathedral archives provide evidence of foundations for new feasts, and the effect of these foundations on the inclusion of new music for the confraternity’s Marian and patronal services in the fourteenth and fifteenth centuries. These compositions were subsequently incorporated into liturgical books used elsewhere in the cathedral, showing the influence of popular devotions on the liturgy of the diocese.

Remembering to Forget: Music, Conversion, and the Early Cistercian Experience

Emma Dillon (King’s College London)

The Cistercian order emerged at the end of the eleventh century, purportedly as a reaction against excesses associated with the Cluniac tradition. According to foundational theological and administrative writings of the order, to be Cistercian was to convert; and to convert was to actively forget the trappings of a former religious or secular life. The narrative of conversion and reform appears to correspond to other
evidence that early Cistercian houses eschewed material trappings of devotion in favor of a simpler and less distracting monastic environment. That impulse was also seemingly true of music: Cistercian liturgy is well-known in the history of chant for its reforms, which manifest, for example, in an expunging of melodic ornament and a ban on polyphony.

Building on recent revisionist work of historians such as Constance Berman, Caroline Bynum, and others, this paper takes a closer look at the evidence of theological writing, music theory, and extant liturgical manuscripts dating from the mid-twelfth century, when ideals of the order were being codified. It suggests that reforming chant was not simply an act of erasure or displacement of past traditions, and that there was, rather, potentially a virtue in remembering what one was supposed to forget. Examples discussed include a famous diatribe against polyphony in Aelred of Rievaulx’s *Speculum caritatis*; letters and music theory pertaining to Cistercian chant reform; and the Westmalle Antiphonary, one of the earliest and most extensively edited examples of Cistercian liturgy. In all cases, acts of proscription paradoxically make vivid and present the very aspects of music their respective scribes and authors seek to banish. It prompts the question: why would they so carefully record the sound and effect of what was apparently so dangerous? In exploring potential answers, the paper will situate the evidence in a broader context of Cistercian musical reform and theological tenets of conversion. While writers like Bernard of Clairvaux and Aelred theorized the value of remembering to forget in the monk’s experience of God, this paper suggests that habitual practices of singing and writing offered communities an embodied experience of the spiritual ideals of Cistercian reform and conversion.

**Materializing Puccini**

Gabriel Dotto (Michigan State University), Chair

“It was sung as Mme. Bernhardt might have spoken it”:

*Tosca*, Music, and Sarah Bernhardt

Erin Brooks (Colburn School)

In November 1887, Sarah Bernhardt first performed *La Tosca* at Paris’s Théâtre Porte Saint-Martin. The play was Victorien Sardou’s third vehicle for Bernhardt and was, as usual, a smash hit—Bernhardt appeared as Floria Tosca at least one hundred fifty times in Paris during the 1887, 1888, and 1889 seasons, not including innumerable performances outside of the French capital. *La Tosca* was a garment tailor-made for Bernhardt; Sardou not only fashioned lengthy scenes of pantomime to suit her style, he also tantalized the audience with hints that Bernhardt might actually sing.

Giacomo Puccini saw Bernhardt in *La Tosca* several times in the 1880s and ’90s, as he struggled with Giacosa and Illica to fashion an operatic *Tosca*. Indeed, Puccini’s opera is a rich example of what Fauser and Everist (2009) call “cultural transfer,” a
work transposed from one geographic locale to another with attendant shifts in language, institution, and artistic domain. While the operatic Tōsca has been intensely studied, these transfers between spoken theater and opera in fin-de-siècle France and Italy remain overlooked or too easily isolated by genre. Fauser and Everist also note that individuals are powerful agents in cultural transfer. Sarah Bernhardt’s traces certainly permeate Tōsca, as well as dozens of other operas based on her performances. Her influence on operatic culture, however, is largely unacknowledged.

Using previously undiscussed archival materials, I reveal new perspectives not just on the manifold bonds between Sardou’s play, Bernhardt’s interpretation, and Puccini’s opera, but also on the spiderwebbed relationships between genres, individuals, institutions, and nations. This paper highlights a newly discovered incidental music score by Louis-Jules Pister (1845–1929), used in Bernhardt’s productions of La Tōsca. As Puccini listened to Sardou’s play, did Pister’s music—ranging from a Tē Deum to diegetic party music to quotations from Haydn’s “Clock” Symphony—affect his own understanding of musical moments in Tōsca? Ultimately, I look beyond La Tōscal Tōsca to a larger analysis of cultural transfers by individual artists and between drama, incidental music, and opera.

Puccini and the Music Boxes

W. Anthony Sheppard (Williams College)

For over a century scholars have sought the source for two major themes in Puccini’s Madama Butterfly. Both themes appear throughout the opera and were even more prevalent in earlier versions. One is associated with Butterfly and is heard prominently at the climax of her entrance, when she proclaims her destiny, and at the end of Act I. The second theme is associated with Butterfly’s memories of her father and with her Japanese patrimony generally. The assumption has been that Puccini, attempting to achieve exotic authenticity and employing Japanese melodies throughout the score, must have also based these themes on Japanese folk tunes.

I have discovered, however, that Puccini’s source for these two themes was a Swiss-made music box reproducing westernized versions of Chinese, rather than Japanese, folk tunes. Inscriptions on the box suggest that Puccini may have handled this very artifact. Furthermore, the specific moments in the opera when these tunes are heard indicate that Puccini was aware of their titles and subject matter. This evidence supports the argument that Puccini’s conception of the opera was more sardonic than the powerfully melodramatic 1906 version that entered the repertory. Puccini’s orchestrations also point to the role played by this source. In fact, a music box style is more evident in Butterfly and Turandot than is the style of any East Asian music. The Chinese melodies on both this box and the famous “Fassini” music box, which I also located and studied, point to unnoticed connections between Puccini’s two Orientalist operas.
Late nineteenth-century music boxes playing Chinese melodies may be traced to the transcriptions of Fritz Bovet, a member of the Swiss watchmaking family. Given that Puccini encountered “Jasmine Flower” on these music boxes, Bovet’s role in global music history is profound. By featuring “Jasmine Flower” prominently in Turandot, Puccini not only reaffirmed this tune as the representative token of Chinese music in the West but also reinforced its preeminent status within China itself. Puccini never sounds like Chinese traditional music, but some Chinese music came to sound very much like Puccini.

**Minimalism: Alternative Histories**

Ryan Dohoney (Northwestern University), Chair

**Improvisation, Watermelons, and Steve Reich’s Piano Phase**

David Chapman (Rose-Hulman Institute of Technology)

Steve Reich’s oft-performed minimalist duet Piano Phase (1967), a landmark of postwar American music, represents a pivotal moment in the composer’s creative practice. In his writings, Reich describes Piano Phase as the earliest successful translation of his phase-shifting process from tape to live performance, a move that culminated in his well-known ensemble works of the early 1970s, especially Music for 18 Musicians (1974). Piano Phase also provided Reich an early platform for his repudiation of improvisation: “everything is worked out,” he later wrote of the piece, “there is no improvisation whatsoever.” Yet newly available documents in the Reich Collection at the Paul Sacher Stiftung suggest that Reich’s turn in Piano Phase was also in part a return to practices of several years before—when improvisation dominated his approach to performance.

This paper contends that both Piano Phase and the composer’s rejection of improvisation developed together from 1966 to 1969. Archived correspondence suggests that, early in this process, Reich relied on his improvisational Music for Two or More Pianos or Piano and Tape (1964) as a potential model for live performance, until Piano Phase superseded and rendered it obsolete. Moreover, the unnotated piano duet, Improvisations on a Watermelon (1966), served as more than the mere vestige of an earlier film soundtrack: I show that this previously unexamined work embodied many of the concepts that found their most enduring expression in Piano Phase, effectively serving as its first draft. Finally, audio recordings of Piano Phase’s premiere performance at Fairleigh-Dickinson University on January 5, 1967, document a previously unknown improvisational passage performed by Reich and his close collaborator, Arthur Murphy, complicating the composer’s later claim: “we were not improvising.” After an increasing preoccupation with process and “complete control”—memorably codified in his 1968 essay, “Music as a Gradual Process”—Reich withdrew his earlier two keyboard duets and eliminated from Piano Phase all its associations with
improvisation. This paper’s expanded history of *Piano Phase* thus argues for a more critical reading of the composer’s autobiographical statements, while adding new details to a foundational moment in the history of minimalist music.

**Recording as History: Tony Conrad and the Sound of Early Minimalism**  
Cecilia Sun (University of California, Irvine)

Violinist Tony Conrad, in 1963, joined La Monte Young in what would become the Theater of Eternal Music, a seminal group in the early history of minimalism. The recordings they made became the center of an ongoing quarrel between Conrad and Young, who still retains physical custody of the tapes and has steadfastly refused to release their content. The two former collaborators have traded barbs and threatened lawsuits; in 1990 Conrad even took to the streets in Buffalo, New York to picket one of Young’s concerts. After realizing that “La Monte Young wanted me to die without hearing my music,” Conrad released the provocatively named *Early Minimalism* in 1996. Despite the title, the four-CD set contains only one actual piece of early minimalism (*Four Violins*, 1964). The other works, while all bearing titles dated 1965, are “covers” Conrad made in the mid-1990s of long inaccessible and imperfectly remembered originals.

In this paper, I examine how Conrad has used the realization of these pieces to force us to re-think the philosophy and history of early minimalism. Fundamental to his disagreement with Young is the question of authorship: Young insists on his role as composer whereas Conrad argues that their group made collectively improvised music that signaled a radical break from past composition-centered models of music making. Moreover, Conrad asserts that this ontological change moved minimalist music away from the high-art cultural tradition. Reinstating Conrad at the core of the Theater of Eternal Music also introduces other unexpected influences on the development of minimalism, including the *scordatura* tunings of seventeenth-century Italian composer Heinrich Biber.
Music, Diplomacy, and Social Networks in the Long Eighteenth Century

Emily Abrams Ansari (Western University), Chair

Rebekah Ahrendt (Yale University)
Mark Ferraguto (Pennsylvania State University)
Estelle Joubert (Dalhousie University)
Damien Mahiet (Denison University)
Nicholas Mathew (University of California, Berkeley), Respondent

Music’s role in international relations has long been a subject of scholarly interest. Twentieth-century music specialists, in particular, have explored the ways in which state-sponsored cultural diplomacy aimed to soothe international tensions while promoting domestic values abroad. Recently (and fruitfully), scholars have turned toward earlier periods, as illustrated by the special issue of *Early Music* on music and diplomacy (vol. 36 no. 3, August 2012).

Music in the long eighteenth century (ca. 1650–1850), the period in which a conception of the modern nation-state first emerged, represents particularly fertile ground for such inquiries. As a barometer of political power and a purveyor of cultural norms, music could both shape national identity and mediate transnational encounters. Because of its abstraction and perceived ability to communicate feelings, it also came to have political utility. With the assistance of text, image, and dance, music supported political allegory and propaganda. The act of performance, meanwhile, could serve as a means of both enforcing and crossing borders. The circulation of music and musicians across Europe (and beyond) enabled cross-cultural encounters and cosmopolitan styles. As a luxury commodity, music signified social prestige, serving as cultural capital for individuals and nations alike.

This session brings together six scholars—four panelists, a respondent, and a session chair—with varied but overlapping interests in the music of this period. The four panelists examine the elaboration of a cosmopolitan, transnational society through diplomatic sociability, as mediated by musical entrepreneurs, instruments, performances, works, venues, and ideas.

Rebekah Ahrendt considers the physical and musical realities of the viol—noted for its “nasal tone, like that of an ambassador” (Le Blanc, 1743)—that made it a preeminent instrument for musical diplomats. Mark Ferraguto explores the intersection of music, politics, and luxury at the Russian embassy in Vienna around 1800, with emphasis on spaces of representation, prestige consumption, and Austro-Russian relations. Estelle Joubert, examining Johann G. Naumann’s appointments at the Swedish and Danish courts, provides insight into the cultural dimensions of diplomatic relations and the crucial role of opera in European ambassadorial practices. Damien Mahiet explores the part music played in Clemens von Metternich’s conception and exercise of diplomacy (ca. 1810s-1840s).
To encourage debate and stimulate further inquiry, papers will be posted online in advance of the meeting. Emily Abrams Ansari will present a broad overview of the session’s themes, and Nicholas Mathew will offer a formal response. An extended discussion period between the participants and the audience will follow.

**Nineteenth-Century Instrumental Music**  
Kenneth Hamilton (Cardiff University), Chair

**Grief and Transformation:**  
Brahms’s First Violin Sonata in Clara Schumann’s Hands  
Paul Berry (Yale University)

From the first Piano Trio to the late *Klavierstücke*, Clara Schumann has cut a swath of crisis and conflict across the foundations of Brahms’s biography and the analysis of his music, but their relationship also witnessed lengthy periods of reconstruction and empathy. One such period culminated in the Violin Sonata, op. 78, which has long been understood as an overtly allusive and inherently private work. Even before its publication in November 1879, letters to three acquaintances had already revealed that the finale incorporated material from Brahms’s own *Regenlied* and *Nachklang*, op. 59/3 and 59/4; in turn, printed reviews soon alerted a broader public to the borrowings. The “Rain Songs,” however, also carried their own connotations for Clara, who had first played them during a depressive turn in 1873 and persistently associated them with melancholy and insomnia. Moreover, five months before completing the finale or discussing the sonata with others, Brahms sent Clara the first twenty-four measures of the slow movement, along with a note presenting the excerpt as a self-standing response to news of her youngest son’s terminal illness: “If you play what is on the next page quite slowly, it will tell you . . . how sincerely I am thinking of you and Felix.”

Misplaced and mislabeled after Clara’s death, the letter and the manuscript initiated an independent current of reception that remained completely unexplored until 1988. Scholars beginning with Michael Struck have since begun to reassess the genesis and potential extramusical associations of the sonata as a whole. By contrast, my paper uses correspondence and diary entries to retrace the shifting contours of Clara’s piecemeal encounters at the keyboard—first, Brahms’s offering of musical reassurance *in extremis*; next, after Felix died, the sunny first movement of an apparently unrelated sonata; then, a slow movement that reconfigured Brahms’s original musical offering; and, ultimately, a finale in which that offering returned again to temper and transform material from songs she had once feared. Imagining these incremental reorientations in Clara’s perspective opens new windows on Brahms’s allusive gestures and the emotional and kinesthetic landscapes in which he situated them.
(Re)Considering the Priestess:
Clara Schumann, Historiography, and the Visual
April L. Prince (Loyola University New Orleans)

Revered and celebrated, Clara Schumann’s place within musicology has long been secure. Shaped foremost by Berthold Litzmann and Nancy Reich’s biographies, scholars often turn to Clara’s own words regarding her place within the musical tale of the nineteenth century; her explanations, conveniently, map effortlessly onto the historical narrative we have long loved to tell. Whether through her privileging of the interpreter (vs. performer), programming of “serious” works, or allegiance to the goals of transcendental (masculine) listening, Clara has, in essence, become synonymous with the serious music aesthetic. By positioning her safely within the fold of the serious—as did the nineteenth century itself—we have secured her position on our side and effectively rendered other interpretations of her career mute. In perpetuating historiographical trends that originated in the nineteenth century, we have fundamentally failed to challenge the dominant masculine perspective or explore fully the reasons behind its unaltering authority.

This paper focuses on re-considering Clara’s narrow historiography by analyzing her visual presence. Guided foremost by the work of Richard Leppert, Dana Gooley, and Daniel Chua, this project teases out visual codes within her portraiture that align with contemporary male virtuosos, German Hausfrauen, and pornography, in an effort to create a more nuanced reading of her career, her relationship with the musical object, and her connection to her often historically disdained audiences. The elusiveness of her visual presence—which ranges from the virginal and prudent to the erotic—provides a space for us to push past notions of domestic harmony (with the musical work or composer) towards a place where the domestic ideal falters. In an effort to communicate the embodied-ness of Clara’s musical activity, pictorial images allow an interpretation that moves beyond her own words, to aspects of her career that were, conceivably, unutterable.

Perhaps in creating even the briefest escape for Clara from our still patriarchal positioning of her—that she inevitably worked for the work—we can come slightly closer to understanding her legacy to nineteenth century music, her relationship to the work, and, most importantly in this case, her connection to the audiences that adored her.

Schubert’s Marche militaire in War and Peace
Scott Messing (Alma College)

In the late nineteenth and early twentieth centuries, Schubert’s first Marche militaire was the composer’s most popular instrumental work. One hitherto unnoticed
aspect of its reception was its role in cultural politics during and between three wars involving France and Germany.

In 1871, France’s humiliation in the Franco-Prussian War incited Alphonse Daudet to write “Le Siège de Berlin,” a much-reprinted short story in which victorious Prussian troops enter Paris to the accompaniment of a “marche triomphale” by Schubert, its sound coinciding with the death of an aged French veteran of the Napoleonic Wars. Over the next four decades, the Marche militaire became an immediately recognizable work. On the cusp of World War One, Daudet’s son Léon, a zealous patriot, directly connected his father’s literary distillation of national trauma to a contemporary insult of 1914 when the German ambassador had the Marche militaire played during a visit from the French president. Daudet fils transformed the imagined musical title of the tale into Schubert’s actual composition, making the juxtaposition of imagined past and current event the crux of fresh outrage. Subsequent Parisian entertainments during the war amplified the boche misappropriation of Schubert’s march. At the celebratory parade on Bastille Day in 1919, however, a report claimed that the victorious French played the score, seizing it as symbolic redress for earlier degradations. With a renewed German threat, Sacha Guitry’s film Remontons les Champs Elysées (1938) rekindled memories of the former enemy’s half-century-old exploitation of the music. Two years later, The Heart of a Nation, a French movie dubbed into English, made explicit the perverse relationship between the conquering Prussians of 1871 and the occupying Nazis.

The reception of Schubert’s march went full circle: vaguely evoked in a work of fiction, reinterpreted in performances that could rely on the public’s instant familiarity with the now popular composition, and finally integrating the music into the heightened drama of cinema. At each juncture, however, these politicized treatments of Schubert’s march collided with abundant evidence that certified the score as a beloved repertory standard.

Musical Style as Commercial Strategy in Nineteenth-Century String Chamber Music
Marie Sumner Lott (Georgia State University)

Traditional narratives of nineteenth-century music imply that there was a stark decline in string quartet composition and performance after the deaths of Beethoven and Schubert. However, new evidence gleaned from print records, budget and balance sheets, and correspondence with composers and music dealers—all previously unexamined sources from publishers’ archives—reveals that a repertoire of domestic chamber music continued to thrive among amateur players throughout the nineteenth century, and that composers and publishers continued to provide music especially for them. The savviest nineteenth-century composers employed musical
language appropriate to their intended audiences, creating new works in a familiar musical style that would ensure commercial viability.

The string chamber music of Czech composer Václav Veit (1806–64) provides an apt illustration. The Leipzig-based firm Hofmeister published Veit’s string quartets and quintets under his Germanized name (Wenzel Heinrich) in the 1830s, and continued to reprint them for decades—for certain pieces, nearly two dozen times over the next seventy years. These works possess an accessible, conversational style that was not technically demanding and used a comfortable formal language built on melodic repetitions. Calculated harmonic and melodic surprises provided freshness and novelty, which resulted in a kind of safe and domesticated “learned” chamber-music style that contrasted the more overt Biedermeier sentimentality of so many other works of the period. By blending “Classical” and “progressive” elements—a balance that also characterizes chamber music by Mendelssohn, Schumann, and Brahms—Veit addressed the practical needs of his audience without compromising musical interest. More important, his works and those of his generation consistently found an audience in the marketplace, where they influenced concert-goers, critics, and patrons of music into the twentieth century. Thus, while they doubtless reinforced musical conservatism, they are also central to the musical context in which extraordinary new works introduced in the latter decades of the nineteenth century were heard and evaluated. The works of Veit and his Hausmusik-composing colleagues were thus central to the formation of “educated” nineteenth-century taste, yet—paradoxically—are unknown because they don’t survive in the canonical repertoire as represented in music history books and anthologies.

**Restaging Opera**

Wendy Heller (Princeton University), Chair

Rehabilitating Agrippina on the

*Opera Seria* Stage between Venice and Milan

Carlo Lanfossi (University of Pennsylvania)

When two manuscript scores of seventeenth-century Milanese operas were discovered in the 1990s at the University of California, Berkeley, Reinhard Strohm urged investigation, defining them as “a firm point of departure for a study of local Milanese composers.” One of these operas is *Agrippina* by Milanese composer Paolo Magni, staged in Milan in 1703. This Milanese *Agrippina* was a creative rewriting of *Nerone fatto Cesare* by librettist Matteo Noris, staged ten years earlier in Venice with music by Giacomo Antonio Perti.

The memorable conflict between Nero and Agrippina the Younger was featured in many Italian operas during the seventeenth century, from Monteverdi’s *Poppea* of 1643 (even if Agrippina is not a character) to Handel’s *Agrippina* of 1709, both
premiered in Venice. In the Venetian *Nerone fatto Cesare*, the lavish and violent plot depicts Nero’s sexual incursions as a backdrop for a complex psychological clash with his mother. The character of Agrippina, however, remains underdeveloped.

The Milanese version, in contrast to the Venetian one, dramatically expands the tragic dimension of Agrippina in musical and textual ways that, while similar (as I show) to those of Handel’s opera, nonetheless have the effect of shedding a positive, and not a negative, light on the Empress. The composer added a new finale and a mad scene, providing music of unusual dramatic power through sudden shifts from soft *ariette* to nervous accompanied recitatives. Significantly, Agrippina’s last words as set in this Milanese version, “I am nothing but a shadow” (which I interpret in light of a newly discovered sonnet dedicated to premiere’s singer), highlight the metatheatrical dimension of the character. At the same time, they justify the operatic celebration of such a tyrannical woman. Such celebration, I contend, could only take place in Milan, a city that belonged to the Spanish empire and that, in contrast to the Venetian Republic (traditionally hostile to tyrants, live or staged), had already seen similar theatrical rehabilitations of queens and kings in those same years.

Between the Court and the Suburbs: *Die Zauberflöte’s* Aesthetic Background and Early Viennese Reception in View of the Opera’s 1801 Court-Theater Production

Martin Nedbal (University of Arkansas)

In 1801, the Viennese Court-Theater under the directorship of Baron von Braun prepared the first production of Mozart’s *Die Zauberflöte* in Vienna outside of Emanuel Schikaneder’s Wiednertheater, where it had first appeared ten years earlier. Most pre-existing operas performed by the Court-Theater’s Singspiel troupe throughout the late 1700s and early 1800s were altered to fit the company’s intense preoccupation with moral education and “good taste.” However, as the archival materials associated with the 1801 production show, the alterations to *Die Zauberflöte* were minimal compared to adaptations of other works, such as librettis by Bretzner imported from Berlin. Unlike the Berlin imports (e.g., *Der Irrwisch*, 1782) or the magical operas produced at Schikaneder’s Wiednertheater in the 1790s (e.g., *Babilons Piramiden*, 1797), *Die Zauberflöte* lacked elements that critics of the time considered improper, such as sexual humor or depictions of adultery, and thus it resembled the German-language works written specifically for the imperial stage (e.g., *Das unterbrochene Opferfest*, 1796).

This paper argues that *Die Zauberflöte’s* unusual approach to public morality resulted from Mozart’s own aesthetic preferences and his earlier cooperation with the Court-Theater’s German company on *Die Entführung aus dem Serail* (1782). Since adjusting *Die Zauberflöte* to the Court-Theater’s morality standards was unnecessary, the 1801 alterations instead reflected the fierce competition in the early 1800s between
von Braun’s and Schikaneder’s companies; by ostentatiously changing the text in a few famous arias, the Court-Theater personnel stressed the purportedly low quality of Schikaneder’s libretto and the superiority of their own production. The 1801 production also illustrates that although it was originally produced at a suburban stage, Die Zauberflöte in fact had close ties to the German-language repertoire of the high-minded Court-Theater. This understanding of Die Zauberflöte as related to the Court-Theater repertoire complements earlier interpretations that either saw the opera as an arcane Masonic statement or associated it too closely with the fairy-tale singspiels of the Viennese suburbs.

**Soviet and Post-Soviet Identities**

Marina Frolova-Walker (University of Cambridge), Chair

**Music History for the Masses:**

Reinventing Glinka in Post-War Soviet Russia

Kevin Bartig (Michigan State University)

Beleaguered by economic woes and draconian censorship, the Soviet film industry struggled to release even a few films per month during the years following the Second World War. In this slim output is a group of patriotically oriented biographical films devoted to scientists, military heroes, and—perhaps surprisingly—nineteenth-century Russian composers. Of particular interest are two feature-length pictures, Glinka (1947, dir. Leo Arnshtam) and Kompozitor Glinka (1952, dir. Grigory Aleksandrov), that chronicle the life and works of the proclaimed father of Russian national music. In preparing these two biopics, studios enlisted dozens of prominent cultural figures—Prokofiev, Shostakovich, Shebalin, Shcherbachev, as well as a cadre of leading directors and artists—to consider how Glinka could best be mythologized on the nation’s cinema screens. Their deliberations, preserved in hundreds of pages of transcripts, track a shift from nuanced initial conceptions to distorted but politically advantageous historical narratives in the finalized screenplays. Significantly, Arnshtam, Aleksandrov, and their associates reached a politically orthodox consensus with little bureaucratic intervention, a creative process this presentation examines using archival production records and analysis of the films themselves.

Special attention is given to how Aleksandrov and his collaborators developed a musical vehicle for a blunt ideological lesson, casting Glinka’s opera A Life for the Tsar as a metaphor for the composer’s own creative outlook and, by extension, contemporary geopolitics. The opera’s contrast of national styles—Polish versus Russian—governed the film’s overall plot, underlining a narrative of false, cosmopolitan music (Western) versus “authentic” music (Russian). The former leads Glinka into an aesthetic cul-de-sac (just as in the opera it leads the Poles to their deaths), but the latter galvanizes him, leading him to forge a national school free of Western influences. The
composer’s artistic struggle takes on the dimensions of a nationalist military conflict, an exaggeration that the film’s creators felt was nevertheless expedient at a time of escalating Cold War xenophobia.

“Other” Russians: Émigré Composers in a Globalizing World
Elena Dubinets (Seattle Symphony)

Two decades following Perestroika, Russian composers who live outside of its borders experience a double marginalization. Contemporary Russian music is no longer as popular in the world as it was during the intense political scrutiny existing in early post-Soviet state. On the other hand, Russian émigré composers are not often welcomed by their counterparts who have remained in Russia.

Based on an extensive set of personal interviews with more than a dozen important but lesser-known Russian-born composers living outside of their native country, this project constitutes an inquiry into their self-identification as they negotiate a difficult path, striking complex balances between their native traditions and those of their adopted countries, as well as of the world at large. It pursues questions of belonging versus otherness, acceptance versus intolerance, homeland versus diaspora, and considers how the members of a deterritorialized cohort of Russian émigré composers inherently connected by a common language, education, and culture, but not sharing a joint environment or infrastructure, negotiate individual relationships with transnational powers. Ghettoizing contemporary émigré composers into a diasporic enclave makes little sense as they live in different countries and share the advantages of today’s globalized society; their best works are certainly no less relevant, professional, and exciting than the best compositions of their “mainland”-based counterparts. It is revealing that most Russian émigré composers, no longer required to nurture the nation-constituting loyalties and ideologies of their homeland, continue to remain culturally tied to their country of origin and to long for its aesthetic values, while at the same time building civic attachments and hybrid identities in the larger world.

Among the composers discussed in the paper are Alexander Raskatov, Nikolay Korndorf and Dmitry Smirnov.

The Devil and Aerobics: Alfred Schnittke Confronts the Popular
Peter Schmelz (Washington University in St. Louis)

In the late 1980s, in much-cited comments he made to Alexander Ivashkin, Alfred Schnittke voiced serious reservations about “popular music.” He called it diabolical, best suited for calisthenics. Schnittke declared: “I can see no way of expressing evil in music other than by using elements of pop culture.” Numerous writers (including Redpenning and Kostakeva) have seized upon these statements to scrutinize his output according to the Manichean scheme of good and evil styles they apparently represent.
Yet Schnittke never favored such simple schema, instead expressing intensely dialectical conceptual frameworks. This paper therefore presents a more nuanced historical investigation of the popular musics (jazz, rock, and tango) in Schnittke’s central polyphonic compositions, including the Symphony no. 1 (1969–72), Requiem (1975), and Faust Cantata (1983). It digs deeper into the documentary record, examining overlooked interviews Schnittke gave from the 1970s through the early 1990s. It also refers to a bootleg recording of the Symphony no. 1 premiere, an interview with the leader of the jazz ensemble at that premiere, Georgiy Garanyan, as well as the popular songs Schnittke penned for various film and theatrical productions, including scores now in the Juilliard Manuscript Collection.

This fuller account of Schnittke’s engagement with popular music points to several conclusions. The most basic, but one that bears stating, is that Schnittke’s thinking varied over time: his approach to popular genres and to polystylism itself shifted from the 1970s to the 1990s. What he meant by “popular music” depended on the context. Furthermore, Schnittke’s late turn against popular music was not unusual in the Soviet Union (or worldwide) at the time. His tirades echo various powerful, usually overshadowed, conservative strains of Russian thought during the taboo-stretching period of glasnost, for example that of “Village Prose” author Valentin Rasputin. At a time of societal upheaval, for such thinkers popular music symbolized not liberation but spiritual decline. This paper therefore reveals the fundamental strains within the egalitarian, yet ultimately utopian, idea of polystylism. Its implications extend further: it forces a reevaluation of high/low crossovers and modernist/postmodernist friction during the late twentieth century.

Dmitry Shostakovich and his Girlfriends

Joan Titus (University of North Carolina, Greensboro)

During the run of the opera Lady MacBeth of Mtsensk District in Soviet theaters in 1935–36, the film Podrugi (Girlfriends) premiered, with a score by Dmitry Shostakovich. On the heels of his other successful scores to Counterplan (1932) and Youth of Maxim (1935), Girlfriends was received as a successful film on the theme of the emerging “Soviet Woman.” The desire to construct this new cinematic woman, within the constantly shifting terrain of Soviet cultural politics, had been felt palpably since Maxim Gorky’s 1934 speech to the Writer’s Union; Girlfriends was the first of several films to intentionally construct a feminine, Soviet woman in cinema and place her in the ranks of the male Soviet hero. The music was similarly constructed, using tropes that had been accepted as feminine. This approach had significant implications for musically constructing the Soviet woman in film—a topic that has been completely neglected in film and music studies.

In this paper, I argue that Girlfriends was Shostakovich’s first attempt at scoring the Soviet woman, and the first film score that attempted to musically create the
feminine in a Soviet cinematic context. I examine how the soundscape of the film, which includes scoring and borrowed revolutionary song, musically code and narrate the Soviet feminine. Some scenes with original scoring, for example, evoke musical codes from Hollywood’s women’s films, such as thickly orchestrated strings for melodrama. This discussion draws upon press, studio documents, and writings by the film’s creators; and uses an analytical framework based on the writings of feminists, films scholars, and historians such as Lynne Atwood and Mary Ann Doane. As such, various musical codes are analyzed as part of the whole creation of the cinematic Soviet heroine.

Press and other writings show that such codes resonated with audiences, even amidst the Pravda scandal that began in January 1936. Situated as such, this score offers a twist on contemporaneous musical politics, a perspective on Shostakovich’s experiment with scoring the Soviet woman, and a new layer to musical histories of the Soviet 1930s, cultural politics, and Shostakovich studies.

What’s The Difference?
Ellen Rosand (Yale University), Chair

Olivia Bloechl (University of California, Los Angeles)
Nina Eidsheim (University of California, Los Angeles)
Melanie Lowe (Vanderbilt University)
Gayle Murchison (College of William and Mary)
Carol J. Oja (Harvard University)
Judy Tsou (University of Washington)
Ruth Solie (Smith College), Gary Tomlinson (Yale University), Respondents

Musicology and Difference was published twenty years ago. The volume challenged the field to reconsider its relationship to the experience of music and the institutions that surround it. It questioned disciplinary investments in who gets to own, interpret, and define music. In her Introduction, Ruth Solie wrote, “We will want to know what role musics play in the construction and reinforcement of ideologies of difference, and conversely how they may challenge or resist those ideologies.” This panel honors Solie’s initiative by asking what her call means today and how we might challenge the field in similar ways.

Since the volume appeared, musicology has vastly expanded our subjects of enquiry and embraced interdisciplinarity, welcoming ideas from postcolonial studies, disability studies, queer studies, animal studies, and other new orientations. And yet, despite radically changed conditions in the study of music and the institutions of musicology, many of the hard questions of the nineties remain unaddressed. What forms of difference matter and how? What representations depend on assumptions of universals that remain unacknowledged? What are the limits of the human? What differentiates music from noise? Have the humanities, in general, lost interest in
theorizing culture? Have new fields created new hegemonies that are as resistant to difference as more traditional fields?

Each of the five panelists, drawn from different career stages and historical specialties, will take Solie’s Introduction to Musicology and Difference as their point of departure for ten-minute position papers that probe the limits and relevance of difference as a productive lens. Gary Tomlinson and Ruth Solie will each offer ten-minute responses. Olivia Bloechl and Melanie Lowe will begin with reflections on reassessing difference. They focus on recent critiques of difference as a paradigm. Judy Tsou moves beyond the trinity of gender, race, and class towards an approach that embraces hybridity and focuses on the relationship between differences. Carol Oja will discuss the problem of difference in a field that coalesced around sameness: European high art music. She will reflect on the ways difference has and has not inflected our curricular decisions about which traditions we privilege. Nina Eidsheim moves from the assumption that listening and singing are activities joined in the transduction of sound to challenges of the analytical categories which hold music itself as a category of difference from non-music modes. Gayle Murchison takes critical race theory as her point of departure and offers a critique of musicological approaches to the intersection of sexuality and African American music making. The remainder of the session will be dedicated to discussion amongst the panelists and with the audience. To keep this dynamic panel focused and productive, a session recorder will create a real-time PowerPoint presentation that outlines themes and frames the questions. We hope that the panel will reinvigorate discussions of difference with an ear towards the future; in particular, we aim to offer early career-stage scholars critical tools to deal with their lived experiences of difference.
Search Committee, What Do You Want from Me?

Olga Haldey (University of Maryland), Chair

Sponsored by the Committee on Career-Related Issues

Charles M. Atkinson (Ohio State University)
Margaret Butler (University of Florida)
Anna Nisnevich (University of Pittsburgh)
Jennifer Ronyak (University of Texas at Arlington)
Christopher A. Williams (Bowling Green State University)

“Search committees move in mysterious ways . . . don’t they?” “That job posting looked like it was made for me; why haven’t I heard back?” “What does ‘experience in X desired’ really mean?” “I’ve heard there is an internal candidate: should I bother to apply?” “Is it true I am not competitive for a tenure-track job because I’ve been an adjunct for so long?” “Where does the ‘fit’ fit?” Our panelists, who have all been there, will aim to demystify the search process from both an applicant and a search-committee’s points of view, and answer questions from the floor.

New Teaching Philosophies: A Master Teacher Roundtable

James Maiello (University of Manitoba),
Colin Roust (Roosevelt University), Co-Chairs

Sponsored by the Committee on Career-Related Issues

Jim Davis (SUNY-Fredonia)
Jane Riegel Ferencz (University of Wisconsin-Whitewater)
Melanie Lowe (Vanderbilt University)
Patrick Warfield (University of Maryland)

For the better part of two decades, “student-centered learning” has been an increasingly significant part of higher education’s professional discourse. This round-table-style session will engage panelists in a discussion about the philosophical underpinnings of student-centered learning and explore how—and why—student-centered learning models may be applied effectively in the college music history classroom. The instructional strategies addressed will include the inverted classroom, active learning, peer instruction, problem-based and project-based learning, and cooperative learning. Panelists will offer their own philosophical perspectives, share their instructional experiences with student-centered learning, and discuss the challenges and benefits they have experienced with such approaches.
Friday evening

Beyond the Academy: Musicology in the Real World
Carol A. Hess (University of California, Davis), Eric Hung (Westminster Choir College, Rider University), Drew Massey (Binghamton University, SUNY), Moderators

Sponsored by the Communications and Career-Related Issues committees

Gabriel Boyers (Schubertiade Music / Primary Source)
Jason Hanley (Rock and Roll Hall of Fame and Museum)
Deane Root (University of Pittsburgh)
Barbara Haws (New York Philharmonic)
Libby van Cleve (Yale University)

Public musicology—the presentation and engagement of musicological research outside academia and historically informed performers—has long been a goal of the AMS. In the past quarter century, many musicologists, performers, scholars in other fields, journalists, and arts administrators have engaged in various forms of public musicology beyond program notes and pre-concert lectures. Despite all this activity, we currently lack a theoretical foundation to the field of public musicology and an evaluation of which strategies work best for different audiences and circumstances. This panel is an early attempt to address this deficiency.

In the first part of the session, panelists will discuss the following questions:

1) What is public musicology?
2) Is public musicology necessary, and what role should the AMS play in increasing public musicology?
3) What can public musicology learn from such established fields as public history and public science?
4) How does one become a public musicologist? Can it be an extension of, or an alternative to, an academic career?

Afterwards, panelists will give ten-minute presentations on successful examples in different areas of public musicology, including museum/performing arts center exhibitions and events, newspaper/magazine articles and blogs written for lay audiences, K-12 education, digital archives, concerts developed from historical artifacts, and oral history. General discussion with audience members will follow.
The Ecomusicology Listening Room

Mark Pedelty (University of Minnesota), Director
Justin Burton (Rider University),
Michael Baumgartner (Cleveland State University), Co-Chairs

Laurie Allmann (University of Minnesota), *Anticipating Rhythm*

Amanda Belantara (Manchester, UK), *Ears are Dazzled, Touched by Sound*

Krista Dragomer (Brooklyn, N.Y.), Robert Pritchard (University of British Columbia), *Where the Wild Things Were*

Craig Eley (Pennsylvania State University), Jared Fowler (Los Angeles Harbor College), *The Driving Force*

Rebekah Farrugia (Oakland University), Kellie Hay (Oakland University), *Mapping Marginalization in Detroit (and) Hip Hop*

Peter McMurray (Harvard University), Hannah Lewis (Harvard University), *Sounds and Solitude*

Ali Colleen Neff (University of North Carolina, Chapel Hill), *Reverberation I: The Baay Fall Order of Mouride Sufi Islam*

The 2013 Ecomusicology Listening Room (ELR2) is an interactive conversation inspired by seven musical video artworks. Each video explores relationships between sound, music, and place. Each segment begins with a three- to ten-minute video and, in several cases, complementary live performance. Following each presentation is open discussion concerning the questions raised in the videographic sound performance. The ELR2 videos were juried by a selection committee in order represent a range of ecomusicological interests, with an emphasis on sustainability, biodiversity, environmental health, and environmental justice. Produced by multiple collaborations of musicologists, ethnomusicologists, musicians, and videographers, the projects reference published work in musicology, ethnomusicology, and popular music studies. The Ecomusicology Listening Room is a tool for building the field of ecomusicology in a creative, interdisciplinary, and above all, collaborative fashion. The entire audience will be welcomed and encouraged to actively participate in the ELR, the results of which will be published at Ecosong.org.

Laurie Allmann’s *Anticipating Rhythm* examines the dynamism of biodiversity with a focus on rhythm and pattern in nature. Amanda Belantara’s *Ears are Dazzled, Touched by Sound* is a collaboration with the residents of Yamaguchi, Japan, who kept sound diaries documenting sound in their daily lives. Krista Dragomer’s *Where the Wild Things Were* combines birdcalls, cellphone ringtones, and spectrographic images
to ask the question, “What is natural?” Craig Eley and Jared Fowler’s *The Driving Force* combines video and live performance to explore natural cycles of the earth—and their disruption—through the technological cycles of popular culture and popular electronic music. Rebekah Farrugia and Kellie Hay’s *Mapping Marginalization in Detroit (and) hip hop* seeks to understand how women and queer hip hop artists perceive local conditions—musical, geographical, cultural, and ideological—of Detroit, and how those conditions impact or surface in their work. Peter McMurray and Hannah Lewis’s *Sounds and Solitude* (Walden) is a video exposition of the contemporary soundscape of Walden Pond, filmed at sunrise on the 2013 summer solstice and combined with live vocal performance. Ali Colleen Neff’s *Reverberation* is a film about contemporary women’s sounding practices in urban Senegal, where popular music overlaps with, incorporates and is incorporated by traditional and Sufi vocalization.

### From Objectives to Methodology:
#### Models for Teaching Music History to Undergraduates

J. Peter Burkholder (Indiana University), Moderator

Sponsored by the AMS Pedagogy Study Group

Personal Integration and Ownership: Music History as Musicology  
James R. Briscoe (Butler University)

Identifying and Prioritizing the Objectives for Undergraduate Music History Courses  
Matthew Baumer (Indiana University of Pennsylvania)

Assessing the Role of Music History in the General Studies Curriculum  
Kevin R. Burke (Franklin College)

This session will address some basic aspects of the philosophy and purpose of teaching music history to undergraduates, and provide a forum for dialogue and discussion of these topics. The panelists will address the role of music history within the music curriculum and in the context of university education as a whole, and examine what objectives music history instructors currently endorse. J. Peter Burkholder will moderate the session, with panelists James Briscoe, Matthew Baumer, and Kevin Burke. The session will take the form of a roundtable, beginning with the three panelists presenting position papers on the topics described below. Following this will be a moderator-led discussion involving the audience and the speakers.

James Briscoe will open the session with a paper entitled “Personal Integration and Ownership: Music History as Musicology.” He suggests the perspective of musicology as an effective one at the undergraduate level, with goals of engaging complementary disciplines, whether visual arts and literature, or gender, racial, and broadly social fields, with the goal of cultivating ownership when the student arrives at syntheses of her own.
Matthew Baumer’s paper, “Identifying and Prioritizing the Objectives for Undergraduate Music History Courses,” will present data from a survey he conducted in the fall of 2012, which asked music history instructors to indicate their agreement with various objectives for an undergraduate music history curriculum. While some objectives stood out, the findings indicate that we have many, perhaps too many, objectives for our undergraduate courses.

In his paper, “Assessing the Role of Music History in the General Studies Curriculum,” Kevin R. Burke will address recent revisions to the general studies and liberal arts curricula as reported in current literature, and suggest how music history teaching has great potential to work in tandem with these initiatives in developing the whole student. Although undergraduate music history courses have historically satisfied institutional credits for categories like writing, literature, and fine arts, he argues that an intentional focus on targeting multiple learning outcomes from these updates will model the meaningful connections today’s students are encouraged to make across disciplines.

**Gesualdo Between Art and Artifice**

Paul-André Bempéchat (Center for European Studies, Harvard University), Chair

Sponsored by the Lyrica Society for Word-Music Relations

**Modal Ordering and Tonal Type in the Chromatic Works of Carlo Gesualdo**

Zhuqing (Lester) Hu (University of Chicago)

Gesualdo’s Sixth Book of Madrigals (1611) projects two seemingly opposed characteristics: “progressive” chromaticism expands tonal space through abundant pitch inflections, but “old-fashioned” modality orders his works according to strict modal principles. This paper explores how these two elements work together. I trace how beginning with his fourth book (1596) Gesualdo simultaneously refined his modal ordering and intensified his chromaticism. I argue that in his later three books of madrigals Gesualdo reconciled mode and chromaticism through tonal types, which predetermine the mode of his pieces and their degrees of chromaticism. Understanding this relation between mode, chromaticism, and tonal types in Gesualdo’s madrigals allows me to compare and date his late publications and identify a major stylistic change in his final work Tenebrae Responsoria (1611). Seeing how closely mode and chromaticism are interrelated in Gesualdo’s music encourages us to restore the “avant-garde” chromaticism of the late Renaissance to its contemporary modal context.
Blurring the Centuries: Gesualdo and his Time in Salvatore Sciarrino’s Opera “Luci mie traditrici”

Lydia Rilling (Freie Universität Berlin)

In the opera *Luci mie traditrici* (1996–98) by Salvatore Sciarrino, arguably Italy’s greatest living composer, his profound and original engagement with Gesualdo and his time is deeply inscribed into the composition’s texture. The plot is based on Gesualdo’s double murder as recounted in Giacinto Andrea Cicognini’s *Il tradimento per l’onore* (1664). Musically, Sciarrino lets past and present flow into each other by employing anamorphosis as his central technique: a Renaissance air by Le Jeune is gradually transformed into a contemporary sound and noise texture, as if making the span of the centuries transparent. This transformation and the plot’s development become increasingly convergent. For his distinctive vocal style, Sciarrino draws upon vocal practices of the madrigals. By implementing and defamiliarizing musical material and techniques from Gesualdo’s time, Sciarrino can not only share its musical rhetoric of affect but also renew the genre of opera while inscribing himself into music history.

“Appucundria napoletana”: Gesualdo’s 1611 Madrigals Re-Examined

Alexandra Amati-Camperi (University of San Francisco)

In 1596, after about two years spent at the court of Ferrara, Don Gesualdo returned home via Naples to his castle-fortress in Gesualdo, near Naples, where he busied himself with the last two books of madrigals, published together in 1611. These have since been considered the hallmark of his “eccentric” style, likened to twentieth century chromaticism and often dismissed as the figments of a psychopath’s sick mind. That Gesualdo was a melancholic man was well known (Bianconi says that it was already known before 1594, when he was in Ferrara with his new bride Eleonora). Also common knowledge is that malinconia (or, in Neapolitan, appucundria) is a trait of Neapolitan music, sometimes likened to Brazilian saudade, both really indefinable. Most recently Neapolitan singer-songwriter Pino Daniele wrote the song “Appucundria” trying to explain it (1980). This paper examines the text (musical as well as poetic) of the madrigals of the last two books, composed after the prince’s return home, for signs of his native appucundria and connects some of the instances with the peculiar harmonic and melodic treatment.
Getting Musicology to Dance
Daniel Callahan (University of Chicago), Chair

Sponsored by the AMS Music and Dance Study Group

Rebecca Harris-Warrick (Cornell University)
Marian Smith (University of Oregon)
Carlo Caballero (University of Colorado)
Tamara Levitz (University of California, Los Angeles)
Tomie Hahn (Rensselaer Polytechnic Institute)
Lynn Garafola (Barnard College, Columbia University)

For its inaugural session, the AMS Music and Dance Study Group proudly welcomes five distinguished scholars who, together with the audience, will explore the place of dance in music scholarship today and discuss how music scholars might shape and extend the study of dance in the future. The ethnomusicologist and four musicologists we have invited all agree that an engagement with dance is not some long-brewing and now-faddish opportunity; they believe, rather, that dance is an obvious and necessary area of focus that cannot be overlooked by anyone studying music.

Whether looking at Louis XIV’s ballroom, Lully’s stage, or Lucia di Lammermoor in Paris, Rebecca Harris-Warrick has repeatedly kept dance from “being damned with the label ‘decorative’ that obviates any need to take it seriously.” In her Ballet and Opera in the Age of Giselle and in numerous articles, Marian Smith has demonstrated that ballet is inextricable from nineteenth-century opera and musical culture. Carlo Caballero is best known for his research on Fauré, but his current book project examines ballet and social dance across two centuries of French history, and his most recent article suggests that corporeal understanding might be a richer approach to music than traditional “formalist” listening. Tamara Levitz has published articles on Syvilla Fort (the dancer for whom John Cage first prepared a piano), Jaques-Dalcroze’s choreographed visualization of Gluck, and Nijinsky’s “Chosen One”; her recent Modernist Mysteries: Persephoné explores Stravinsky’s collaboration with dancer Ida Rubinstein and choreographer Kurt Jooss. Tomie Hahn chairs the Society for Ethnomusicology’s Dance, Movement, and Gesture Section; her ethnography Sensational Knowledge: Embodying Culture through Japanese Dance, based on fieldwork and her own study of nihon buyo since the age of four, reveals how this art form is transmitted from one body to another and how a culture is embodied in the process. Dance historian and critic Lynn Garafola, our final speaker, has written some of the most influential, deeply researched, and scope-expanding studies in her field, including the authoritative Diaghilev’s Ballets Russes; she is currently writing a book on the choreographer Bronislava Nijinska.

Each panelist will offer a vision of how music scholars’ future research on dance might productively engage with and contribute to music studies, dance studies, and...
various transdisciplinary conversations. Each of the panelists will also briefly review how and why they came to focus on music and dance, what cross-disciplinary challenges and rewards they have encountered, and how previous and current discussions of dance have shaped their work. A dialogue between the panelists, and between panelists and audience, will follow.

**How to Sound Gay:**

*David M. Halperin in Conversation with Ryan Dohoney*

Nina Treadwell (University of California, Santa Cruz), Emily Wilbourne (Queens College, CUNY), Co-Chairs

Sponsored by the AMS LGBTQ Study Group

David M. Halperin is the W. H. Auden Distinguished University Professor of the History and Theory of Sexuality, as well as Professor of English, Women’s Studies, and Comparative Literature, at the University of Michigan. This event will feature Prof. Halperin in conversation with Ryan Dohoney, LGBTQ Study Group member-at-large and Assistant Professor of Musicology at Northwestern University.

Halperin has produced some of the landmark works of queer studies, including *One Hundred Years of Homosexuality* (1990), *Saint Foucault* (1995), *How to Do the History of Homosexuality* (2002), *What Do Gay Men Want?* (2007), and most recently *How To Be Gay* (2012). He is one of the founding editors of *GLQ: A Journal of Lesbian and Gay Studies*. He has received the Rome Prize, a Guggenheim Fellowship, and the Brudner Prize from Yale University.

Halperin’s work has explored formations of gay subjectivity and has grounded his investigations of queer life in documentation of social fields of power, eschewing psychoanalytic frameworks in favor of a “pragmatics of genre” that examines queer practices in their specificity. In lieu of a homosexual identity, Halperin argues for attention to homosexuality “as queer affect, sensibility, subjectivity, identification, pleasure, habitus, [and] gender style.”

Halperin and Dohoney will discuss the broad range of musical influences and implications of Halperin’s most recent book, *How to Be Gay*, including the role of music in the formation of LGBTQ cultures, sound’s ability to produce queer affect, and the role music plays in both queer identity-formation and dissolution. They will also discuss resonances between Halperin’s arguments and recent work in queer music studies.
Abstracts

Friday evening

Recent Research in Music and Disability Studies
Stephanie Jensen-Moulton (Brooklyn College), Blake Howe (Louisiana State University), Moderators

At its meeting, the Music and Disability Study Group will host a workshop and discussion forum on four papers, abstracted below. The papers will be posted on the Study Group’s web site by late October, and attendees are encouraged to read and prepare responses to them in advance. After the workshop, we will host a brief business meeting to discuss ongoing projects related to accessibility issues, mentorship, and professional support.

Plague as a “Disabled Other” in Early Modern Music
Christopher Macklin (University of Illinois at Urbana-Champaign)

It is a curious fact that throughout the nearly four hundred-year reign of bubonic plague in Western Europe, a disease that literally inscribed the bodies of its sufferers with highly visible and stigmatized markers of difference in the form of abscesses, left virtually no contemporary works of music that directly reference its physical or visual impact. This paper will explore the implications of this reticence, linking the discussion of plague to formulations of disability by theorists such as Joseph Straus, Rosemary Garland-Thomson, and Alex Lubet, and contrasting the manifestation of the plague in works of Guillaume de Machaut and Marc-Antoine Charpentier.

Music and Disability in Early Modern England: A Case Study in Mad Songs
Samantha Bassler (Rutgers University, Newark / Westminster Choir College)

The subfield of Disability Studies in musicology is growing. As more scholars apply the methods of Disability Studies to analysis of various musics, more gaps in knowledge become apparent. To date, most scholarly studies on music and disability focus on music written and performed after the eighteenth century. Therefore, the following paper attempts to apply the work of disability studies to early music. Using case studies of intersections between disability and music in medieval and renaissance culture, I aim to augment scholarly understanding of music and disability beyond the common practice area, and illuminate connections of music and disability in medieval and renaissance culture.
Disability, Self-Formation, and the Educative Function of Musical Performance
Stefan Sunandan Honisch (University of British Columbia)

My paper will juxtapose the three texts by Siebers, Garland-Thompson and Straus in order to explore how audiences respond to disabled performers within non-formal educational contexts. I ask how verbal interaction (and its absence) between performer and listener creates congruities and tensions between the educational and musical dimensions of such an encounter. This paper will draw upon my dissertation (in progress), which explores similar questions by means of a case study of a visit to the University of British Columbia in 2013 by the blind Japanese pianist Nobuyuki Tsujii, co-gold medallist (with Haochen Zhang) at the 2009 Van Cliburn International Piano Competition.

Listening to Disabled Veterans in Three Hollywood Films: The Big Parade (1925), Pride of the Marines (1945), and The Best Years of Our Lives (1946)
Neil Lerner (Davidson College)

While the theory of narrative prosthesis offered by David Mitchell and Sharon Snyder (Narrative Prosthesis: Disability and the Dependencies of Discourse, 2000) places hegemonic primacy on the eye by focusing exclusively on “visualizing strategies” in film, the question remains as to whether or not there might also be audibilizing strategies. The musical vocabulary for accompanying cinematic characters with disabilities often borrows the kinds of expressionistic gestures more familiarly associated with horror films. A comparison of three scenes from films about veterans (The Big Parade [1925], Pride of the Marines [1945], and The Best Years of Our Lives [1946]) can provide a basis for considering audible modes of representation for bodily and mental differences in Hollywood cinema from the first half of the twentieth century while also demonstrating points of overlap between questions of disability and gender.
Saturday morning

Poster Session:
The Complete Theoretical Works of Johannes Tinctoris: A New Digital Edition

Jeffrey J. Dean (Birmingham Conservatoire)

The Arts & Humanities Research Council of the UK is currently funding a three-year project at the Birmingham Conservatoire to produce a new online, digital edition of the treatises of Johannes Tinctoris (ca. 1435–1511), under the direction of Ronald Woodley, Jeffrey J. Dean, and David Lewis. This project is a major step forward in making available much-needed new editions and translations of the complete work of this crucial figure in fifteenth-century music theory; it also presents an opportunity to develop innovative approaches to digital scholarship in the humanities that may have significant impact beyond musicology itself. The numerous music examples that punctuate Tinctoris’s texts play a fundamental role in illustrating the author’s theoretical precepts. Software has therefore been specially developed for the project that enables plain-text input to be parsed and rendered to high-quality mensural and non-mensural notations; these provide highly accurate graphical representations of the original sources and edited texts, but, crucially, are encoded in such a way as to also provide information-rich datasets that can be queried by the user for specialist notational and other musicological purposes.

This presentation will demonstrate the user interface that has been designed for the edition. It is built to handle the Latin and musical texts (both final editions and individual source transcriptions), the presentation of variant readings, translations, and layers of technical and historical commentary. Additionally, the presentation outlines the decision-making processes regarding editorial and musicological issues that arose in preparing the edition. Finally, it explores the technical details of the implementation of the edition, the operation of the notation parser, and the ways in which standard music encoding protocols have required modification in order to fulfill the scholarly requirements of the project. By the time of the conference, the project in its interim phase of development will already have been freely accessible online for some months, enabling initial user responses to be recorded via the project’s blog site, upon which the conference presentation will build in order to inform the final phase of the edition through to mid-2014.
The “Dangerous” Concert: Rigorist Critiques of Religious Music in a Secular Context
Andrei Pesic (Princeton University)

The rise of the public concert is often described as a development linked to the expansion of secular urban public entertainments, but much work remains to be done in understanding its relationship to earlier listening practices related to religious music. In this paper, I seek to understand a forgotten episode in the development of the public concert, one in which religious critics believed that the concert could be even more “dangerous” than the opera.

I focus here on the case of the Concert Spirituel in Paris, which provoked a debate during the early eighteenth century about the propriety of playing sacred music outside of the church. In this paper, I show how debates about the propriety of playing religious music in secular spaces were embedded in broader religious quarrels of the time. Specifically, I analyze the critiques of several early concert series made by the Jansenist bishop of Montpellier, who both condemned the worldliness of luxury-loving concert patrons and accused the series of profaning religious music by playing it outside of an ecclesiastical setting. I end with a surprising paradox: a Jansenist bishop’s vehement criticism of the performance of religious music in secular spaces was echoed in almost identical language by irreligious *philosophes* in the following decades, showing the deep ambivalence occasioned by this displacement of religious music from church to concert hall. I situate this in the context of contemporaneous critiques of the theater as well as debates about the changing moral valence of the concept of “luxury” in the eighteenth century. In so doing, I hope to raise larger questions about how new institutional forms, especially ones that blurred boundaries between the categories of sacred and profane, contributed to what I call an “unintended secularization” of art in the eighteenth century.

The Widow Royer’s Music Collection: Bricolage and Repertoire at the Concert Spirituel
Beverly Wilcox (University of California, Davis)

Paris became the crossroads of European musical culture in the late eighteenth century, and Constant Pierre’s summary of Concert Spirituel programs gives us a detailed picture of how the incursion of Italian and German music occurred. It is, however, a distorted picture. It focuses on the music that was performed, and excludes what the concert entrepreneurs rejected. Further, it relegates instrumental music to
the background: the programs rarely provide titles or composers’ names for the thousands of symphonies and concertos that were performed.

I recently discovered a lease agreement between two Concert Spirituel entrepreneurs that fills these gaps. When Louise Genevieve LeBlond Royer, widow and successor of Pancrace Royer, leased her husband’s Concert Spirituel music to her successor, Antoine Dauvergne, she appended an inventory with complete composer and title information for seventy motets, twenty-one Italian arias, and sixty-six symphonies, including many that were never performed in public. Much of her collection survives and can be studied at the Bibliothèque nationale. Tragically, the symphonies were not deposited there; but fortunately, the inventory identifies them, adding to our understanding of the crucial period between 1748 and 1754 when foreign works in this genre began to make inroads in France.

An analysis of the characteristics of the extant manuscripts shows that what I will call “bricolage” played a dominant role in Royer’s choice of music. By that term, I mean the creative appropriation of pre-existing works that happened to lie close at hand, and despite Royer’s strong artistic vision and cosmopolitan interests, he rarely sent away to Italy, Germany, or Austria for foreign music. Instead, he selected works from the flood of scores sent by hopeful composers, borrowed from local choirmasters, and made copies of foreign music that was already in the hands of local collectors. The bricolage evident in the Royer music collection signals the importance of happenstance in the formation of concert repertoires and gives us a practical sense of how eighteenth-century concert promoters dealt with the networks of relationships and customs that simultaneously generated and constrained their decisions.

The Gendered Soundscape
Lisa Barg (McGill University), Chair

Tara S. Rodgers (University of Maryland)
Joseph Auner (Tufts University)
Mara Mills (New York University)
Andra McCartney (Concordia University)
Pauline Oliveros (Deep Listening Institute)

Academics have finally discovered sound. In the last eighteen months alone, two anthologies and multiple journal issues, all outside musicology, have questioned the way scholars and performers address sound and its institutions. Jonathan Sterne defines the new field of sound studies as the “interdisciplinary ferment in the human sciences that takes sound as its analytical point of departure or arrival.” What does that mean for music scholars? This panel, sponsored by the Committee on Women and Gender, asks what gendered questions are emerging from the new attention to sound, soundscape, and sound studies. We aim, at once, to explore the new insights arising from these interdisciplinary fields, and to clarify the potential contributions
from musicological research. We further wish to emphasize that insights about difference, central to much musicology of the last decades, are also crucial in the newer areas of sound studies.

In particular, sound studies can benefit from attending to the experiences of gendered bodies, a focus that has been central to musicological work on embodiment. While pushing against distinctions between music and noise, the presentations suggest that music in all its forms has long been experienced with a special intensity that has made it central to our social and cultural lives. As sound studies and an awareness of soundscapes expands our disciplinary ears, we hope to continue listening for the ways in which music technologies and audio-technical discourses embody and reproduce social differences and inequalities.

This panel, chaired by Lisa Barg, consists of five participants, four of whom come from outside traditional music departments. Together the presenters approach sound studies through the field’s various engagements with, and silences around, issues of gender and embodiment. Tara Rodgers uses feminist approaches to the study of science, technology, and communication to examine how the technical terms and visual iconography that represent electronic sounds are invested with notions of social difference. Building on Rodgers, Joseph Auner attends to the embodied experience of the technologically produced voice. He explores the proliferation of sampled and artificial voices in our technologically mediated environment and suggests that, in addition to awakening perceptions of the inherent timbres, rhythms, and melodies of the voice, this mode of hearing also addresses individual subjectivities and embodied experience. Mara Mills will discuss the issue of hearing difference and the gendered body. She will survey historical and contemporary points of intersection between sound studies, deaf studies, and disability studies focusing on telephone communication and silence. Andrea McCartney combines scholarly methods and a creative performance to explore a range of issues around sound environments and culture, paying particular attention to what she terms the vibrational ecology of fear, noise, and affect. She tunes in to the embodied relationship between a soundscape and its human visitors. Finally, Pauline Oliveros, a composer and theorist who has long engaged many aspects of sound and gender, will guide us in an experiential exploration of these issues through guided meditation and performance.

How Frankish, How Roman?
Discerning the Origins and Development of Gregorian Chant
Margot Fassler (University of Notre Dame), Chair

Fifty-seven years ago, Willi Apel proclaimed the “central problem of Gregorian Chant” to concern the geographic and chronological origins of this repertoire. Did the plainsong emerge, as long thought, in Rome as early as the pontificate of Gregory the Great (590–604)? Or is it the legacy of Frankish singers who adopted and
transformed the *cantus Romanus* in the second half of the eighth century? Recent research has arrived at different conclusions to this enduring question. McKinnon (2000), Pfisterer (2002), and Maloy (2010) consider Gregorian Chant (or particular genres thereof) as essentially Roman, Dyer (1998) and Levy (2003) as Frankish. Our session fundamentally recasts Apel’s “central problem” by illustrating the critical roles of Franks and Romans in the formation of this repertoire. It does so by engaging with liturgical sources, genres, and occasions that, in some cases, have gone entirely unstudied. It concomitantly extends the scope of inquiry from the origins of Gregorian Chant to its subsequent development, expanding the range of inquiry by over three hundred years.

Our session considers unusually diverse evidence in uncovering Frankish and Roman contributions to Gregorian Chant. Variants in the “rubrics” (titles) of feasts in the earliest graduals reveal a degree of Frankish influence hitherto undetected in these sources. Analysis of the earliest prolix responsories for the Sanctorale shows not only that Franks and Romans modified this plainsong in substantial ways after its original transmission in the eighth century, but also that responsories composed in Francia were later adopted into the local repertoire of Old Roman Chant. A reconstruction of the Paschal Vigil reveals how this rite combined both Frankish and Roman elements to bind together the distinctive ecclesiastical institutions of Rome. Finally, the Requiem Mass provides a case study in musical hybridization as Romans combined local and transalpine materials to create new chants and thus enlarge their original corpus of plainsong. The creation and development of Gregorian Chant, our papers demonstrate, was thus a more complex process than hitherto realized, one that grew out of intense and ongoing encounters between two distinct musical cultures north and south of the Alps.

**Barbarous Franks or Treacherous Romans? The Creation and Transmission of the Earliest Office Responsories for the Sanctorale**

Benjamin Brand (University of North Texas)

The medieval biographies of Gregory the Great and of Charlemagne underscore the challenges of disseminating Roman plainsong across the Carolingian Empire. The first attributes the “distortion” of this music to the “carelessness” of Frankish singers, the second to the duplicity of Roman ones. However fanciful, the divergent accounts anticipate the enduring scholarly debate concerning the chant repertories known as Gregorian and Old Roman. Which account better represents the Roman plainsong of the eighth century and who, by extension, was responsible for its subsequent melodic transformation, the Romans or Franks? Research has hitherto focused on music for the Mass and identified either Gregorian or Old Roman Chant as the more plausible witness to the original *cantus Romanus*. Analysis of the earliest Office responsories for the Sanctorale, however, reveals a new and more complex scenario.
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by which significant transformations occurred both north and south of the Alps, but for different reasons.

The earliest responsories for the Sanctorale include forty-two biblical, non-psalmic chants for six feasts: St. Stephen, Holy Innocents, John the Evangelist, St. Peter, Commemoration of Paul, and John the Baptist. The exceptional stability of the responsories for St. Peter across Gregorian and Old Roman sources suggests that these Petrine chants were preserved with particular care due to the Apostle’s status as the foundation of papal authority. In striking contrast, Franks modified a Roman responsory for Holy Innocents, replacing its eccentric melismas on “vox” (voice) and “ululatus” (lamentation) with stock melodic formulae. In five instances, Romans assimilated the melodic characteristics of one responsory to another of the same office, a transformation of the sort documented among office antiphons but not responsories and one that facilitated the oral transmission of the Old Roman chant. Finally, Old Roman sources preserve a Frankish addition to the office of John the Baptist, Praecursor Domini, of which the literary source and melodic style contrasted markedly with the native Roman chants for that saint. Such diverse and hitherto unrecognized patterns of fixity and change among the earliest responsories demonstrate both Gregorian and Old Roman chant to be significant refractions of the original cantus Romanus.

Revealing Rubrics: New Evidence of Distinct Layers of Roman and Frankish Influence in the Earliest Sources for the Mass Proper

Daniel DiCenso (College of the Holy Cross)

Scholars have long attempted to understand the Roman and Frankish origins of Gregorian chant. Typically, this work has been based on comparing the likeness of melodies found in notated sources of the Gregorian and “Old Roman” repertories that date from the tenth century or later. This method, however, has not allowed scholars to study the earliest sources (which survive from the eighth and ninth centuries) because they do not contain musical notation and therefore offer no basis for melodic comparison. A new methodology, however, involving a systematic study of feast rubrics (feast titles), offers scholars the ability to examine aspects of Roman and Frankish influence in the sources closest to the moment of “chant transmission”—hundreds of years earlier than had been thought possible.

Across the earliest sources of chant for the Mass, feast days are often rubricated (titled) differently from one manuscript to another. In some cases, these feast title variants are little more than different shorthand for the same information. In other instances, however, different ways of naming the same feast point to consistent, distinctly Roman or distinctly Frankish ways of conceptualizing the same holy day. Comparing the rubrication found in the earliest chant books to the manner of rubrication in other contemporaneous liturgical books with established geographical
origins (sacramentaries, etc.) reveals that the festal cycles in the earliest Gregorian sources are more congruous with Roman (rather than Frankish) practice on the whole. However, these same sources show surprising evidence of being modified to accommodate long-established Frankish ways of doing things even at an early date—and thus can be said to exhibit an extraordinarily high level of Frankish influence with regard to the naming of feasts, even very early on in the transmission process. In the end, studying the rubrication in the earliest sources reinforces other new findings regarding changes to the chant texts (Rankin 2008, DiCenso 2011) suggesting that just as the feast rubrics were made more Frankish in the earliest sources, so too were the chants themselves modified in an analogous way and at an early date.

The Paschal Vigil in Medieval Rome
Thomas Kelly (Harvard University)

The thirteenth-century Roman ritual for Holy Saturday entered the Missal of Pius V and for centuries thereafter remained the standard ceremonial of the Roman Catholic Church. It is, however, an amalgam of liturgical practices, some Frankish, some papal, and some urban (i.e. Roman but not papal), which over time came to be assembled into the complex and splendid ceremonies of the universal church. This paper gathers the evidence of surviving liturgical books from the city, along with other sources—the Liber pontificalis, the Ordines Romani, the twelfth-century ordinals, and physical evidence that has some bearing on the problem—in order to trace the history of a single but important moment in the liturgical year of the Roman church.

As celebrated in medieval Rome, the heterogeneous elements of the Paschal Vigil formed an intricate web connecting the churches of the diocese, city, and the Lateran Basilica. The prominent hymn of praise known as the Exultet, for instance, was Frankish and originally had no place in the papal rite at the Lateran. The cardinal priests celebrated in their respective titular churches, where a paschal candle was sometimes blessed. The numbers of lessons, chants, and prayers at the vigil varied between the Lateran and the tituli, as did a variety of other liturgical, musical, and ceremonial details. At the tituli, the celebrating priests were allowed to sit in the presider’s chair, and, on this night only, intone the Gloria in excelsis at Mass. The Sancta or fermentum—consecrated bread from the pope’s mass—was brought to each of the tituli and placed in the chalice before the mass could proceed. The liturgy of Holy Saturday, this paper reveals, employed foreign and indigenous elements to bind together the distinctive ecclesiastical institutions of the Eternal City.
Musical Hybridization in the Roman Mass for the Dead
Luisa Nardini (University of Texas at Austin), Rebecca Maloy (University of Colorado, Boulder)

Mass antiphoners that were sent from Rome to Francia in the eighth century did not include a mass for the Dead, and manuscripts of the Gregorian tradition rarely incorporate a formulary for it before the tenth century. The need to commemorate the Dead with a proper mass emerged after the transmission of Roman chant to Francia. The resulting tradition was highly fragmented and varied, as witnessed by the manuscripts copied after the turn of the tenth century. Roman cantors also assembled a proper formulary for the Dead sometime after the diffusion of Roman chant to Francia, as witnessed by two Roman manuscripts, the gradual Vaticanus lat. 5319 and the ritual Vaticanus Archivio di San Pietro, F 11. The formulary combines local and international chant styles and thus exemplifies the musical hybridization of later Roman chant practice.

Despite some general surveys published in the 1950s (Hesbert, Guy), a more recent passing mention (Boe), and a preliminary study (Valle), the Roman mass for the Dead has not been closely analyzed by musicologists, perhaps because of its high degree of “gregorianization.” The diverse origins of these chants make them a perfect case study to detect both new chants composed in an Old Roman style and the acquisition of foreign melodies. Some of the chants were composed locally and were either transmitted elsewhere (the introit *Rogamus te domine*) or never exported outside of Rome (the communion *Christus natus est*); others were Frankish additions (the offertory *Domine Hiesu Christe*); and others combine a super-regional text with a local melody (the gradual *Qui Lazarum*). Finally, the tract *De profundis* was simply reused from the core Old Roman repertory, where it originally belonged to the Sunday in Septuagesima.

This paper analyzes the Roman tradition of the Mass of the Dead, details the transmission and manipulation of melodies and texts, and highlights how the negotiation between retention of local stylistic traits and acquisition of “foreign” melodies characterized Roman practice after the ninth century. This negotiation has been highly debated—often with decidedly opposing views—in chant scholarship.

Margins and Peripheries
Rachel Cowgill (Cardiff University), Chair

Musical Communists and British Society: The Case of Alan Bush
Joanna Bullivant (University of Nottingham)

For historians of British communism, a vexed question is the relationship between Moscow and the particular actions of the Communist Party of Great Britain (CPGB).
Both the authoritarian character of the Soviet-controlled international communist movement, and accounts by British communists themselves, have given rise to a perception of British communists as part of a “total institution” existing in opposition to mainstream British society. The composer Alan Bush (1900–95) has been deemed a particularly egregious example of a communist wedded to the Party (and, by extension, Soviet) line and thereby marginalized in his career. In Bush’s lifetime, the composer provoked a string of debates, frequently dividing opinion as to whether meritorious works were unjustly denied a hearing due to the composer’s politics, or whether Bush was a figure to be shunned in British society due to his allegiance to the communist bloc.

This paper takes a new look at Bush’s relationship with both the CPGB and British institutions, taking advantage of a wealth of archival evidence, including Bush’s recently released MI5 file. Bush’s personal papers and those of the CPGB suggest a reality very far from aesthetic dictates passed down via the leadership to individual musicians. There is evidence of free collaboration, exchange, disagreement and various institutional allegiances between both communist and non-communist musicians. In terms of mainstream British institutions, while there is specific evidence of politicized intervention in Bush’s career, what emerges is a complex debate over the relationship between the composer’s views and musical works, and the proper role of public institutions as censors. In interpreting this evidence, I draw on recent research on communist identity by Kevin Morgan and others. While a narrative of communist “separateness” was crucial to both Bush and his critics, it is now possible to construct a picture of his much more complex navigation of British and communist identity. As such, Bush forms a case study not only for other British communist musicians, but of relevance to understanding the experience of communists in a range of national contexts.

Graham Raulerson (University of California, Los Angeles)

Though hobo song once exerted considerable cultural power, constituting a major portion of the repertories underlying country music, the folk revival, and the labor song tradition, American society has largely ignored hobo culture since the 1950s. Hoboes have quietly maintained the oral transmission of their traditions, but academia and popular culture have taken little notice. As a result, most knowledge of mid-twentieth-century hobo song is lost, neglected by scholars and gradually forgotten by the dwindling hobo population. Since the 1970s, however, hoboes have endeavored to increase the public profile of their way of life: visitors are welcomed to hobo gatherings, the annually elected King and Queen of the Hoboes now chiefly act
as publicists, and hobo musicians have increasingly turned to the recording studio, both to preserve their songs and to increase the visibility of hobo culture.

This paper analyzes the music and cultural agendas of two prominent hobo recording artists in order to initiate a scholarly conversation on modern hobo music. The late Jerry “Liberty” Justice, a country singer who dedicated the last two decades of his career to writing and recording hobo songs, is venerated in the hobo community. I describe Justice’s relationship to hobo society and explain why his hobo songs—which primarily address aging, death, and forgetting—have become the most cherished and carefully protected portion of the modern hobo song repertory. Luther “The Jet” Gette inhabits a rather different space in hobo society, acting as both the unofficial cantor for hobo ceremonies and the community’s political conscience. Gette’s singing combines curatorial and political agendas: he records and performs both his own works and obscure hobo songs from distant decades, favoring those that reflect the radical politics of earlier iterations of hobo culture. I relate Gette’s efforts both to historical hobo song practice and to the concerns of the modern hobo community. I conclude by discussing what Justice’s and Gette’s recordings reveal about music’s role in hobo society, particularly how song is used to mediate hobo and mainstream American cultures.

The Business of Music on the Peripheries of Empire:
A Turn-of-the-Century Case Study
David Gramit (University of Alberta)

Studies of music and empire have most often focused on metropolitan centers of imperial power and on colonized non-European cultures. But music also played a formative role in another colonial context, especially across North America and Australasia, where a flood of settlers displaced aboriginal cultures. Drawing on studies of settler colonialism, colonial cities, and empire, and on archival documents, contemporary accounts, and photographs, this paper considers the musical life of the western Canadian city of Edmonton before World War I as an example of a process that took place repeatedly on the edges of empire during the long nineteenth century of settler colonization.

As in urban colonial settings in Latin America (see Baker and Knighton 2011), imported and adapted musical practices helped establish the ideal image of a new city in locations like Edmonton. But unlike those earlier examples, nineteenth-century Anglophone colonial cities were frankly and unapologetically commercial. In that setting, both art and popular music and the discourse that promoted and denigrated them in relation to one another had contributions to make, whether through commercial activity itself or through the creation of the image of an energetic metropolitan center, a key element in the “boosting” of rival cities over regional competitors. Thus, while the metropolitan Musical Times could sniff that western Canada “needs
agriculture—music culture will come later,” the Edmonton Bulletin assured its readers that “amid the rush and whirl of rapid material development there is still found time for attention to those means of culture without which no degree of commercial success could redeem the people of a country from poverty of spirit,” and dance-band advertisements offered “a little bit of New York and London transplanted . . . in Metropolitan Style.”

Viewing local music history from the perspective of colonization, I argue, allows us to recognize the role of settlers’ musical activities in allowing new cities to claim the status of civilized and sophisticated modern metropolises, while situating original but displaced inhabitants (whose musical practices were a familiar presence in Edmonton well into the 1890s) as part of a distant, “pre-historic” past.

From Oriental Other to Stigmatized Brother: Ethnographic Concerts at the Service of Empire
Adalyat Issiyeva (McGill University)

In this paper I discuss the activity of the Muzykal’no-Etnograficheskaya Komissiya (Music-Ethnography Commission), or MEK, formed in 1901 as part of the ethnography branch of the Society of Lovers of Natural Science, Anthropology, and Ethnography under the auspices of Moscow University. I am interested in how the content of the ethnographic concerts organized by this commission engaged with the idea of Russia as a nation. Several Moscow musicians, composers, and folklorists (Sergei Taneyev, Alexander Grechaninov, Reinhold Glière, Dimitri Arakchiev) helped to prepare these concerts by “reviewing and editing” famous collections of folksongs and arranging some songs in a manner to the European ear. I will argue that the concerts presented by MEK (1893–1911) culturally appropriated and recontextualized Russia’s eastern neighbors in a narrative of Russian domination and—in spite of underlying differences between Russians and oriental others—promoted an image of Russia as a united state. Taranchi songs arranged by Glière and Sakhnovsky, for instance, displayed simultaneously exoticized and domesticated Russia’s subjects in an artistic form translated into the language of the dominant culture.

Furthermore, my analysis of Grechaninov’s arrangements of Tatar, Bashkir, and Teptiar folksongs, performed and published by MEK, suggests that they embodied hierarchies of values established in ethnographic literature and shaped both the perception of and responses to the subjects living in the Russian empire. After a close reading of music ethnographies, Grechaninov created musically distinct arrangements for people he believed were at a different cultural level of development. As a result, the arrangements that presented people thought to be culturally advanced tended to be more elaborate, while those presenting other “less advanced” inorodtsy (the “natives,” or literally, “outlanders”) were dressed in simple, if not simplistic, musical language. The categorization of cultured and uncultured, the hierarchy among
the different inorodtsy—in other words, the inherently biased preconceptions channeled through ethnographic publications—all found realization in Grechaninov’s arrangements. Thus, my analysis of the repertoire of folksongs arranged by the members of MEK reveals how the Ethnographic Concerts participated in the formation and revision of Russian self-identity and highlights the complex dialogue between art, society, and state.

**Marketing and Branding Contemporary Music**

Phil Ford (Indiana University), Chair

“And Then There’s the All-New Hyundai Sonata”:
The Cultural Values of Classical Music in TV Advertising

Peter Kupfer (Southern Methodist University)

The scholarship on music’s role in advertising has grown in recent years, with at least two book-length studies dedicated to the topic (Tim Taylor’s 2012 *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture* and Bethany Klein’s 2010 *As Heard on TV: Popular Music in Advertising*). Most of this literature, however, focuses exclusively, and rightly so, on popular music, which has played the central role in advertising over the past decades. The role of classical music in advertising, on the other hand, has received comparatively little attention. This makes sense, though, given that it comprises a significantly smaller portion of the market share, is said to be “dying,” and has historically been valued for its universal, non-representational, and transcendental qualities. Yet advertisers do continue to use classical music, and not only in connection with the “elite” products one might expect. Indeed, Leoncavallo has been paired with Taco Bell, Mozart with Hyundai, and Ravel with Ancestry.com, to name only a few instances. Why is this? Are advertisers simply trying to make “everyday” products seem sophisticated? Are they using this music ironically? Or are they using it merely because it is comparatively cheap? To whom are these ads geared? How do consumers react to these commercials?

Drawing on a variety of sources—including work by Taylor, Klein, Nicholas Cook, Philip Tagg, and others; my own research study on consumer reactions to classical music in TV commercials; and interviews with advertising industry professionals—this paper will address these, and related, questions. The ultimate goal is to illuminate the culturally, socially, and economically complex processes involved in pairing advertisements with music, especially one as culturally fraught as classical music. Advertising must, at its core, speak to the cultural and social values of the target demographic; as David Huron puts it, “ad agencies are, in essence, research institutes for social meanings.” If this is the case, then an analysis of classical music’s role in advertising today might also tell us something about how the cultural and social value of this music is changing.
Timbre and Legal Likeness: The Case of Tom Waits
Mark Samples (Millikin University)

In 1992, Tom Waits successfully sued the Frito Lay company for intentionally using a Waits impersonator in a radio advertisement without his consent (Waits v. Frito Lay). The court found that Frito Lay had misappropriated Waits's voice in order to sell a product, which violated his “right of publicity.” This paper pairs legal and anatomical expositions of Tom Waits's case, showing it to be a rare instance in which timbral distinction is the central issue. More broadly, this paper is concerned with the physical and legal aspects of timbral uniqueness, a concept that is more often discussed in philosophical terms.

I begin by outlining the details of Waits v. Frito Lay, right of publicity law in the state of California, and the rationale that underlies the ruling. Drawing on recent brand theory, I contend that it was Waits's “public persona” that was being leveraged, rather than his “identity,” as the ruling stated. In order to better understand how Tom Waits's voice is distinctive, I next offer an exposition of timbral uniqueness from an anatomical perspective. Waits's voice is frequently described in colorful, even poetic terms: “like how you'd sound if you drank a quart of bourbon, smoked a pack of cigarettes and swallowed a pack of razor blades . . . late at night” (witness testimony). I lift back the veil of vivid but imprecise descriptions of his voice like this one to describe a more precise anatomical account of the timbral characteristics of Waits's voice. I will distinguish between three important factors: inherent anatomy, affectation, and the passage of time. Waits has so persistently cultivated a distorted vocal tone that what began in his early career as an affectation was normalized over time as his “natural” sound. It is this normalization of distortion that is at the heart of the extreme recognizability of his voice in the popular music marketplace.

I conclude by returning to an imagined courtroom, where I test the wider applicability of Waits's case, and theorize its potential influence on popular music, both for other celebrity voices and for distinctive instrumental tones.

Virtuosity, Friendliness, and Branding in an American New Music Ensemble
John Pippen (University of Western Ontario)

For new music ensembles today, virtuosity is a key marketing strategy. Troubled by their style's reputation as boring and over-intellectual, groups such as Alarm Will Sound and Eighth Blackbird increasingly bring a theatrical flare to their concerts of abstract modernist music. Musicians thus choreograph performances, wear hip clothing, and give off-the-cuff comments—techniques they believe will help bridge the gap between complex musical works and potential new audiences. Ensembles not only portray their music as accessible; the members themselves also attempt to be
accessible and friendly as performing subjects. In this way, they market themselves as what I call “friendly virtuosos,” a brand that they can sell to both connoisseurs and the broader public.

My paper examines the construction of virtuosic identity in the Chicago-based sextet Eighth Blackbird against the history of virtuosity in the West. Like previous virtuosí, Eighth Blackbird’s members have cultivated this reputation through the performance of extremely challenging musical works. Members portray themselves as capable of any musical feat and eager to explore new music. However, even as members draw on longstanding tropes of virtuosity, they temper this image with friendliness. This move reflects their belief that avant-garde music cannot survive in twenty-first century society if it appears austere and elitist. The members use the friendly virtuoso identity as a means to secure cultural and economic capital, a characteristic of contemporary post-Fordist labor. For these musicians, “Eighth Blackbird” constitutes a brand designed to embody the values of art music and to market those values to the general public. By creating a brand, the historic tension between virtuosic identity and complex musical text merges into one shiny package. In this paper, I demonstrate how the group uses friendly virtuosity to secure both audience favor and critical praise. Furthermore, prestigious conservatories hire Eighth Blackbird to teach branding to students. By analyzing the creation and circulation of friendly virtuosity, I theorize a postmodern avant-garde, a movement of musicians working to make abstract art music relevant to contemporary audiences in the United States.

Selling “Bach to Rock”: Classical Composers as Marketing in the Age of Hip Consumerism

Jessica Wood (Durham, N.C.)

During the late 1960s, the Western Classical tradition pervaded United States pop culture such that canonic composers became mass-market celebrities. In the wake of declining classical music sales, companies like Capitol, Westminster, Columbia and Nonesuch tried to engage young listeners with a barrage of promotions—free sweatshirts featuring composers’ images, giveaway buttons reading “I love Mozart,” and print ad campaigns presenting the “Three B’s” as regular men with contemporary problems. Kicking off Columbia Records’s 1968–69 “Bach to Rock” campaign, a Milwaukee distributor went so far as to recruit high school students to picket record stores with signs reading “Make Out with Mozart” or “Brahms Not Bombs.”

In this same moment, many rock songs featured quotations from Bach’s keyboard works, as well as imitative textures, Baroque-influenced ornamentation, and instrumentation derived from symphonic or chamber music. Journalists in the 1960s attributed this borrowing to the stylistic similarities between Bach and rock—in their shared emphasis on rhythm and beat, in their construction of melodic lines out of small bits, or in their penchant for long improvisations. However, some musicians’
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interviews suggest that it was producers who encouraged references to Bach as a way to gain a marketing edge.

Informed by Thomas Frank’s (1997) writing on “hip consumerism,” this paper demonstrates how record companies co-opted the trappings of 1960s youth culture to sell the canon—to the extent that the canon itself came to function as marketing shorthand for hipness. Drawing on articles from the underground press, liner notes, cover art, advertisements, and record company press releases, I focus specifically on the treatment of Bach in the promotion of Classical and rock releases, and show how aspects of his biography and compositional style were converted into countercultural tropes. While previous scholars have attributed rock’s borrowing of classical material to stylistic congruence (Middleton 1990, Walser 1993) or to the canon’s symbolic “snob value” (Fink 2005), this paper shows that, during the late 1960s and ’70s, this borrowing had as much to do with the canon’s potency as a marketing strategy.

Modernism and Modernizations

Daniel Grimley (University of Oxford), Chair

Musicking in the “Between”: Player-Directed Form and Contemporaneity in Hindemith’s Duo Sonatas

Joel Haney (California State University, Bakersfield)

Critical writing on Paul Hindemith’s massive sonata series of 1935–55 often situates this repertory within Hindemith’s stylistic consolidation of the 1930s, including the harmonic and melodic principles elaborated in his two-volume treatise, Unterweisung im Tonsatz (1937/1939). Some commentators have characterized the sonatas’ homogeneity as an aesthetic defect (Aaron Copland), or at least as a factor that is mitigated by diversity elsewhere, as in Hindemith’s inventive handling of form (Giselher Schubert). More broadly, emphasis on stylistic coherence and a synoptic conception of musical form promotes a view of the sonatas as monological, atemporal structures.

I propose an alternative, performance-oriented understanding of Hindemith’s sonatas that attends to their constituent voices unfolding through time. With reference to selected passages from the duo sonatas, I outline a theory of “player-directed form.” Hindemith’s “players”—the duo partner roles—exist already in the compositional act and guide the shaping of the instrumental parts, individually and dialogically. In performance, these roles configure their performers in a developing relationship whose accumulating history has the potential to become the form and content of the experience. I adapt Joseph Kerman’s treatment of agent relationships in the concerto, namely his concepts of “particularity” (agent attributes) and “reciprocity” (mutual awareness and interaction). I also draw on Ingrid Monson’s analysis of interactive jazz improvisation to describe a recurring process in the duo sonatas: motion from divergent player particularities and moments of musical impasse toward what I
call “contemporaneity,” a non-assimilative togetherness that happens either through mutual accommodation or by surprise, and which can bring palpable relief and exhilaration in performance.

Ultimately, I claim, Hindemith’s duo sonatas perform us into meeting others in the sphere of “between.” This relational mode, which Martin Buber was conceptualizing in the 1930s as a preferable alternative to modern individualism and modern collectivism (indeed, as the only situation where we can know others and ourselves as persons), also informs Hindemith’s music-philosophical thinking. Understood relationally, the duo sonatas are much more than documents of a past compositional orthodoxy. They are events that focus our experience of the risks, possibilities, and joys of being together.

The Preacher, the Farmer, and the National Opera:
Creating the Finnish Opera Boom
Lauren Holmes Frankel (Yale University)

Just as the music of Jean Sibelius helped establish Finnish culture under Russian rule, opera became one of the symbols of the contemporary national identity that Finland presented to the world during the Cold War. After the unexpected success of Joonas Kokkonen’s The Last Temptations in 1975, the Finnish National Opera commissioned an opera from Aulis Sallinen, one of Finland’s rising stars. Since The Last Temptations, which depicts the deathbed memories of a nineteenth-century Finnish evangelist, had won favor with Christians, the new opera was designed to appeal to the other group in Finland that was traditionally skeptical about opera. A novel dealing with the struggles of a poor farmer’s family during Finland’s first universal-suffrage election in 1907 was chosen as the basis for Sallinen’s work, in an attempt to increase enthusiasm for opera among Finland’s influential Social Democrats. The resulting opera, The Red Line, was a hit not only with Finnish audiences but also with foreign critics. These two operas became central to the narrative of the Finnish opera boom, a phenomenon reported on throughout the country and one of the defining moments in Finnish music history.

While “the opera boom” typically refers to the empirically steep increase in the number of operas composed in Finland during and after the 1970s, the term also captures the beginning of opera’s rise to cultural and political prominence in Finland. Founded in 1911 during the struggle between Finnish- and Swedish-speaking factions over the creation of a national culture, the Finnish National Opera was instrumental in opera’s ascent, using international recognition to gain government support and successfully transforming opera composition into an emblem of Finnish identity.

Drawing on the FNO’s archives and interviews with Finnish composers, administrators, singers, and politicians, this paper explores the relationship between the Finnish opera boom and Finnish nationalism and shows how the FNO’s successful
promotion of these two operas, culminating in a 1983 tour to New York's Metropolitan Opera, elevated the national significance of opera. Lacking political or military power, Finland used its culture to establish itself as an independent member of Western Europe, musically asserting its hard-won independence.

“The Desiccated Remains of Tradition”: Sibelius and Adorno

Mark Martin (University of California, Los Angeles)

Adorno’s damning critique of Sibelius—that his incompetent use of tonality and commonplace melodic materials represents a threat to the values of Western civilization in the guise of advancing them—has long stigmatized the composer. Scholars have heretofore either dismissed it as “impertinent” invective, begrudgingly acknowledging its 1930s historical context without fully comprehending its substance, or “refuted” it with rigorous formal analyses that unwittingly bolster Adorno’s broader theory of reification. Conversely, Adorno’s unfamiliarity with Finnish history or culture led him to misconstrue Sibelius’s cultural project as a proto-fascist fundamental ontology à la Heidegger.

Adorno’s critique drew upon Fenichel’s theory of neurosis and broader Frankfurt School social theory detailing the effects of authoritarianism on culture and individual character structure, including Pollack’s theory of State Monopoly Capitalism and Löwenthal’s sociological literary criticism. Adorno’s (mis)understanding of Finnish society was framed by Löwenthal’s critique of the Norwegian novelist Knut Hamsun, a Nazi sympathizer. By equating Finnish social conditions with those of authoritarian Eastern European agrarian polities, Adorno betrays his lack of familiarity with Nordic history and culture. Unlike Hamsun, who aligned himself with reactionary Norwegian social tendencies, Sibelius represented the vanguard liberal bourgeoisie seeking to free Finnish society not only from imperial occupation and general European condescension, but also from the lingering Malthusian traumas of a harsh climate and the inhibiting effects of an austere Lutheran heritage on the national psyche.

Highlighting the first movement of the Fifth Symphony, also noted by Adorno, I demonstrate that Sibelius’s orientation to his materials, while drawing upon some of the period’s most advanced artistic tendencies, is more akin to mental decolonization and the liberation of social energies than the reified product of reactionary modernism. Ironically, Sibelius ends up fulfilling many of Adorno’s mature aesthetic criteria, including mimesis, openness to the other, and non-identity thinking. Instead of evincing Adorno’s “desiccated remains of traditional bourgeois art,” I show how Sibelius might provide a model for postcolonial theorists attempting to recover and revive the effaced remnants of repressed traditions.
Theodor Adorno and Alban Berg: The Crossroad Between Kant and Beethoven
Morgan M. Rich (University of Florida)

“One day you will, as you are someone who does nothing by halves (thank God!), have to choose either Kant or Beethoven.” This statement, which Berg wrote to Adorno in 1926 as a response to his essay on Wozzeck, captures a latent conflict between Adorno’s compositional aspiration and his devotion to philosophy. While acknowledging that Adorno had the skills to become a great composer, Berg noted in the same letter that it appeared he was already a consummate philosopher. Indeed, from an early age Adorno had approached his musical activities with as much vigor as he did philosophy. He had composed at least thirteen pieces between 1918 and 1925 and, prior to studying with Berg in Vienna in 1925, he preferred the aesthetics of expressionism, composing many pieces in free atonality. At that point, he had not received formal instruction in those styles. His compositional praxis played, nonetheless, an equal role with philosophy, informing many of his writings on music. In Adorno’s own words, his work as a music critic was “a by-product of [his] philosophical and musical activities.”

Yet, as I argue in this paper, both his compositions and writings on music underwent a substantial shift after he engaged in compositional studies with Berg in 1925, just as Berg suggested that he choose between philosophy and composition. Indeed, the extant autograph sources, complete works, and correspondence reveal the centrality of Adorno’s relationship with Berg as he grappled with important decisions in his career. Of particular significance is his study of twelve-tone compositional techniques, which resulted in works such as the Two Pieces for String Quartet op. 2 (1925/26). In approaching twelve-tone music from both compositional and analytical perspectives, Adorno was able to solidify concepts such as “progress and regress,” “semblance,” and “immanent critique,” all of which he eventually expressed in his seminal Philosophy of New Music. My research offers for the first time a critical reevaluation of Adorno’s most important formative year and the processes by which he reached some of the most important tenets of his music criticism.

Music in the Age of Animanities
James Currie (University at Buffalo, SUNY), Chair

Since the emergence of the “new musicology” in the 1980s and ’90s, music scholars have engaged with representations of musical difference against and through tropes of race, gender, nation, and sexuality. But in the past decade, a much broader conversation about the limitations of humanism has raised questions about what such cultural criticism means in a world reliant upon the non-humanistic knowledge we call “the sciences.” The result has been a growing interest in moving cultural criticism beyond
“the humanities” to the world of the non-human, incorporating men, machines, and beasts into a broader sphere of inquiry often called the “post-humanities.”

In this session, that sphere is explored under the name of the “animanities,” a musical response to the dilemma facing the humanities in the twenty-first century. Traversing the space from fairy-tale monsters to new age albums, the two talks in this panel contextualize familiar questions about how we sing, play, and sound musical identity through the ultimate juncture of metaphor and reality: nature. By exploring the relationship between naturalizing discourse and measures of musical difference, this panel is intended to enrich ongoing discussions of race, gender, and sexuality with a stronger understanding of music’s role in our imagined natural world. In so doing, these talks also point towards new possibilities for expanding the cultural criticism of the late twentieth century into twenty-first century academic discourse.

Depth Psychology and Genre in Stephen Sondheim’s *Into the Woods*

Max Hylton Smith (University of Pittsburgh)

As an early, self-conscious example of the fairy tale mash-up, Stephen Sondheim’s *Into the Woods* (1987) offers a rich, multi-medic text with which to explore the revisional power of genre. The work presents a panoply of Brothers Grimm creatures which fit neatly into existing discussions of post-modern plurality but which also, as I argue, speak more specifically to a post-human discourse, operative at the boundaries between nature and culture, depth and surface, the human and the “animal.” Inspired by the play’s allusion to Jung and Bettelheim, I use the language of depth psychology and twentieth-century folklore science to understand Sondheim’s rhetorical technology: musical, lyrical, and visual.

Citing Sondheim’s script, the score, and three performances of *Into the Woods*, I show how the play challenges the moral vector inherent in its title. From conscious into unconscious, from waking reality into psychic depth, the Jungian journey finds apt metaphor through the play’s polarized soundscape: darkened on one axis by pan-dissonant harmonies and lit, on the other, by a child-like economy of nursery-rhyme melodies. The mutating presence of these moral poles disrupts narrative expectations and leads the audience, at once, to laugh with and cry for the *de facto* antagonists (the wolf, the giant, and the witch). By offering such unexpected nodes for audience identification, Sondheim challenges modern notions of the deep dark, and subverts traditional narratives of the torch-lit quest. That is, the primary act of penetrating and enlightening nature’s depths loses moral valence, rendering quaint our modern notions of personhood and its reign atop a *scala natura* of sentient beings.
Why Listen to Animals? The Human-Animal Limit in Blended New Age Nature Recordings
Jonathan Shold (University of Pittsburgh)

The genre of new age nature recordings sits precariously on a fault line where the ideologies of nature and culture converge. Although new age nature recordings are often marketed to consumers as sonic presentations of pure nature, sound studies scholarship has exposed this concept of unmediated nature by highlighting the extensive human intervention in the recording, editing, and marketing of these albums. Less attention has been paid, however, to the specific issues of human intervention found in what Ryan Hibbett (2010) terms “blended” nature recordings—recordings that foreground a juxtaposition of nature soundscapes with human instrumental music.

In this paper I consider the genre of blended new age nature recordings with regard to a Derridean “abyssal limit” separating humans from animals; this consideration suggests that questions of affect in this music are inextricably tied to the pervasive subtext of race. Drawing from recent literature on music and the post-humanities, as well as from recent blended new age nature recordings marketed for meditation on Amazon.com, I problematize the blending of nature sounds with instrumental music in this genre and argue that it risks mapping the concepts of nature and animal onto non-Western musical traditions. These findings call for a merging of post-humanist and ethnographic concerns within broader ecocritical scholarship.

Opera and Voice in Nineteenth-Century France
Mark Pottinger (Manhattan College), Chair

“Voice, Voice, Voice”
J. Q. Davies (University of California, Berkeley)

In January 1831, Francesco Bennati (accomplished “bari-tenor” and house physician at the Théâtre Italien in Paris) inserted a hollow tube up his nose in order to drive bellowed air into his throat. By means of this auto-experiment, Bennati produced a double voice using distinct physiological systems: “two individuals,” according to his formulation, carried by two distinct streams of air. He observed that the vocal organs of cultivated singers, at least, were complex double- or even triple-instruments of manifold complexity. In Bennati’s day, debates hinged on questions of physical analogy: whether the human voice was an apparatus of wind, string, or reed character. This paper argues that his experiments contributed to the erosion of these instrumental theories of voice. Indeed, his work anticipated later-century experimental ways of encountering voice, where the object of study was sought in realms not so easily seen: further down the throat, and ultimately in the depths of the nervous, respiratory, and reproductive systems. Even for Bennati, such a thing as a voice hardly existed, since
several voices could be cultivated by a single individual and linked virtuosically to other voices.

This research is situated at the intersection of the History of Voice Science, the History of the Body, Opera Studies, and the burgeoning field of Voice Studies. Two voice types characteristic of this era are considered and analyzed. First, the paper isolates the “bari-tenor,” so named by Bennati, and perfected, apparently, by Bergamasque “tenor serio” Domenico Donzelli (creator of, amongst other roles, Bellini’s Pollione in Norma). Second, the rival “voix mixte” is described, a non-existent voice according to period Italian science, famously cultivated by liberal-conservative patriot and master of intimate expression, Adolphe Nourrit (creator of, amongst others, Arnold in Rossini’s Guillaume Tell). The vocal anthropologies of these voice types are explored, voice construed here as a political phenomenon and a useful analytical means by which to understand social worlds. The paper revisits the famous dictum that legend attributes to Rossini on the three main requirements for singers: “voice, voice, voice.”

Tubercular Singing
David Kasunic (Occidental College)

In 1826, in the final edition of his treatise on diagnostic pathology via the stethoscope, René Laennec does something remarkable. Detecting a “song” (his word) coming from the carotid artery of certain female patients in the advanced stages of their disease and suffering from nervous agitation, Laennec transcribes these songs in musical notation and analyzes them accordingly. Laennec’s English translator, John Forbes, found this so strange that he removed these notations and their accompanying discussion from the English editions, and subsequent Anglo-American scholars interested in Laennec, yet relying on the omnipresent Forbes translations (such as Jonathan Sterne in The Audible Past), have not addressed the music in Laennec’s treatise. The same can be said of the many scholars relying on the French first edition, such as Michel Foucault in The Birth of the Clinic. We have thus properly recognized neither Laennec’s “tubercular singing” nor the traction it received in France in works on diagnostic pathology as well as in literature, music criticism, and opera, where, as in Laennec’s patients, the sounds of tuberculosis and hysteria merge.

The immediate musical conclusions drawn from Laennec’s work are found in the stories of Honoré de Balzac from the early 1830s. In this paper, I show how Balzac confirms that tuberculosis is a disease that one listens for, that he interprets Laennec’s tubercular singing as an actual swan song, and finally that he suggests this tubercular singing is the surrogate for the now absent castrato sound. For unobserved in commentaries on Sarrasine is that Balzac diagnoses the cause of the frailty of his “frail machine,” the aged castrato La Zambinella, as tuberculosis: “[an] anatomist would instinctively have recognized the symptoms of consumption in its advanced stages, at sight of the tiny legs which served to support that strange frame.” Both the tubercular
sufferer and the castrato were, therefore, bodies whose physical damage was the cause of their sound. In bringing to light the strange phenomenon of the at once hollowed-out and singing chest triggered by nerves, I thus examine how Laennec’s treatise and Balzac’s stories inflect the subsequent reception of singing in France, implicate tubercular singing as an echo of the castrato’s song, and lay a conceptual framework for the tubercular heroine, Marguerite Gautier/Violetta Valéry.

Rossini’s Siège: An Archaeology of the Senses
Sarah Hibberd (University of Nottingham)

A number of French operas concluded with cataclysmic tableaux of destruction at moments of revolutionary anxiety during the period 1789–1848. They employed the latest technological innovations to overwhelm the senses, frequently melding the fictional with evocations of reported and remembered (revolutionary) events. This paper takes as a case study the finale of Rossini’s Le Siège de Corinthe (Opéra, 1826): the mass suicide of the Greek citizenry in a burning palace besieged by Turks. Modern commentators (Anselm Gerhard, Benjamin Walton) have emphasized the novelty of the horrific stage action and “noisy” score in the context of the ongoing events of the war of Greek independence. But contemporaries commented not only on the visual and musical effects, but also on the noise and smoke that provoked a much deeper, more instinctive, emotional response. For many—in spite of the government’s official policy towards the Revolution of “oubli” (forgetting)—the tableau recalled the Terror (1793–4) by recreating the assault on the senses that had been experienced by Parisians nearly thirty years earlier, thus bringing the past into the present with powerful directness.

This paper analyzes on one hand the opera’s technological innovations that stimulated all of the senses, and on the other hand the understanding of perception (especially through smell, taste, touch) that was emerging in relation to ideas about emotion and memory in the writings of Pierre Maine de Biran, and novelists such as Balzac and Gautier (explored more recently by Alain Corbin). I argue that the tableau articulated a very particular relationship with the 1789 revolution, focusing on human suffering, accessed through the senses. This in turn can be understood in relation to Victor Hugo’s 1827 definition of modern drama in which the rhetorical power of the sublime combines with the power of the grotesque to shock.

Broadly, the paper demonstrates the importance of situating nineteenth-century opera in the wider context of technological and scientific—as well as cultural and political—developments. By this means, we are better able to appreciate a historically rooted sense of the “liveness” experienced by opera-goers.
"Un jardin rempli de jolies femmes": Intimate Gardens and Gendered Space in French Grand Opera (1828–48)
Helena Kopchick Spencer (University of Oregon)

Much scholarship on French grand opera has understandably focused on the monumentality of the genre—its sweeping historical panoramas, public spectacles, and large onstage chorus. This focus is reinforced, for example, by Gerhard (1992), who associates the chorus with the Parisian crowd in its diversity, autonomy, and even violence, and by Marian Smith (2000), who contrasts grand opera’s magnificent urban and indoor settings with the bucolic countryside locales of ballet-pantomime.

Yet this emphasis on the “grandness” of grand opera has obscured the dramaturgical significance of private gardens within French opera of the 1830s and ’40s. While Marguerite’s garden in Act II of Meyerbeer’s Les Huguenots has long been acknowledged as a forbidden, feminine realm (Hadlock 2000; Smart 2004), the prevalence of the jardin des femmes as a scenic convention in nineteenth-century French grand opera remains unexplored. In this paper, I examine garden scenes of Auber’s La Muette de Portici, Donizetti’s La Favorite, Halévy’s La Reine de Chypre, and Verdi’s Jérusalem to demonstrate the frequent use of the enclosed garden as a scenic frame for clandestine encounters, solitary confessions, and homosocial intimacy.

My principal argument is that the garden settings of French grand opera are represented as feminine spaces through a complex of textual, visual, and musical cues. Drawing on feminist critiques of the metaphoric transcoding of woman, space, and landscape (Luce Irigaray 1985; Sue Best 1995; Gillian Rose 1995), I posit that certain repeated musico-visual images encourage a mode of looking and listening that conflates admiration of idyllic garden scenery with admiration of the female body. The collusion of gender, sexuality, and nature has been analyzed by Allanbrook (1983), Hunter (1991), and DeNora (1997) in Mozart’s buffa operas and by Senici (2005) in nineteenth-century Italian opera, but this paper is the first to argue a similar case for French grand opera.

Race and Politics in the U.S.
Carol J. Oja (Harvard University), Chair

Decoding the FBI’s File on Aaron Copland
Jennifer DeLapp-Birkett (Ithaca, N.Y.)

Since Vivian Perlis first outlined Aaron Copland’s political involvements in the 1980s, my own work (1997, 2008) and that of Pollack (1999), Bergman Crist (2005) and Ansari (2011) have explored his complicated relationship to government and politics. Yet more than fifteen years after its declassification, one notorious source remains poorly understood: the Federal Bureau of Investigation’s file on Copland. My
research is informed by contemporaneous primary sources: Copland’s diaries, datebooks, and legal correspondence; State Department correspondence; Congressional publications; passport records; the annotated transcript of Copland’s hearing with McCarthy; press reports; and political pamphlets. This paper supplements existing scholarship with a close analysis of the FBI file that provides new insights into Copland’s biography, Hoover’s methods, and the U.S. government’s complex relationship with music and musicians during the Second Red Scare.

Copland’s case illustrates the FBI’s centrality to the domestic anticommunist network. Paradoxically, it was also far less omniscient than its reputation merited. While Copland was abroad, the FBI erroneously told the U.S. Embassy in London that he had been denied security clearance. Although they possessed a standing warrant for Copland’s arrest in the event of war, they often lagged six to nine months in updating his address. The file confirms that Copland’s involvement in the 1949 Waldorf Peace Conference was the main catalyst for the FBI’s investigation. It indicates that Hoover’s New York agents were intrusive enough that Copland must have known of the investigation. There were informants in Boston and New York, but surprisingly, the Los Angeles office found nothing on Copland. Memos from the mid-1950s contain direct parallels with known instances of Hoover’s investigation of gays.

Tellingly, nowhere do the files engage with questions of national style, of music’s ability to persuade or inspire, or even its political utility. Although he sought to silence Copland, Hoover evidently neither knew nor cared about his music. Copland’s FBI file provides far more than an egregious instance of government paranoia. Properly understood, these documents illuminate a hidden aspect of the government’s dealings with an American composer who was working to build an international reputation in the decades after World War II.

More than Child’s Play: Aaron Copland and Tin Pan Alley

Daniel E. Mathers (University of Cincinnati)

As author, Aaron Copland connected his creative lineage exclusively with a line of classical composers. In recounting his years growing up in Brooklyn, he singled out composers from Chopin to Scriabin as his early influences. Though referring to the popular music of his youth as an early fascination, he avoided giving any impression that it impacted his formative development prior to his jazz appropriations of the 1920s. The perspective developed presently disputes this inherited wisdom by arguing that Copland’s creativity began developing in close dialogue with American popular music not during his early twenties or while studying abroad, as he led generations of scholars to assume, but rather during adolescence in Brooklyn, and with popular song particularly.

Fresh material for approaching Copland’s turn to vernacular appropriation involves newly discovered uses of Tin Pan Alley song among his unpublished juvenilia at the
Library of Congress. Discussion of one crucial group of borrowings indebted to popular song centers on one of his very first dated music manuscripts, a fragment written in August 1916 at the Fairmont Hotel in Tannersville, New York. While bearing some stylistic comparison with some nineteenth-century composers, the fragment reflects most directly the style of waltz songs having formerly dominated American popular music at the turn of the century.

Additional Copland borrowings among the early manuscripts, also previously overlooked, shed further light on popular song as a formative compositional influence on the composer in Brooklyn: a transcription circa 1914–15 from the song “Childhood” by Kerry Mills and Alfred Bryan; and an original untitled waltz composed just after the Fairmont fragment, from which the waltz self-borrows. In turn, recycling of this same waltz suggestive of Tin Pan Alley continued in a ternary study written circa 1920 for his first composition teacher, Rubin Goldmark, before being reworked again in multiple contexts extending well into Copland’s years as professional composer. Analysis of the early borrowings done in Brooklyn suggests that however much his affinity for using American vernacular materials may have flowered abroad, many more seeds were sown in Brooklyn for this development than historically recognized.

Reconstructing the First Broadway Opera: The 1942 Revisions to Porgy and Bess
Christopher Lynch (DePauw University)

Contemporary critics of the original production of Porgy and Bess on Broadway (1935) felt the work’s operatic form was too pretentious and disagreed over the appropriateness of Tin Pan Alley songs in an opera. In short, it was perceived as an uncomfortable conglomeration of styles and genres, a perception that musicologist Larry Starr cites as the reason for the opera’s disappointing run of 124 performances and failure to recoup its investment. Subsequent productions, however, were critical and box office successes, which Starr and Raymond Knapp attribute to alterations that transformed it into a conventional musical. In addition to the perceived simplification of later productions, interest in establishing George Gershwin’s intentions has caused scholars to largely neglect revised versions in favor of the premiere. This paper investigates the first Broadway production after Gershwin’s death, which was the vision of famed director Cheryl Crawford. Contrary to the accepted view, rather than reverting to a conventional form, this acclaimed 1942 production redefined the conventions of the American musical.

A score now housed in the New York Public Library for the Performing Arts and miscellaneous letters and ephemera found there and at the Library of Congress allow for a reconstruction of the revisions made to the text and score of the work. Comparison of this to the original production reveals the extent to which Crawford and her assistants, most notably the conductor Alexander Smallens, sought to retain the
essential character of Gershwin’s music. This included preserving the elements commonly held to be operatic; while several sections were trimmed and even transformed into spoken dialogue, much of the recitative was retained, as were Gershwin’s leitmotifs and the most densely contrapuntal sections of the work. Charting these revisions helps explain why most reviewers in 1942 maintained that the work was an opera and illuminates the influence of *Porgy and Bess* on the continuing quest to establish a style of serious musical theater on Broadway by such writers and composers as Oscar Hammerstein II, Richard Rodgers, Kurt Weill, Frank Loesser, Gian Carlo Menotti, and Leonard Bernstein.

“For the Musical Elevation of a People”:
The Theodore Drury Grand Opera Company Crosses the Color Line
Kristen Turner (University of North Carolina, Chapel Hill)

Theodore Drury (1867–1943) was the first African American to organize a long-running grand opera company in the United States. Trained at the National Conservatory of Music, Drury began his career as a traveling concert soloist, and was quickly lauded by critics as the greatest “colored baritone” working in the U.S. at the end of the nineteenth century. In 1901, he turned to opera and produced *Carmen* in New York City with an all-African-American cast, taking the role of Don José for himself. In short seasons until 1907, the Theodore Drury Grand Opera Company presented *Faust*, *Il Guranay*, *Aida*, and *Cavalleria rusticana* in New York and other New England cities. Critics reported that audiences were integrated and that productions were generally well attended. Later in his career Drury taught voice, elocution, German, and French, continued to produce operas occasionally, and was active in civil rights causes.

The reception of the Drury Grand Opera Company reveals much about race and class in the United States at a time when opera was increasingly associated with “high-class” culture. Drawing on a rich set of primary sources, I start my paper by addressing Drury’s strategies in using the prestige of the genre for racial uplift. I then focus on how the racially divided U.S. press responded to his enterprise. White critics treated the troupe overall as an exotic curiosity, thus minimizing the danger of Drury’s breach of long-standing color lines in musical performance. In the African-American press, however, Drury’s opera productions were portrayed as a locus for uplift in two senses. The music itself could mold its listeners into more culturally sophisticated people, while at the same time black musicians who specialized in classical music could prove to white society that African-Americans could understand and perform the “best” music, instead of being limited to “low-class” ragtime and vaudeville. By reporting on his work ethic, ambition, and success, African-American writers contrasted Drury’s lived example with white stereotypes of the lazy, poor, and uneducated black man.
Drury’s transgressive enterprise thus reveals opera as a contested performative space that could either yield cultural capital or demand containment.

**Remediations**

William Cheng (Harvard University), Chair

**Opera Comes to the Projects: The Politics of Site-Specific Performance**

Christopher Morris (National University of Ireland Maynooth)

Between 2008 and 2010 the Swiss broadcaster Schweizer Fernsehen commissioned three site-specific opera productions for live television relay across Europe. Conceived as part of an outreach and audience development initiative, the three productions each featured a full-length performance of a popular opera staged in a public location. The second of these, *La bohème im Hochhaus* (*A high-rise La bohème*, 2009), situated a performance of Puccini’s opera in a low-income housing project on the outskirts of Bern. Utilizing diverse locations within the complex—apartment interiors, a bus terminus, a local café—the production mobilized the latest technology to network remotely-situated performers and performance spaces via video feeds and wireless headsets.

My paper draws on recent research in the fields of sound studies and media theory to consider some of the social and ideological implications of the production and its engagement with space. What, I ask, does “site-specific” mean in this context? How is the performance shaped by the particular spaces in which it plays out, and how, in turn, might it be understood to re-imagine or re-shape those spaces through sound? One telling spatial gesture interests me in particular. A thirty-second sequence created to promote and introduce the broadcast uses CGI to depict one of the high-rise buildings breaking free of its foundations and lifting into the air to the sounds of the climax of the Act I duet “O soave fanciulla.” It is as though the very force of the music transformed the space and elevated its inhabitants, and it recalls an observation, in the commentary of the broadcast’s “making of” documentary, that the opera project had allowed the neighborhood to transcend its ghetto image and become a “stage for high culture.” Teasing out the assumptions embedded in this claim, I reflect on the often fraught and politically-charged encounter between music and space evident in this project and in the broader recent trend toward site-specific opera productions.

**Beware the Lamb: Staging Bach’s Passions**

Bettina Varwig (King’s College London)

This paper investigates the recent trend of putting Johann Sebastian Bach’s Passion compositions on stage, focusing on three versions: the *Matthew Passion* performed at
Glyndebourne (2000, dir. Katie Mitchell), the John Passion at the English National Opera (2007, Deborah Warner) and the Matthew Passion at the Berlin Philharmonie (2010, Peter Sellars). Based on archival research at the respective institutions and analysis of each version’s critical reception, the paper aims to bring these twenty-first-century ventures into dialogue with the eighteenth-century context from which Bach’s works originated, and to evaluate their significance for present-day classical music culture. I will begin by gauging the operatic resonances that Bach’s Passions may have held for his own listeners, and ask, in turn, how today’s audiences might relate to the often alien and arrestingly gory imagery of these Lutheran librettos. I argue that, by drawing attention to textual aspects that in a concert performance could simply be overlooked, a staged adaptation can have the (unanticipated) effect of piercing the myth of transcendent beauty that still underpins the modern-day appreciation of Bach. This potential for demystification may well explain the sustained negative reactions to some of these stagings, especially Mitchell’s version, which placed the Matthew Passion in the midst of a late twentieth-century school massacre. Warner’s approach was criticized, instead, for a kind of literal realism that culminated in a live, bleating lamb appearing on stage for the final chorus; while Sellars’s abstract yet intensely emotional “ritualization” offered the most conventionally beautiful—and palpably cathartic—listening experience. Considered in relation to other current retellings of the Passion narrative, such as Mel Gibson’s The Passion of the Christ (2004), these critical responses reveal a tendency to treat Bach’s Passion music as more sacred than the story it tells, whose violent details of flagellation and crucifixion are considered too crass to become visible alongside the aural dimension. An enquiry into the practice of staging the Passions thus offers a revealing anthropological perspective onto the place of Bach’s music in current Western culture, and the particular version of aesthetic pleasure that classical music affords its twenty-first-century devotees.

Travel and Migration in the Early Modern Era
Erika Honisch (University of Missouri, Kansas City), Chair

Linguistic Plurality and Italian Song in Sixteenth-Century Central Europe
Scott Edwards (Harvard University)

Nineteenth-century myths of nationhood depend on histories of imagined immobility, yet migration was a basic condition early modern European life. Music historians have long been aware of the travels of individual musicians in the fifteenth and sixteenth centuries, when composers and singers from the Low Lands sought their fortunes abroad, and a new trend around 1600, when Italian musicians emigrated north. Nevertheless, little stock has been taken of the broad social and political underpinnings of such migrations. This study examines the role of the Holy Roman
Empire in facilitating Italian migration northward in the sixteenth century, the market for Italian music in central Europe, and the cultural challenges foreign musicians faced in their newfound homes.

My discovery of the opening sheets of Giovanni Battista Pinello di Ghirardi’s 1584 *Primo libro dele neapolitane* offers an opportunity to assess one Genoese composer’s experience of central Europe at the peak of an unprecedented wave of migration. Pinello, appointed chapelmaster at the electoral court in Dresden in 1580 after serving the imperial court in Prague, issued a German version of his napolitane the same year, *Nawe Kurtzweilige Deutsche Lieder*, which he states can be sung synchronously with the napolitane. Although Pinello’s lieder have been dismissed for their awkward German settings, discovery of their Neapolitan counterparts necessarily revises this assessment. Musical settings are modified slightly to accord with syntactical variations, whereas Neapolitan and German texts contrast markedly in register, reflecting differing standards of public expression. Pinello’s novel fusion of two languages with Italian musical style evinces Prague’s multiculturalism and his confrontation with new surroundings in Dresden.

Dedications in both prints also underscore Prague’s significance as an Italian cultural center. When Emperor Rudolf II transferred the seat of the Holy Roman Empire from Vienna to Prague in the 1580s, the city increasingly came to reflect the multiethnic complexion of the vast Empire centered there. Scholars have questioned the significance of the northern market for Italian songs, but the linguistic plurality and Italianate courts of Dresden and Prague suggest that the central European market for Italian music flourished earlier than assumed.

Shall We Go to the Opera or to Church?  
A Visitor’s Guide to Music in Baroque Venice  
Jonathan Glixon (University of Kentucky)

A music-loving visitor to Venice in the year 1700 who purchased the latest edition of Vincenzo Coronelli’s *Guida de’ Forestieri*, one of the most popular guides to the city, would have been delighted to discover that it had been enriched with a calendar of religious recurrences and other events of note, expanding on the observations in paragraphs in the main body of the guide on opera theatres and sacred music. This *Protogiornale*, actually longer than the guide itself, not only indicated which churches observed each feast, but which ones attracted the best sort of people, and, most importantly for musicologists, which offered music. The institutions so listed represent a broad range of different types, from the Ducal Basilica of San Marco and the ospedali, to nunneries, monasteries, parish churches, and confraternities.

In this paper, I will explore the listing of musical events in the *Protogiornale*, and compare it to what can be reconstructed from records in Venetian archives. The archival evidence, in fact, indicates that, even leaving aside one-time events, there were
actually more sacred music performances available than listed, enough to exhaust even the most avid music lover. Looking at the Protogior nale in the light of the documentary evidence helps us to understand the rich musical menu available to Venetians and visitors, and to begin to appreciate the complexity of the musical geography of the city. Coronelli’s Guida also forces us to reconsider the relative importance of sacred music in the cultural life of seventeenth- and eighteenth-century Italy. If sacred music played such an important role even in Venice, one of the most important centers for opera, then perhaps we music historians have erred in our continuing emphasis on opera and other secular genres.
Publishing a Book-Length Project: People in the Know Tell All
James L. Zychowicz (A-R Editions), Chair

Mark Evan Bonds (University of North Carolina, Chapel Hill)
Maureen Carr (Pennsylvania State University)
Mary Francis (University of California Press)
Laurie Matheson (University of Illinois Press)

This panel will address the process of publishing book-length projects, such as monographs and textbooks, from the perspectives of both an author and a publisher. The participants will discuss the rules and challenges of book publishing, including new vs. revised editions, and answer the attendees’ questions related to the issues of seeing their work into print.

Lecture-Recital: Fortunate Love: Timbre, Texture and Tessitura in the Gallot/Weiss Renderings of “L’Amant Malheureux”
Christopher Wilke (Nazareth College), Baroque Lute

Program

L’Amant Malheureux, allemande (Ob617)                     Jacques Gallot
                                                         (ca. 1625–ca. 1695)

with varied repeats from
Allemande en double (ROI)                                Sylvius Leopold Weiss
                                                         (1685–1749)

L’Amant Malheureux, gigue (ROI)

“L’Amant Malheureux Mons. Gallot” (PnVmc61)
“Mons Weiss Courante” (PnVmc61)
Gavotte (PnVmc61)

L’Amant Malheureux (LbmI)

Although most aspects of baroque compositional methodology, such as contrapuntal practice and harmonic theory, have received considerable scholarly treatment, scant attention has been given to the role of timbre as a structural element. While discussions of tone color are virtually absent from contemporary writings, this resource was in fact recognized and exploited by lutenists. The lute’s special form of notation (tablature) graphically illustrates the physical playing position of each pitch, making
it a “hidden,” yet highly nuanced vehicle for the transmission of eighteenth century ideas about timbre.

Such concepts are exemplified in Jacques Gallot’s most widely disseminated piece, the allemande for solo lute *L’Amant Malheureux*. Its notation explicitly eschews the top two strings and instead places key passages in atypically high positions on lower, thicker strings. The resulting timbre is drastically darkened, and thus is an essential component in the affective character of the piece. A generation later, the great Germanic lutenist Sylvius Leopold Weiss was to repeatedly reassess this French allemande, eventually producing six of his own pieces that either re-work or reference the earlier composition. Weiss was to further expand upon Gallot’s technical conceit. In these works, he frequently exploits differences of timbre to underscore the contrast between dissonance and resolution, evincing a nuanced appreciation of the role this resource could play within broader contemporary compositional topics.

The spoken portion of this presentation will discuss various period techniques utilized to manipulate timbre as well their appearance in tablature. A brief primer on reading lute tablature will be included as well. The performance segment will present all of the versions played sequentially so that gradations of tone may be considered in context.

**An Open Reading Session of Large-Scale “Number Pieces” of John Cage**

Eclectic Laboratory Chamber Orchestra  
David Gerard Matthews, Artistic Director  
Alan Tormey, Associate Creative Director

*Attendees are invited to bring instruments and participate.*

**Program**

Twenty-Eight (1991)

Seventy-Four (1992) *To be performed twice.*

101 (1988) *To be performed twice.*

As is the case with nearly all of Cage’s mature compositions, the late works known as the Number Pieces explore the relationships between sound and silence, and the possibility of a music in which traditional concepts of rhetoric have been completely replaced by a focus on individual sounds. Ranging from solo works to pieces for large orchestra, the Number Pieces are notated using Cage’s “time bracket” system, in which pitches are explicitly notated (individually or in small constellations of two or three pitches), but performer is given only an approximate indication of when the
note should start and how long it should be sustained. The result is that while an enormous degree of divergence is possible between any two performances of the same piece, a far greater degree of predictability exists than for many earlier Cage works.

When one considers that each of these works was commissioned by a major symphony orchestra, one can read the large-scale Number Pieces as a radical critique of the orchestral tradition. In these, Cage dispenses with the conductor and specifies that a video-based clock be used to synchronize the musicians. Cage also completely abandons the concept of the orchestral string section: Twenty-Eight is scored for winds alone, 101 has specific parts for each individual player, and Seventy-Four has only two sets of parts, one for high instruments and one for low instruments. At the same time, the relatively unchallenging notational and performance practice demands of these works suggests an attempt to accommodate orchestral performers who would be unlikely to be acquainted with Cage’s work.

While the Number Pieces are frequently mentioned in studies of Cage’s music and studied in courses on twentieth-century music, performances of the large-scale Number Pieces are comparatively rare, no doubt due to the large number of performers required. We have therefore decided to invite AMS meeting attendees and members of Pittsburgh’s musical community alike to join us in an open reading of these fascinating works.
Notation and Transmission “from the Time of Perotin the Great”?
Manuscript 1471 of the Médiathèque of Troyes
Gregorio Bevilacqua (University of Southampton)

Parisian organum and related genres emerged in the last quarter of the twelfth century and are preserved in a handful of voluminous codices and in scattered fragmentary sources. So far, no manuscript dating before the 1230s has been discovered, and most of the “Notre-Dame” sources date back to no earlier than the decade 1240–50. Craig Wright observed that the registers of Notre Dame cathedral do not mention books of polyphony before the late sixteenth century. Moreover, none of the lost polyphonic manuscripts described by Rebecca Baltzer was mentioned before 1240.

Anna Maria Busse Berger interpreted the absence of early thirteenth-century manuscripts as evidence of the oral transmission of the repertoire. The later use of notation was therefore determined by the need of preserving music that could no longer be committed exclusively to memory, resulting in the “sudden explosion of sources” of the years 1240–50.

The incomplete flyleaves in the binding of a manuscript now in Troyes (F-T 1471) alter this picture. This source transmits the text of eight conducti and two Benedicamus Domino, set to receive two-part music that was never entered. Relying on codicological and historical evidence, in this paper I will argue that these flyleaves suggest a Parisian origin and a possible dating to 1210–20 for a source comparable to such manuscripts as Florence as W1. Such an early date makes these flyleaves, which have been completely neglected by musicologists, the earliest extant witness to the production of books of Parisian polyphonic music. Even though this source is musically “silent,” its significance cannot be underestimated: while its early date does not necessarily question the role of memory in the process of learning and transmitting the repertoire, it suggestively accords with Anonymous 4, who reports that written notation (“signa materialia”) was in use “at the time of Perotin the Great and little before” (“a tempore Perotini Magni, et parum ante”). Ultimately, the manuscript F-T 1471 offers the opportunity to address the implications of polyphonic book production in the generation preceding the great “Notre-Dame” manuscripts.
Cooperative Authorship in the Thirteenth-Century Motet
Jennifer Saltzstein (University of Oklahoma)

The thirteenth-century vernacular motet repertory is voluminous, rich, and, with few exceptions, stubbornly anonymous. Scholars have coped with the interpretative challenges posed by the motet in a variety of ways, stressing filial relationships between motets based upon the same chant tenor (Baltzer), the presence of formal subgenres and lyric types within the repertory (Everist), or by examining manuscript *ordinatio* and *compilatio* as a means for uncovering meaningful relationships across individual motets (Huot and Dillon). This paper explores compositional process as an alternative approach, considering the treatment of quoted refrains in the motet repertory. I explore the widely transmitted motet, *Quant voi le douz tans venir/En mai quant rose est florie/(Immo)Latus*, a piece that ends with two different intertextual refrains that both have concordances in other musical works. When the refrain “Je voi ce que je desir” appears at the end of the triplum voice of the motet, it is set against another intertextual refrain in the motetus part, “Se j’ai demoré a veoir m’amie.” The rash of dissonance that occurs between the triplum and duplum at this moment suggests an only partially successful attempt to reconcile two different types of pre-existent musical material. Moreover, subtle differences in the notation of this passage across its different manuscripts suggest the possibility that scribes, too, struggled with the challenges posed by the combination of such diverse materials and, in some cases, attempted to improve on the counterpoint of their exemplars. Additional examples further demonstrate how changes in counterpoint can reveal how a composer handled quoted material, and that a refrain could survive intact within a motet despite the alteration of its surrounding text as a contrafactum. Together, these examples provide a vivid illustration of the ways in which medieval motet composition functioned as a process of creative adaptation and as a cooperative aesthetic enterprise that could involve multiple anonymous composers and scribes.

Matthias Flacius Illyricus and a Lost Source of Thirteenth-Century French Polyphony
Kathleen Sewright (Wichita State University)

In 1552 the Lutheran reformer Matthias Flacius Illyricus published a collection of found Latin verse which he entitled *Pia quaedam vetustissimaque poemata . . . eiusque beneficium mira spiritus alacritate celebrantia*. The print’s 150 poems (save two items) are associated with the so-called “Notre Dame” repertory of the late twelfth and early thirteenth centuries, now preserved in manuscript anthologies in Florence and Wolfenbüttel (F, W1, and W2). Scholars have known about Flacius’s print since its mention in Friedrich Ludwig’s *Repertorium organorum recentioris et motetorum vetus-tissimi stili* (1910), wherein Ludwig stated flatly that Flacius copied his print’s poems
from Wolfenbüttel, Herzog August Bibliothek, Guelf. 1009 Helmst. (W2), with a few missing poems added from W1. This was a reasonable assumption, since Flacius owned both W1 and W2.

Because of Ludwig’s reputation and the authority of his *Repertorium*, his conclusions about Flacius’s print remained unchallenged until Oliver Olson, Flacius’s recent biographer, suggested in 2002 that Flacius might have copied from a third source. In fact, at least eighteen texts in Flacius’s print are missing from both W2 and W1, which raises questions about Flacius’s exemplars. While it is possible to theorize that a few of these eighteen texts came from now-missing folios in the motet and conductus gatherings of W2, none of the monophonic songs included in Flacius’s print can be found in either W2 or W1. The troped *Kyrie fons bonitatis* (no. 121 in Flacius’s print) similarly cannot be found in W1, where there are no missing folios among similar items, nor in W2, which contains no troped Mass Ordinary items. The inescapable conclusion is that Flacius copied his poems not from a combination of W2 and W1, but used yet another, now-lost source.

A careful collation of Flacius’s print with W2 demonstrates that much of the print was organized along the same lines as is W2. It is therefore possible to reconstruct partially the missing exemplar, which clearly was a notated manuscript similar in size to W2, with Mass Ordinary items, polyphonic two- and three-voice conductus, Latin motets and monophonic songs.

**Polyphony and Liturgy for the Keledei at Medieval St. Andrews**

Katherine Kennedy Steiner (Princeton University)

W1, the earliest manuscript of Notre Dame organum, was discovered at St. Andrews, Scotland, in the sixteenth century, and most modern scholars believe it was copied there. But the intended recipients of the manuscript are hard to identify. Because of an *ex libris*, scholars have assumed the manuscript was originally intended for the community of Augustinian canons attached to the cathedral of St Andrews. But the organa for the mass and office, the troped ordinaries and polyphonic Lady mass present a mixed liturgical use, and the use of polyphonic and troped Mass ordinaries conflicts with the reformed liturgy of canons regular.

Mark Everist’s pivotal work on the role of Bishop William Malveisin (1201–38) as the patron of Notre Dame polyphony in St. Andrews has opened other possibilities. The newly identified St. Andrews office book, Pn 12036, rules out the Augustinians because it provides no feast for their patron. Everist, therefore, offered the bishop’s private chapel as a likely venue for the liturgical use of Pn 12036 and W1. But the bishop’s diminutive chapel could not have supported such grand ceremonial, and Pn 12036, one of the earliest extant insular antiphoners, transmits a cathedral use.

Liturgical and documentary evidence indicates the new college of secular canons, formed chiefly by Bishop Malveisin, as the likely recipient of W1. Until they received
their own collegiate church, these canons were known only as the Keledei, an ancient Celtic order of royal monks. Malveisin and his successors reformed the Keledei into secular canons and defended them against their rivals, the Augustinian canons who had been established in St. Andrews since 1145. By the mid-thirteenth century the Keledei had been refashioned into a group of aristocratic Scoto-Norman clerics with university educations who practiced the Sarum rite. The insertion of Malveisin’s favored saint in Pn 12036 testifies to his patronage of their establishment and provision for their liturgy. The grand liturgical ceremony produced with the new Parisian organum repertoire and insular Lady mass collection would further proclaim the political power of the Keledei in St. Andrews.

**Edward Said and Music Studies Today**

Brigid Cohen (New York University), Chair

Kofi Agawu (Princeton University)
Rachel Beckles Willson (Royal Holloway, University of London)
James Currie (University at Buffalo, SUNY)
Sindhumathi Revuluri (Harvard University)
Michael Figueroa (University of Chicago)

Ten years after Edward Said’s passing and thirty-five years after *Orientalism’s* first publication, the core dilemmas that animated Said’s projects remain as vexed as ever. This observation is all the more striking given Said’s enormous range of inquiry: concerning war and peace in the Middle East; across colonial and postcolonial politics of representation; and about scholarly and journalistic power, responsibilities, and ideologies. The Israeli-Palestinian peace process remains, by many accounts, even more imperiled than it was during Said’s last years. In the wake of ongoing military conflicts in and with the Middle East, Afghanistan, and Pakistan and threats of global terror, representations of Arabs and Islam frequently remain stultifying in public discourse and the mass media. Anti-Semitic, anti-Muslim, and xenophobic violence have become highly visible in an anxiously multi-ethnic Europe. Secularism and free speech remain under threat in many places around the globe. In the wake of the Great Recession, the status of the university, academic scholarship, and the role of the intellectual remain fiercely contested in the US and UK, with nationally publicized dramas playing out at flagship institutions. Meanwhile, conditions of displacement and cultural hybridity—thematic in Said’s work yet at one time treated as peripheral in many humanities fields—have come to the forefront of inquiry across the academy. The “postcolonial” condition has increasingly been recognized as global in its ramifications and settings, destabilizing supposed boundaries between the “West” and “non-West.”

In *Musical Elaborations* (1991), Said insisted that musical cultures are closely bound up with the worldly questions that otherwise motivated his research: “the roles played
by . . . music are extremely varied” in relation to “ideology, or social space, or power, or to the formation of an individual (and by no means sovereign) ego.” The idea of “a putative, or ascribed, fullness to self-sufficient musicological work . . . is now much less justified than ever before.” Though Said at the time worried that the “guild consensus” of musicology might be too slow to acknowledge this fact, extensive disciplinary changes have since begun to answer his call, as demonstrated in decades of scholarship on Orientalism and other modes of institutionalized power.

Drawing inspiration from Said’s legacies, this three-hour panel addresses a constellation of issues at the heart of Said’s work: (1) music, politics, and the Middle East; (2) postcolonial studies in music historiography; and (3) the relationship of scholars to power and their responsibilities within academia and beyond. The panel will alternate between speakers’ delivery of pre-written, short texts and substantial Q & A periods for audience discussion. Speakers will include Kofi Agawu, Rachel Beckles Willson, Brigid Cohen (who will also moderate), James Currie, Sindhumathi Revuluri, and Michael Figueroa. Ultimately this decennial memorial panel will consider Said’s legacy in observance of his words on “late style”: “where one would expect serenity and maturity, one instead finds a bristling, difficult, and unyielding—perhaps even inhuman—challenge.”

**Faith and Fantasy, 1800–1840**

Nicholas Mathew (University of California, Berkeley), Chair

**Fantasy, Philology, and the Romantic Inferno**

Francesca Brittan (Case Western Reserve University)

In the Pandaemonium scene of his *Damnation de Faust*, Berlioz incorporated a language of his own invention: an infernal idiom choked with consonants, awkward punctuation, and lurching rhythms. This language was foreshadowed in a much earlier piece, *Le Retour à la vie* (the sequel to the *Symphonie fantastique*), where it was sung by a choir of shades and derived, so Berlioz claimed, from “an ancient dialect of the North.” Elements of it appeared in a subsequent invented language in *Les Troyens*, now given to Nubian slaves. Still later, similar features resurfaced in a “South Sea Island” dialect sketched on an album leaf. The overlaps among these languages link Berlioz’s demonic idiom not just to the otherworldly but also to the exotic and even quasi-ethnographic. As I argue in this paper, the flight of linguistic fantasy that produced his Faustian tongue (and its exotic offshoots) was also a foray into realism—a response to the emerging disciplines of comparative philology and anthropology, which, in the early nineteenth century, conflated supernatural sound with degenerate syntax, moral deficiency with primitive languages, and hell itself with the fringes of the “civilized” world.
The scientific grammar of Berlioz’s Pandaemonium was reflected in the music of this scene and in his other infernal evocations, which hover between the imaginary and the ethnomusicological, intermingling the fictional voices of demons with the “natural” sounds of foreign landscapes and people. These passages showcase a new compositional idiom that Berlioz termed the “fantastique terrible,” whose novelty lay in its liminality, its hesitation between an old theological imaginary and a new imperial reality. This mode opens a window onto the broader meanings and uses of the nineteenth-century inferno, revealing it as a terrestrial as much as phantasmagorical locale, a site of exotic desire but also colonialist disquiet.

Beethoven’s Theologian: Johann Michael Sailer, the Missa Solemnis, and the Question of Beethoven’s Faith
Nicholas J. Chong (Columbia University)

Beethoven scholars have long acknowledged the composer’s well-documented admiration for the Catholic theologian Johann Michael Sailer (1751–1832), and have pointed to the possible influence of Sailer’s ideas on the Missa Solemnis. However, their cursory accounts of the connection between Beethoven and Sailer present an overly superficial, at times even inaccurate, understanding of Sailer’s theological views. A major problem is that these accounts have derived their information about Sailer almost exclusively from a single source—Arnold Schmitz’s 1927 monograph Das romantische Beethovenbild, itself problematic given its reliance on a single theologian, Karl Eschweiler, whose interpretation of Sailer’s theology has been challenged by more recent scholarship in church history. Moreover, scholars have neglected to study the three books by Sailer that Beethoven acquired during the period of the Missa’s composition—the Kleine Bibel für Kranke und Sterbende, Friedrich Christians Vermächtnis, and Goldkörner der Weisheit und Tugend.

My paper provides a more detailed and nuanced account of Sailer’s theology by drawing on research by theological and ecclesiastical historians that has so far escaped the notice of Beethoven scholars, and by closely examining the contents of the three books by Sailer in Beethoven’s possession. I further explain the manner in which Sailer fit into the fierce theological debates within German Catholicism occurring during Beethoven’s lifetime—a cultural context that has been insufficiently understood by musicologists, and has until recently received little attention even from religious historians.

I go on to show how characteristics of Sailer’s theology—such as his views on ecumenism and the liturgy, and his particularly intense focus on the person of Christ—explain features of the Missa that have long been considered unusual and idiosyncratic, especially those related to structure and text-setting. Such features, I argue, are not merely examples of Beethoven’s originality as a composer, but means of conveying specific and historically-situated theological concepts. In conclusion, I
propose that deeper knowledge about Sailer and his influence on Beethoven should encourage us to consider the possibility that the composer’s religious views, at least in his late period, might have been more oriented towards the institutional Catholic Church than is usually believed.

**Beethoven’s Phantasmagoria**

Deirdre Loughridge (University of California, Berkeley)

Beginning with the quiet thuds of the timpani and ending with a fortissimo C-major chord in the full orchestra, the transition into the fourth movement of Beethoven’s Fifth Symphony is widely considered exemplary of the composer’s genius. Recognized as a technique of cyclic integration, the passage helps turn the multi-movement work into a unified whole, and dramatizes its trajectory from minor to major, struggle to victory, darkness to light. But the implications of the passage are not only formal and narrative; they are also spatial. Hearing the effect of gradual approach in its dynamic growth, the passage becomes something more: phantasmagoria.

This paper examines the sensory effects and philosophical implications of phantasmagoria in early nineteenth-century Germany in order to offer a new understanding of this technical-aesthetic phenomenon and discursive-epistemological figure, and its relevance to E. T. A. Hoffmann’s review of the Fifth Symphony. In musicological discourse, “phantasmagoria” has acquired two common uses. Following Adorno’s Marx-inspired application of the term to Wagner’s music, “phantasmagoria” labels passages that conceal their means of production, quintessentially through the orchestrated illusion of loudness from afar. Following literary historian Terry Castle’s work on the term’s origin in ghost shows and transfer to mental experience, “phantasmagoria” conjures spectral, labile imagery on the opera stage or in listeners’ imaginations. In early nineteenth-century Germany, however, the definitive phantasmagorical effect, applied to both images and storm sounds, was gradual approach; and the artificial, seemingly real ghosts of phantasmagoria joined philosophical and scientific debates over the causes of spirit appearances. For Hoffmann, Beethoven’s music was uniquely phantasmagorical: whereas Haydn’s music evokes an object “in the distance . . . neither approaching nor receding,” Beethoven creates “shadows that . . . draw closer and closer in upon us.” Phantasmagorical appearances, however, produce metaphysical uncertainty, and demand an investigation of underlying causes. Operating at the intersection of material culture and philosophical discourse—of entertainment, art and science—phantasmagoria sheds new light on the split between sensory impact and inaudible structure in Hoffmann’s review, and on the conditions that enabled Beethoven’s Fifth Symphony to be experienced as an encounter with the spirit world.
New insights into Beethoven’s Waldstein Sonata Op. 53: A Showpiece for Paris?

Maria Rose (Repertoire International des Litterature Musicale)

When Haydn received an Érard piano in 1801, Beethoven was particularly impressed with its una corda pedal, a prominent feature in his sonata op. 53. Surprisingly, the sales books of the Érard firm show that Beethoven purchased the piano he received from Érard in 1803, in spite of later claims that it had been a gift. Apart from the instrument, it was evidently also Louis Adam’s sonata, op. 8 no. 2, which served as a model for op. 53. Adam, whom Beethoven called “the first pianist in Paris,” taught piano at the Conservatoire, where he taught Friedrich Kalkbrenner, who won a first prize at the Conservatoire in 1801 performing Adam’s sonata. In 1803–4 Kalkbrenner visited Vienna and Beethoven could well have heard him perform the sonata on Haydn’s Érard piano.

All three movements of Beethoven’s op. 53 have connections to Adam’s sonata. The first movement was eventually expanded to 302 measures, close to the 303 measures of Adam’s first movement. The most spectacular feature of Adam’s sonata is the use of soft tremolos with raised dampers and una corda; the first movement of op. 53 begins with this effect, although Beethoven later changed the tremolo of the first measures to repeating chords. The strongest connection with Adam’s sonata is found in the last movement; Beethoven abandoned an earlier theme for one similar to Adam’s third movement, which utilizes the same concept of a piano drone-like theme over a chordal figure in C major and a low pedal tone, with both pedals playing a prominent role.

This paper will analyze these similarities, and argue that Beethoven, who harbored plans to visit Paris in 1803 and 1804, may have wished to make an impact with a piano sonata of grand proportions, taking Adam’s sonata as a model. The changing political situation (and other circumstances) caused Beethoven to cancel this trip and publish op. 53 in Vienna with a shorter, less virtuoso, and more “Viennese” second movement than the one he had originally planned for Paris.

The Nightingale

Rachel Mundy (University of Pittsburgh), Chair

Robert Fallon (Carnegie Mellon University)
Elisabeth Le Guin (University of California, Los Angeles)
Andra McCartney (Concordia University)

One of the most deeply charged musical symbols in the Western tradition, the song of the nightingale (Luscinia megarhynchos) epitomizes the practices and paradoxes that characterize listening to nature. In this panel, the voice of the nightingale acts as the touchstone for a broader discussion about the stakes of such listening for contemporary musicology. By investigating these stakes through the voice of the singing
bird, our panel takes the listener into a wilderness of sound studies, technological change, and historiographic questioning that escapes the limitations of traditional analyses of human identity.

The session’s format is provided by three scholarly papers, each in response to two musical examples: the first, which is the same for all the panelists, is a twenty-eight minute recording of a Common Nightingale; the second comes from the panelists’ own areas of expertise. Emphasizing listening and discussion, these papers will be supplemented by substantial musical examples, open dialogue, and a closing excerpt from our final “speaker,” our panel’s shared recording of a nightingale’s song.

Robert Fallon’s paper provides us with a diachronic overview of Messiaen’s nightingales. Fallon compares the opening piano solo of Messiaen’s *Reveil des oiseaux* with both Messiaen’s twenty-six-page analysis of the nightingale’s song and with the panel’s recording from the Cornell Lab of Ornithology (which Messiaen visited) to argue that each of Messiaen’s birds evokes an individual sense of communication, suggesting that the composer increasingly filtered his close listening to nature through a sieve of theology.

Elisabeth Le Guin begins her talk with Boccherini’s 1771 Quintet in D major, “L’uccelliera” (the Aviary) and its inspiration in Spanish infante Luis de Borbon’s exotic bird collection, before crossing the ocean that same year to visit the nightingales of coastal California in the shadow of a colonizing Spanish empire. Boccherini’s piece is full of virtuosic bird-calls, including something that might well be a nightingale—but, it turns out, Don Luis’s birds were stuffed, colorful bodies devoid of voice. Le Guin suggests that, by 1771, it was sonic absence, far more than presence, that necessarily and inevitably evoked and connected the much greater losses, absences and silencings of this colonial enterprise.

Andra McCartney plays on Hans Christian Andersen’s “The Nightingale” and its contrasts between real and mechanical birds, between love of natural sound, and its acquisitive manifestations. Andersen’s fairytale provides a structure to consider the deeply charged metaphors that sound artists, archivists, and scientific recordists use to talk about their practice, from sound safaris and phonography to sound ecology and ornithological recording. McCartney will discuss various approaches to working with natural sound, paying particular attention to the Macaulay archive at Cornell University, the source of this panel’s fundamental recording, as well as one of its founders, ornithologist Linda Macaulay, and her nightingale recording from the same archive.
Meshing with the Eternal Present: Allegory, Actuality, and History in Robert Ashley’s Operas

David Gutkin (Columbia University)

My broad argument in this paper is that the profusion of operas by American composers on historical themes since the 1980s is a complex testament to the crisis of historical representation proclaimed in a slew of contemporaneous philosophical texts. I posit the emergence of two entwined operatic genres in this period: on the one hand, “CNN operas” that dramatize recent world-historical figures (John Adams’s Nixon in China; Anthony Davis’s opera on Malcolm X), and on the other, monumental electronic operas that obliquely portray national history (Laurie Anderson’s United States; Robert Ashley’s American trilogy). Philip Glass’s Einstein is a fulcrum in this dialectic. Following an elaboration of the tensions and mediations reflected in this generic divide, the greater portion of the paper is devoted to a close reading of Ashley’s seminal trilogy in which I discuss concrete problems of historical representation within opera in terms of the experience of performed music and language.

Although Ashley’s trilogy purports to depict the “birth of American consciousness,” it is neither overtly about historical events nor readily legible as allegory. His libretti consist of philosophical ruminations that nearly oblitrate plot, delivered in a barrage of speech-song. How does this non-mimetic form, intended, in Ashley’s words, to “bypass the past,” convey history? In textual and musical analyses I show that the key to this apparent contradiction lies in Ashley’s theory of history, which itself is informed by a phenomenology of sound and time explicated in the libretti. Ashley’s philosophy, borrowing its paradoxes of time-consciousness from Augustine and Husserl, is also grounded in the historical trope of America as an atemporal Eden, and conjures the postmodern messianic vision of a world standing at the “end of history.” Because the libretti are self-reflexive—about their own temporal production and sounding—the aporias of interpretation are sublimated in experience. History is not “represented” but ritualistically made present as myth.

By placing recent operatic production in dialogue with contemporary historiographic concerns I aim for reciprocal illumination. Additionally, with this paper I hope to contribute to recent debates in opera and performance studies (Abbate; Schechner) by integrating hermeneutics and “drastic” experience.
The Future of American Opera? Harvey Lichtenstein’s Role in Promoting Philip Glass
Sasha Metcalf (University of California, Santa Barbara)

When Harvey Lichtenstein became executive director of the Brooklyn Academy of Music (BAM) in 1967, he refashioned it into a principal center for contemporary dance, music, and theater in the U.S. His undertakings culminated in the Next Wave Festival, an annual two-month program of experimental performances that made him a leading impresario of the avant-garde. One of the most successful offerings of the 1981 Next Wave series was the American premiere of *Satyagraha* by Philip Glass, a work that established the composer as a mainstream artist and marked a turning point away from the unconventional music-theater of *Einstein on the Beach* (1976). This production was not just a one-time engagement; Lichtenstein regularly promoted Glass, lauding him as a crossover artist whose output could reach a wider audience than the conservative fare that traditional opera companies offered.

I argue that BAM-Glass productions helped popularize and sustain discourse about Glass’s work, which was connected to the larger and more fraught debate concerning the role and identity of opera in contemporary culture. The debate reflected a conflict between critics, administrators, and artists either committed to traditional repertoire or determined to extend it via new, often unconventional works involving risk concerning finances and audience reception. Lichtenstein maintained that opera had not yet entered the twentieth century because of its ties to a nostalgic past and the ivory tower of academia. To him, operas like *Satyagraha* offered an innovative and financially advantageous path for the vitality of American opera—they evinced a synthesis of popular and high art that would attract younger audiences and lead to sold-out performances.

By examining discourse about *Satyagraha* in periodicals, correspondence, and interviews, I reveal that an earnest, private exchange matched the public one. Lichtenstein tirelessly defended the merit of Glass operas in his correspondence with Metropolitan Opera director Anthony Bliss and *New York Times* chief music critic Donal Henahan, both of whom had misgivings about the composer. The patronage of BAM helped transform Glass from an outsider, “downtown” artist to a prominent American composer attracting both opera commissions and Hollywood studios.

Sketches of Grief: John Adams’s *On the Transmigration of Souls* and the Writing of *Doctor Atomic*
Alice Miller Cotter (Princeton University)

During the winter of 2002, John Adams found himself suddenly tasked with finding the musical means to articulate and reflect upon catastrophe. He had been commissioned to write a piece honoring the victims of 9/11; meanwhile, he had already
begun preliminary sketches for *Doctor Atomic*, an opera about the making and use of the atomic bomb that required him to similarly identify a means to depict tragedy. At the time, Adams was no stranger to giving expression to acts of acute human crisis, as seen in *The Death of Klinghoffer* (1991). Yet searching for an appropriate musical response to 9/11 in what would become *On the Transmigration of Souls* (2002) and to the events and aftermath of Hiroshima and Nagasaki in *Doctor Atomic* (2005) led him to an impasse. Adams solved it by exchanging material—both conceptual and technical—between the two works.

This paper examines how *Transmigration* informed the writing of *Atomic*, especially the opera’s closing moments. Relying on hitherto unknown notes and sketches from Adams’s personal archive, I attend closely to his original conceptions of both *Transmigration* and *Atomic*, focusing on Adam’s eventual decision to emphasize pre-recorded sound, specifically taped voices, in each work. I consider how *Transmigration* began as a Buddhist reflection on grief and death built around the idea of the Zen kōan, and Adam’s shift away from an explicit Buddhist response to what he termed a “memory space” featuring recordings of short phrases and names of 9/11 victims read by Adams, his children, and several friends. His compositional solution, a conflation of the two conceptual threads, meditates on a broad range of biographical and historical material, ultimately moving beyond the immediate narrative of *Transmigration*. As Adam’s sketches reveal, this result proved to be a vital inspiration for him as he struggled to come up with a way to depict what happened in Hiroshima and Nagasaki. By viewing *Transmigration* as an essential precursor to *Atomic*, new insights emerge into not only Adam’s compositional process, but also into how art can—and cannot—respond to tragedy.

**Reviving Einstein: Race, Gender, and Interpretation in *Einstein on the Beach*, 1976–2012**

Paul Schleuse (Binghamton University, SUNY)

Philip Glass and Robert Wilson’s *Einstein on the Beach* (1976) is usually understood either as an abstract spectacle or as a non-narrative portrait of Albert Einstein. References to Einstein’s life and work populate the opera, but the creators typically characterize it as abstract or semiotically open: Wilson says that audiences “don’t have to understand anything,” and Glass has written, “we didn’t need to tell an Einstein story because everyone . . . brought their own story with them.” Yet the range of possible meanings in *Einstein* is expanded by casting, staging, and music that emphasize differences of age, gender, and race.

The four speaking roles in *Einstein* embody alterity: a white woman, an African-American woman, an elderly African-American man, and a white ten-year-old boy. These identities were retained in the casts of revivals in 1984, 1992, and 2012. In particular, the racial contrast between the two women, highlighted by their parallel
staging in the Knee Plays, could be read as intrinsic rather than incidental only when the roles’ creators were recast with black and white actors in 2012. In the last Knee Play their racial contrast stands in for gender as they embody the (heterosexual) lovers described in the final monologue. Racial and gender contrasts are aligned earlier in the opera also, both in Wilson’s staging and in musical solos that foreground feminine vocality (“Aria”) and jazz-inflected improvisation (“Building”) against Glass’s more neutral style elsewhere.

However, documentation of the opera’s development from 1974 to 1976 reveals that many of these elements emerged late in the creative process and were inspired or contributed by cast members themselves. Drawing on materials in the Wilson Archive and elsewhere, this paper traces the accretion of racial and gendered signifiers in Einstein before the premiere and in later revivals. Rather than a circumscribed interpretation of the opera, this meta-reading shows how markers of alterity hold the fields of potential meaning open. The historicization of Einstein on the Beach as a revivable work makes such readings available in ways that can only now be explored.

**Psalm Settings and Politics**

Andrew H. Weaver (Catholic University of America), Chair

Hearing King David at the Court of Louis XIII:
Psalm Settings from the *Musique de la Chambre* and the
Rise of the “Absolute” Monarchy

Peter Bennett (Case Western Reserve University)

After his success at the 1628 siege of La Rochelle, contemporary commentators were quick to point out how Louis XIII’s musical interests had mirrored those of Musician-King David (through his personal performances of the psalms before the final attack, and through his participation in the Te Deum ceremonial to celebrate the victory), and how, in turn, Louis’s defeat of the Huguenots could also be seen as comparable to David’s victories over the Philistines. The coronation ceremonies of all French monarchs since the middle ages had emphasized this parallel with the biblical king through the central act of anointing, but in late sixteenth- and early seventeenth-century France, a period during which the concept of the “absolute” monarch was developed to counter religious and political threats from both Catholic and Huguenot enemies, a political and musical-poetic philosophy centered around King David was, I would argue, explicitly and consciously developed as part of a strategy to distance the monarch from the prevailing humanist philosophy, a philosophy that had close and politically unacceptable connections to the House of Guise and the Catholic League. From the 1580s onwards, in changes to the liturgy, and in pamphlets, sermons, illustrations, and books, writers began increasingly to equate the monarch with the biblical psalmist, to such an extent that during the events
surrounding pivotal moments in the rise to Louis XIII’s “absolute” status (the assassination of Concini in 1617 and the defeat of the Huguenots in 1628) his identity became almost fused with that of King David, and the psalm or paraphrase became the language of the monarchy. By focusing on a number of extra-musical sources as case studies, it becomes clear that the musical settings of psalms, psalm centonizations, and paraphrases associated with Louis XIII’s musique de la chambre (whose repertory has received no scholarly attention) can now be understood as a specific and particularly apposite manifestation of this “psalm culture”—that Louis’s musicians composed works which apparently spoke with the authority and voice of King David yet revealed the struggles and doubts of the temporal monarch as he fought to establish his power.

Psalm 83, Confessional Strife, and the Leipzig Convention of 1631  
Derek Stauff (Indiana University)

Seventeenth-century Lutheran composers rarely set Psalm 83. Apart from metrical paraphrases in Psalters, there are only a handful of seventeenth-century Lutheran settings, three of which originated in Saxony in the early 1630s: a concerto by the Leipzig Thomascantor Tobias Michael, a lost concerto by Samuel Scheidt, and an anonymous eight-voice motet possibly by the Leipzig organist Georg Engelmann. Their close historical and geographic proximity certainly owes much to the growing confessional tensions in Central Europe in the late 1620s. Lutherans frequently interpreted Psalm 83 as a prayer for the persecuted Church. In addition, these works might also connect with a major political event in early 1631: the Leipzig Convention.

In February 1631, the Elector of Saxony convened this meeting of Protestant princes in Leipzig to devise a joint strategy among Lutherans and Calvinists against the Catholic Emperor Ferdinand II’s increasingly hostile confessional policies. The gathering opened with a service at the St. Thomas Church where the Dresden court preacher, Matthias Hoë von Hoënegg, delivered a well-publicized sermon on Psalm 83. Taking up earlier Lutheran interpretations of the psalm, he engaged his audience with pressing confessional and political issues, including the Emperor’s controversial Edict of Restitution.

Hoë’s sermon and its political context best explain the three musical settings of Psalm 83 even if only circumstantial evidence places them at the convention itself. The music at the Leipzig Convention has long remained a mystery. Wolfram Steude, the only recent musicologist to tackle the issue, proved that the Electoral chapel, including Heinrich Schütz, attended the meeting, but his argument linking Schütz’s concerto on Psalm 85 to the convention is tenuous. Based on their text, any of the three Psalm 83 settings fit the convention and its politics better than Schütz’s concerto. Whether performed at the convention or in its aftermath, the music gives voice to
the Protestant political and confessional struggles that would shortly lead to Saxony’s
direct engagement in the Thirty Years’ War.

“Welcome to all the Pleasures”:
The Political Motivations of the St. Cecilia’s Day Celebrations
Stacey Jocoy (Texas Tech University)

Although the first recorded St. Cecilia’s Day celebration, “Welcome to all the Plea-
sures,” was composed by Henry Purcell in 1683, the origins of the St. Cecilia Day festivi-
ties in England are seemingly lost. St. Cecilia, better known as the patron saint of
music, had not been publically venerated in England since the Reformation. How
is it then that in the religiously tenuous and paranoid Protestant Restoration period
there should arise a secular, civic, musical celebration for a Catholic saint? Informa-
tion concerning the sponsors of this event, the Livery Club of the Worshipful Com-
pany of Musicians, and their motivations is scant, but the participation of Purcell and
other musical luminaries—including John Blow, Jeremiah Clarke, and Handel—in
succeeding years attests to its perceived importance.

Individual pieces and texts have been analyzed by musicologists such as Curtis
Price and Peter Holman, but the larger questions about why these pieces exist and
how they relate contextually to the period have not been examined. A recent discov-
er in the Huntington Library’s Bridgewater Collection may hold a key to under-
standing these works by revealing the possible mid-seventeenth-century origins of
this event. Select Psalms of a New Translation is a privately printed account of a musi-
cal celebration held on November 22, 1655 with compositions by Henry Lawes. While
there is no actual music in this newly-discovered pamphlet, the texts clearly indicate
the inclusion of several of Lawes’s more lavish symphony anthems, according a place
for pieces that were inimical to the contemporary Puritan musical aesthetic. Reading
these texts in light of their musical and social contexts yields a decidedly political
message that used the allegorical qualities of music and harmony to comment on the
relative disharmony of the state: using music, and a musical holiday, as a means of
performing cultural resistance against the Protectorate. Considering the Exclusion
Crisis of 1682 and the Rye House Plot, social historians have understood 1683 to be a
turning point in the contested political division of the period. This study investigates
the 1683 St. Cecilia’s Day celebration in light of these politicized origins.
Saturday afternoon

Race, Nation, and Theater in Latin America
Tala Jarjour (University of Notre Dame), Chair

Opera, Culture, and Class in Early Twentieth-Century Argentina: 
Felipe Boero’s *El Matrero*
Jonathan Saucedo (Rutgers, State University of New Jersey)

Felipe Boero’s *El matrero* (the fugitive) occupies a unique position as one of the most successful Argentine works to incorporate the traditional music of the pampas into an opera. Following its premiere in 1929, critics and the general public hailed it as the most important and aesthetically convincing musical drama ever authored by a domestic composer. More than benignly celebrating Argentina’s mythic history, the opera’s themes may be connected to contemporary ideas of class, politics, and economic mobility. The plot resonates with a school of Argentine thought that arose around the time of the Centenary (1910) and which can generally be described as favoring a society governed according to a kind of traditional paternalism. Traditionalists accepted and encouraged economic and class stratification, held that Argentina should be governed by a supposedly wise and benevolent class of patrician leaders, rejected democratic political systems as illegitimate, and gazed longingly at an imagined past, which centered around the nearly extinct figure of the gaucho and excluded important members of contemporary society, such as the immigrant.

I propose that *El matrero* resonates with the traditionalist social model in its depictions of various classes, which it sets in an imagined rural community, dramatizing the ability of the characters to cooperate, as well as the paternalistic form their relationships should take. My comparison of the original play with the libretto shows that the omissions and additions in the latter strengthen connections to the writings of certain traditionalist Argentine writers. By drawing on the analyses of Melanie Plesch, Malena Kuss, Deborah Schwartz-Kates, and Esteban Sacchi, as well as my own critical edition of the work, I demonstrate that the opera’s music resonates with traditional ideas of social stratification through the interaction of “elite” and “popular” musical styles. The former styles draw on European art music, whereas the latter evoke traditional rural idioms—often in a diffuse and imprecise way—“using” (in the Ludmerian sense) the gaucho to create a sense of nostalgia and distancing.

Alberto Williams (1852–1962), Occidentalist: 
Music, Liberalism, and the Nation in Argentina around 1900
Bernardo Illari (University of North Texas)

Pianist, composer, and pedagogue Alberto Williams is generally considered the father of Argentine nationalist music. Nationalism understood as a type of musical
rhetoric based upon rural song has long been held as the main paradigm to address the country’s production up to ca. 1960. Williams’s figure dominates historiography to the point of assuming a central role within current myths of origins as a paladin of nationalism.

Here I propose a different view: ethnic nationalism was not hegemonic before 1913 but remained subaltern to cosmopolitan trends; and Williams’s all-important contribution stressed an international approach, placing the national as a secondary factor. Starting around 1800, folk-inspired, Western-style music became part of salon or virtuoso repertories but never overshadowed Italianate songs, salon dances, or opera-based medleys. In the 1870s and ’80s, the upsurge of “national” pieces brought about by the enormous success of the gauchesque epic, Martín Fierro, impacted mildly on the salons, but faintly on the concert hall. Folk-influenced compositions stayed somewhat marginal until the canonization of cultural nationalism, and never quite abandoned their cosmopolitan allure.

I show that Williams’s oeuvre emphasizes cosmopolitan elements. His all-time favorite genre is the waltz. His piano piece El rancho abandonado (“The abandoned hut,” 1890) from his set En la sierra (“In hill country”), centerpiece of the current myth, is but one movement, located amidst four that belong to Western types (rondo, scherzo, etc.). Furthermore, the Rancho owes its charm to sophisticated framing procedures, rather than to the folk materials inside the frame; Western elaboration validates national sentiment. This constructivist emphasis is independent of any national element. It becomes even clearer in Williams’s later piano sets and peaks in his mostly folk-free sonatas and symphonies of 1905–13.

This cosmopolitanism can be seen as a result of Liberal conceptions of the nation that emphasized equality, international openness, and an inscription into the Western world, opposing ethnic localisms. In economy, this trend promoted the country’s neocolonial incorporation to international trade. The Liberal state stressed Western “high music,” sponsoring, chiefly through Williams’s multifarious activity, the transplantation of craftsmanship, artistic autonomy, and enhanced professionalization—not nationalism but Occidentalism.

National and Post-National Transfigurations in Julián Carrillo’s Opera Matilde

Alejandro L. Madrid (Cornell University)

The premiere of Julián Carrillo’s opera Matilde was intended to be one of the most spectacular celebrations of the centennial of Mexican independence in 1910. A patriotic work in the tradition of Glinka’s A Life for the Tsar, Carrillo’s opera tells the story of a forbidden love between Matilde, the daughter of a Spanish general, and León, a young patriot plotting against the Spanish crown, that ends tragically with both characters dying. This dramatic tale of love and death is used by the composer
as an allegory of the symbolic struggles Mexicans had to go through in order for their country to be born. Matilde was meant to play a central role in the celebration and solidification of the liberal mythology of fin-de siècle Mexico; however, the advent of the Mexican revolution in 1910 (itself another transformation of the national imaginary) put an end to these efforts. Taken as a symbol of pre-revolutionary Mexico, the opera remained unperformed for almost a hundred years, until it was premiered as part of the celebrations of the bicentennial of Mexico’s independence in 2010. This was a celebration organized under the aegis of the conservative government that took the power back from the revolutionary regime at the 2000 elections. Carrillo composed Matilde to interpellate his audience as Mexican within the positivist ideology of “order and progress” favored in early twentieth century liberal Mexico; however, its production in 2010, alongside international calls to label the country a “failed state,” speaks of a more contested understanding of Mexican identity and the relation of citizens to the neo-liberal nation-state under globalization. Based on music analysis and informed by the history of ideas, this paper takes Matilde as a musical ritual that allows for the metaphorical re-articulation of a variety of national imaginaries in the processes of composition, performance, and reception. I argue that, if the death of Matilde and León was a symbolic sacrifice necessary for imagining the birth of a nation in 1910, its 2010 premiere could be read as a distressed call for its postnational transfiguration.

Lyric Blackface from Havana’s Stages to Latin American Screens: The Cinematic Transformation of the Cuban Zarzuela

Susan Thomas (University of Georgia)

The Cuban zarzuela flourished for a brief period of time, from the late 1920s to the early 1940s. Providing the Western hemisphere with some of its best-loved melodies, the zarzuela developed musical and dramatic codes for representing both hegemonic power and social marginality. Composers took preexisting racialized theatrical types and created a phenomenon that was as pedagogical as it was entertaining, instructing Cuba’s growing bourgeoisie about the need for social and racial stability. The zarzuela trafficked in desire, supporting a white supremacist ideology while simultaneously advocating the consumption of blackness, a strategy that it shared with the larger afrocubanismo movement (Moore 1997). Blackness also served as a subversive signifier, however, and the performative codes of the musical stage created an ambivalent tension through which black bodies—and the sounds they produced—could critique existing power structures (see Moore 1997; Lane 2005, Thomas 2009). The zarzuela’s truncated lifespan has frequently been blamed on the rise of cinema, which offered lower admission prices and greater theatrical realism. This paper suggests that rather than replacing the zarzuela, the emerging Cuban and Mexican film industries absorbed and transformed it, appropriating its plots, performance practices, composers,
technical designers, and even performers. Additionally, one of the zarzuela's most powerfully emblematic representations of difference, the use of blackface, was enthusiastically adapted to the screen—often rubbed onto the very same bodies who had popularized the practice on the Cuban stage.

This paper examines this transformation through an examination of Lecuona's 1930 zarzuela, María la O, and the eponymous 1948 Cuban-Mexican co-production starring Rita Montaner, for whom the zarzuela's title role was created. The film's negotiation of its borrowed content is instructive in understanding how the racialized codes of the zarzuela were reworked to speak to a larger Latin American audience. I suggest that in removing specific cultural markers, filmmakers effectively excised any sense of subversive ambivalence from their original source material, engaging in a “flattening out” of racialized discourse and performance practice that mirrored trends emanating from the U.S. and Europe.

Song Tracks
Robert Walser (Case Western Reserve University), Chair

Desires in Conflict: Madonna, Sexual Propriety, and Singing “Like a Virgin” in the 1980s
Ross J. Fenimore (Davidson College)

At the time of its release, music critics derided Madonna's song “Like a Virgin” (1984) as emblematic of a bubble-gum aesthetic. People magazine declared it a “tolerable bit of fluff” while the year-end review in Rolling Stone relished the song’s “whipped cream tastiness” only to dismiss the song as merely spectacle. However, this pop-fluff aesthetic—shaped predominantly by Madonna's carefully affected voice—foregrounded a powerful challenge to growing reactionary political movements in the U.S. Political figures like the Reverend Jerry Falwell, who sought to heal perceived “decay” of the nation’s morality, and Phyllis Schlafly, who staunchly opposed the Equal Rights Amendment believing that it would dissolve the “natural” institution of marriage, fought for seemingly authentic gender roles of the 1950s that had been disrupted by the political turmoil of the ’60s and ’70s. The boundaries of sexual mores became increasingly fraught in the public sphere. “Like a Virgin” elicited blush faces through a provocative sonic blend of innocence and deviance that compounded an underlying civil crisis over sexuality.

In this paper, I argue that Madonna's singing exposes the artificial borders that frame the social construction of virginity and powerfully calls into question the the politically motivated naturalization of marriage. This paper will unpack the girl-group sound Madonna cultivated in her first number one hit, “Like a Virgin,” from her sophomore album. I look retrospectively to ’60s politics through the love songs of African-American girl groups whose sonic optimism masked underlying social
inequalities; furthermore, I consider Madonna’s turn to the genre as a means of contesting the love song in a new period of turmoil. How did Madonna’s performance on record and in public concerts undermine cultural nostalgia and the impossible demands it placed on sexual propriety in the 1980s? With an interdisciplinary lens, this project analyzes “Like a Virgin” as a cultural artifact that articulated a new feminist mode through its conflicting representations of desire.

Burning Down Freedom’s Road: The Strange Life of “Brown Baby”  
S. Alexander Reed (Ithaca College)

This paper explores the relationships between racial protest, religious fanaticism, crypto-fascism, and dance-pop, tracing the undocumented history of the lullaby “Brown Baby.” Its neo-spiritual origins are progressively complicated by its rewriting in the suicide-bound Peoples Temple, its subsequent interpretation by right-wing occultists Death In June, and its 2010 electro version by Ladytron.

Composed in 1958 by activist Oscar Brown Jr., “Brown Baby” wishes for the fortune to “walk down the freedom road,” lyrically and modally invoking spiritual song. Spurred by Nina Simone’s performances, “Brown Baby” achieved significance among African Americans. It was through the Peoples Temple’s interracial congregation in Indiana that Jim Jones encountered it, and his wife Marceline began singing to Jim Jr., their adopted African American child. When the People’s Temple Choir made 1973’s *He’s Able*, Marceline recorded it starkly, singing instead “Black Baby.”

The cult’s 1978 mass suicide brought an amusical attention to this record, rendering it a prurient collector’s item. Through nascent, overlapping networks of culture jamming and neopaganism (Reed, Webb), the English acoustic band Death In June encountered “Black Baby,” which they rewrote in 1992 as “Little Black Angel,” recreating its rhythm and melody in the mold of an English ballad (as per Van der Merwe). Accusations of fascism dog Death In June, but their recording mustered enough popularity in gothic subcultures—almost exclusively white (Hodkinson)—to become a minor classic.

Although Marceline Jones declares the titular baby black, this paper shows how her performance ultimately whitens the song, and how likewise, Death In June both musically and lyrically render this baby bodiless—now an angel, and certainly not in service of Oscar Brown Jr.’s God. Finally, when “Little Black Angel” becomes a cold dancefloor number for electropoppers Ladytron, it is recorporealized into a cybernetic body (Croker), as much a servant of clubgoers as the divine.

By seeking to reconcile the musical gestures, meanings, and tortuous history of “Brown Baby,” this presentation highlights a unique crossroads of musical and political history, offering possibilities and cautions within the winding practices of appropriation.
Sonic Illusions
Albin Zak (University at Albany, SUNY), Chair

Opera Recording as Audio Drama: A Study of John Culshaw’s Stereophonic Production Notes for the 1958 Decca Recording of Benjamin Britten’s Peter Grimes
Ming-Lun Lee (University at Buffalo, SUNY)

The legendary Decca producer John Culshaw, renowned for the first complete stereo studio recording of Wagner’s Der Ring des Nibelungen, was a pioneer in using stereo staging for studio opera recordings. For the 1958 Decca recording of Peter Grimes, with Britten conducting, Culshaw plotted out every stage movement and special effect with Britten himself. Because he was urgently needed in Vienna, Culshaw unfortunately had to hand over the production to Erik Smith. However, he left Smith and the recording team with the complete schedule, a checklist of special effects, and stereophonic production notes, all of which are collected in the Britten-Pears Library. These production notes, which cover the entire opera in sequence, include fifteen pages of detailed instructions and diagrams for movements and effects. Since no such comprehensive notes for Culshaw’s other opera recordings have been discovered, these documents are a highly important source, not only for our understanding of Culshaw and Britten, but also for how we think about the aesthetics of opera recordings in general.

The released recording shows that Smith and his team followed and realized Culshaw and Britten’s plan meticulously. The result is that this recording of Peter Grimes seems very much like the radio dramas of the period. The audience is subjected to a barrage of sound effects, including wind howls, banging window shutters, and the crunch of shingle on the beach, all of which create what I describe as an “audio drama of the opera.” By contrast, the 1973 Philips studio recording of Peter Grimes, with no aural effects or stage movements, sounds like an oratorio, with all the singers standing still on the concert stage. In the Culshaw/Smith production, it is as if the recording were aiming at visually imagining the work for the listener.

This paper will provide a thorough analysis of Culshaw’s production notes, and further support for his principal claim that “a stereo opera recording is not a transcription of a performance, but a re-creation of the opera in aural terms quite different from those of an opera house.”
Auto-Tune: Coming Clean
Marissa Steingold (University of California, Los Angeles)

When Antares Auto-Tune burst onto the recording scene in 1997, it immediately became the audio engineer’s secret weapon—a pitch-correction tool capable of airbrushing singers’ shameful flaws. Pop songs featuring more obvious vocal processing (namely Cher’s 1998 robotic hit, “Do You Believe in Love?”) forced Auto-Tune out of the closet and into the public sphere. What was intended as a behind-the-scenes fix became a showcased timbral gimmick.

In the cyborgian Afro-futurist tradition of vocoder and talkbox, contemporary vocalist T-Pain employs Auto-Tune to manipulate his vocal sound and move beyond his African-American male body. Preteen television spectacles such as “Glee” also utilize Auto-Tune to achieve squeaky-clean, bright, “Disneyfied” vocals. Auto-Tune provides more than mere pitch-cleansing; it scrubs away traces of gender, race and age.

Singing in tune, much like appearing eternally youthful, has become a moral and mercantile obligation. By 2013 standards, soul diva Aretha Franklin’s pitchy albeit virtuosic performances “need” tuning just as an aging model “requires” Photoshop. For those who buck the Auto-Tune trend, conversely, Norah Jones’s slightly sharp vocals on “Don’t Know Why” (2003) is a treasured baroque pearl in a sea of perfectly pitched robots. Ironically, these performances are ostensibly tuned and edited but still strike listeners as more “real” than concurrent chart toppers. Jay-Z’s purposefully out-of-tune “DOA: Death of Auto-Tune” criticizes feminized Auto-Tuned rappers to assert his own masculine authenticity. Utilizing the theories of Jean Baudrillard, I contend that the hyperreal, childish Auto-Tune universe renders those outside it more adult, flawed, and authentic.

Younger singers mimic the brightening effects of Auto-Tune, compression, and EQ with their raw voices alone. For example, the Quebe sisters vocalize the “Auto-Tune sound” so expertly that engineers struggle to discern the real machine from the human copy. In situations where singers’ raw material sounds too automated, engineers now run Auto-Tune to de-tune and “humanize” the performance. Paradoxically, Auto-Tune just might save the pop industry from robotic perfection.

Virtuosity and Performance
Anne MacNeil (University of North Carolina, Chapel Hill), Chair

Studying Concert Performances: The Iconic Career of Jascha Heifetz
Dario Sarlo (Library of Congress)

The careers of great twentieth-century performers represent a rich and underused avenue for musicological investigation. In recent years, the recordings of these iconic musicians have started to feature often in academic studies, but, relatively little
attention is paid to the thousands of times these performers appeared in concert. This paper contends that research into performance practice and historical recordings benefits from complementary studies into the concert repertoire and concertizing habits of iconic performers.

Using the violinist Jascha Heifetz (1901–87) as a case study, this paper will present several methods by which a performing career can be examined through empirical and statistical means to produce new insights into how that musician’s approach to repertoire and performance developed over the span of an entire career.

The vast Jascha Heifetz Collection at the Library of Congress contains items the violinist collected throughout his career, including programs and other materials relating to over 2,300 unique performances. The sheer scope and comprehensiveness of this archive make it particularly suitable as a case study.

This paper will outline a method for creating a performance event dataset out of the many differing sources in the Heifetz archive. Broad observations will then be drawn from the dataset, including a career breakdown in terms of types of performance, a linear representation of activity, and a proportional representation of the Heifetz career by type of performance event.

These broad observations will provide a foundation for discussing distinctive and unique aspects of Heifetz’s career, such as repertoire choice, the performance of commissioned works, recital structure, thematic programming, the performance of concertos with piano or orchestra, and the use of encores. Also, the paper will illuminate the largely unnoticed ubiquity of Bach’s solo works throughout Heifetz’s concert career.

The methods set out in this paper can apply equally to other influential performers. Ultimately, it is hoped that empirical and analytical research into concert performances along the lines set out in this paper will form a useful complement to ongoing investigations into performance and recordings.

**Virtù e Virtuoso:** Giuseppe Colombi, Private Spectacle, and Social Standing at the Este Court

Lindsey Strand-Polyak (University of California, Los Angeles)

By the end of the seventeenth century, the valuation of the qualities of virtù (virtue) and virtuosismo (virtuosity) in Italy were in flux, threatened by an artisan class of musicians whose performances were overshadowing the amateur noblemen at court. By ascribing the quality of virtuoso to instrumentalists, nobility risked blurring the borders between noble masculinity, and those of a lower professional class, including women and other masculinities (such as castrati). This tension between cultural worth of the virtù of educated noblemen and the virtuosity of the hired help is at the under-explored core of the rise of the virtuoso.
I use the extraordinary situation of the violinist Giuseppe Colombi (1635–94) and his relationship with patron Duke Francesco II d’Este as a point of analysis to see how the spectacle of the virtuoso both enabled social ascendance, and simultaneously created a glass ceiling, limiting his valuation as a performer of virtù. In this paper, I argue that the spectacle of Giuseppe Colombi’s performing body as virtuoso di violino created a privileged position for himself among the musicians of the Este Court in Modena and enabled a unique relationship with his Patron, Duke Francesco II. This same performing body also excluded Colombi from noble discourse as performed by the Duke through his own virtù of music-making and critical discussion.

This analysis is based on manuscripts and sketches from archival research at the Biblioteca Estense in Modena, Italy, including analysis of the “Sinfonia a violin solo” (MS F 280) as well as a set of “Tromba” pieces (MS E 282 and MS F 283). I will also build on Andrew Dell’Antonio’s work in Listening as Spiritual Practice (University of California, 2011) on the discourse of listening by noblemen in seventeenth-century Italy. In lieu of traditional recorded audio examples, I also will incorporate demonstrations on baroque violin to present the kinds of physical spectacle that Colombi himself displayed to his patron.

Through analyzing Colombi’s performance of violin virtuosity and its context, we can better understand the nature of what performance and spectacle meant to early modern participants.

“Le pene sofferte per Te son glorie, vittorie d’un’Alma ch’ha fe”:
Bodily Mortification in Convent Choir Lofts
Craig Monson (Washington University in St Louis)

“Singers say they have to practice—they can’t come to spiritual exercises or to mortifications because they mustn’t be saddened, or they won’t be in a good state of mind to sing!” complained a disgruntled nun from San Paolo in Milan in 1578. For want of mortification, convent singers’ aspirations to musical perfection apparently clashed with appropriate aspirations toward spiritual perfection. It is intriguing, therefore, to discover works from the cloister that call to mind bodily mortification and The Discipline. They suggest that convent singers sometimes performed their bodily mortifications in song, whether during periods of recreation or during services from the choir loft.

Robert Kendrick first called attention to Chiara Margarita Cozzolani’s singular expression of mortification and martyrdom, the fragmentary Quis mihi det calicem bibere Domini? (1648). Its reconstruction enables a reexamination and a rehearing of the work. Such convent composers as Maria Francesca Nascimbeni and Bianca Maria Meda also rang changes on similar tropes in extravagant tonal language. Some works turn up the heat on standard images of hearts gently warmed, which become erupting Mount Etnas, incinerated by blazing music. In other works, verbal and musical
intensity suggests that “a breast full of wounds,” “bloody bruising,” “beloved sharp instruments of pain” were not intended entirely metaphorically.

These pieces reveal convent music in an interestingly contradictory light. They resist exhortations against “rich” polyphony and solo singing in times of “fasting and other penances.” Though proponents of nuns’ singing stress its incorporeal character, these paeans to the pleasures of bodily mortification call attention to the singing body’s very corporeality. What were the artistic and spiritual intentions when convent divas sang invisibly from their choir lofts, acting out in extravagant form the mortifications that their less cosseted sisters endured in private? How might such works have been heard, both by “pious and devoted souls” and by “sensuous individuals,” prone to “filthy thoughts,” on both sides of the convent wall?
Saturday evening

Graduate Education in the Digital Age: Challenges and Opportunities

Mary Ann Smart (University of California, Berkeley), Moderator

Michael Scott Cuthbert (Massachusetts Institute of Technology)
Carol Muller (University of Pennsylvania)
Don Michael Randel (University of Chicago)
Tara S. Rodgers (University of Maryland, College Park)
Zachary Wallmark (University of California, Los Angeles)

While degree requirements and handbooks for most graduate programs reflect the analog realities of the field as it stood ten years ago, digital technologies have changed both the possibilities and the expectations for graduate students and new PhDs. One exciting facet of the digital revolution concerns the resources students can access for course work and dissertation research. Digitized manuscripts and print collections, as well as searchable databases, have changed the kind of research it is possible to include in a dissertation, in ways that senior faculty are just beginning to understand. These resources are often merely touched on in introductory courses for beginning graduate students, and in some instances it is the students who are teaching their professors about these tools.

But the availability of new research repositories is just the beginning. The education graduate students receive and the expectations they will face as they begin to apply for jobs are transforming in other ways as well. In 2012 job descriptions began to specify expertise in music technologies or digital cultures as a desired field, and many institutions regard the ability to design and implement online courses as a requirement for new hires. Graduate students seeking to place a first article may need to weigh the advantages of the digital platform of an online journal, which can embed sound files and video, against search committees’ possible prejudice against online publications. Even the selection of a dissertation topic is affected by the expanded horizons—and perhaps also by the new constraints—of the digital. Now that it is possible to map data with tools such as Gephi and gather and sort huge bodies of data, will our very definitions of knowledge begin to change, altering the baseline expectations for new PhDs?

In this session, we bring together junior and senior faculty, editors, and graduate students for a discussion of this new landscape. Ten–minute presentations by five invited speakers will be followed by an open conversation with the audience. Topics to be addressed include: 1) digital resources for research and new possibilities for conceiving a dissertation; 2) should you publish online? if so, how and where? 3) the pros and cons of distance learning and MOOCs, and how graduate education might
encompass experience with online education; and 4) self-promotion through blogs and social networking sites such as academia.edu.

Towards a New View of Thomas Morley as Theorist and Teacher

Jessie Ann Owens (University of California, Davis),
John Milsom (Liverpool Hope University), Co-Chairs

Bonnie Blackburn (University of Oxford)
Denis Collins (University of Queensland)
Ruth DeFord (Hunter College, CUNY)
Theodor Dumitrescu (University of Utrecht / University of California, Davis)
Leofranc Holford-Strevens (University of Oxford)
Cristle Collins Judd (Bowdoin College)
Davitt Moroney (University of California, Berkeley)
Paul Schleuse (Binghamton University, SUNY)

Since 2008, an international team of scholars, led by John Milsom and Jessie Ann Owens, has been at work on a new critical edition of Thomas Morley’s *Plaine and Easie Introduction to Practicall Musicke* (1597). Harman’s useful 1952 edition of Morley’s *Introduction*, long available in a Norton paperback edition, unfortunately substitutes modern terms for some of Morley’s, alters the order of the material in the treatise, and excludes much of the music. The new critical edition, which will be published by Ashgate in large (A4) format to preserve Morley’s mise-en-page, aims to present the “best” text, taking into consideration stop-press corrections and other bibliographic changes; a second volume contains critical notes, a bibliographic essay, and an edition by Ross Duffin of the music in the treatise. Accompanying the edition proper will be a volume of essays by members of the team. Topics include notation of rhythm and the mensural system (DeFord), counterpoint and canon (Milsom and Collins), key (Owens), Morley’s theoretical and musical sources (Dumitrescu, Blackburn, Holford-Strevens, Schleuse), the music in the *Introduction* (Moroney), and the ramifications of dialogue format (Judd).

Focused research has led to new discoveries that will change our perception of the accomplishments of this seminal figure in English music theory. The purpose of this panel discussion is two-fold: 1) to present the highlights of the major discoveries to date as well as problems that remain to be solved, and 2) to engage the audience in a discussion with panel members of the new understanding of Morley as theorist and pedagogue that is emerging from the work of preparing the edition. The session will focus on four questions: 1) what can we infer about Morley’s working method? 2) how is Morley’s intense engagement with earlier theory (Italian and German, but surprisingly, even the fourteenth-century *Quatuor Principalia*) manifested in the *Introduction*? 3) how should we evaluate his originality in light of his many borrowings, some unacknowledged? and 4) what impact did his *Introduction*, so different from previous English theory, have on his contemporaries and later theorists?
Philippe Quinault and Jean Baptiste Lully’s tragédie en musique Amadis premiered successfully in 1684 and enjoyed no fewer than eight revivals between 1687 and 1771. Given the importance then attached to an opera libretto’s literary quality, that Quinault’s Amadis drew sharp criticism during this period poses somewhat of an anomaly. For example, in their “Histoire de l’Académie Royale de Musique,” the Parfait brothers—echoing the “connoisseur’s opinion” found in the Mercure de France of 1731—complained that an unfounded presumption (Amadis’s infidelity) formed the libretto’s crux and that its episodic execution lacked the “ingenious” Quinault’s usual artfulness.

Modern scholars have echoed this criticism. Lully biographer Philippe Beaussant observed: “commentators have not had much trouble showing that [the Amadis libretto] is the worst constructed, the most incoherent, the least dramatic of all that he wrote.” And, within the context of such criticism, rather than “leap to the conclusion that [Quinault] is incompetent,” Quinault scholar Buford Norman seeks internal dramatic justification for Amadis’s plot anomalies. Praise for Lully’s musical setting, then and now, helps to explain the opera’s success. But why would Lully’s long-time, trusted librettist have written such a bad libretto after having written eight strong ones?

My working hypothesis is that Quinault, at Lully’s request and with his help, wrote the Amadis libretto as a vehicle for the Académie Royale de Musique’s star performers, which included one, if not two, sopranos new to the troupe. As I will demonstrate, one can easily explain all of the plot anomalies—including the remarkable musico-dramatic prominence of several characters who barely appear in the original knight errantry tale Amadís de Gaula (1508/1540)—when one matches the performers and their skills with the characters that each premiered. Anecdotal evidence that Lully worked closely with Quinault on libretti for the troupe will support my hypothesis. This heretofore unexplored solution to the problem of Quinault’s Amadis contributes to a new performer/performance-based understanding of the intrinsically theatrical nature of Lully’s operas and calls into question the traditional critical consideration of the tragédie en musique libretto as a literary genre.
Transpositions of Spectacle and Time: 
The Entr’acte in the Tragédie en musique
Blake Stevens (College of Charleston)

The entr’acte in the *tragédie en musique* is the site of compelling yet often overlookted musical and dramaturgical activity. The term refers to both spatial and musical categories: it is the “space” between acts, in which rapid and potentially astonishing set changes occur, as well as the instrumental music that accompanies these transformations. The practice of French classical tragedy established a precedent, for although frequently observing the unity of place after 1640, it presented brief instrumental interludes while the stage remained empty between acts. Entr’actes articulated the dramatic action and created suspensions in mimesis, allowing offstage actions to occur in unfixed temporal and spatial registers. Characterized by Mikhail Bakhtin as a “chronotope” of theatrical time and space, the entr’acte exposes foundational issues concerning representation in opera and drama, including questions of illusion and the status of fictional actions and worlds.

This paper reexamines the operatic entr’acte through the problem of its implied modes of spectatorship. Whereas astonishment at stage spectacle has often been the focus of scholarly accounts, descriptions of the entr’acte by Gabriel Bonnot de Mably, Louis de Cahusac, and Jean-Jacques Rousseau suggest that the poet’s strategic suppression of visible actions and events was designed to shape the spectator’s imaginative experience. Such offstage events, particularly those “consumed” in the entr’acte, inflect the monologic and dialogic utterance of surrounding scenes.

This manipulation of the dynamics of concealing and unveiling is a largely unexplored connection between the *tragédie en musique* and French classical dramaturgy. Proposing a model of spectatorship through classical poetics, operatic theory, and Bakhtin’s analysis of narrative chronotopes, the paper analyzes two *livrets* by the abbé Simon-Joseph Pellegrin: *Jephté*, his 1732 collaboration with Michel Pignolet de Monteclair, and *Hippolyte et Aricie*, produced with Jean-Philippe Rameau the following year. *Jephté* includes a “functional entr’acte” that evokes the continuance of offstage action, placing this innovation well before the “Bruit de guerre” of Rameau’s *Dardanus* (second version, 1744). Furthermore, two parodies of *Hippolyte et Aricie* produced in 1733 and 1742 demonstrate that the possibilities of unseen action were of vital concern to reception of the *tragédie en musique*.

On the Origins of “Operatic Reform” at Parma:
Rameau, Traetta, and the Tradition of Adaptation in the 1750s
Margaret Butler (University of Florida)

Parma has long been recognized as a city where Italian and French operatic traditions encountered each other, a fruitful co-mingling that nourished Traetta’s “reform”
operas (1759–61). Yet the extent of the French presence in Parma has not been fully appreciated, nor has most scholarship gone beyond listing titles of the French works presented to understanding how they were adapted for local audiences. As a result, Traetta’s operas for Parma lack a context. Misplaced comparisons with Gluck’s Viennese works have led scholars to view them either as precursors of operatic reform or failed attempts at it. Although some scholars question whether there really was any reform in Parma, an alternate way of understanding Traetta’s operas has never been fully explored.

My recent research in Parma’s State Archive has uncovered a wealth of material on the French performers who came to Parma before Traetta’s arrival and presented twenty-three operas and ballets by Rameau and other French composers between 1755 and 1758. Although scores for these productions do not survive, other material helps provide a more complete picture of the French entertainments, who was involved in them, and how they appeared to Parmesan audiences.

In this paper I show that the adaptation process scholars have observed in Traetta’s Parmesan operas actually began with revisions of masterpieces by Rameau and other French composers. Les Incas du Pérou from Les Indes galantes ended in Parma with a rewritten final scene containing an additional divertissement, with new choruses, dances, arias, and a duet. Who composed the music is unknown, though evidence suggests Rameau wrote it. In Castor et Pollux’s final scene, Castor’s ariette was expanded, becoming more Italianate in style and highlighting the star-caliber singer, in the Italian tradition. And Francoeur and Rebel’s Zélindor, roi des silphes closed with an aria for the haute-contre that does not appear in the original.

Integrating archival material with pieces from a collection of French operatic excerpts assembled by Rameau’s brother-in-law, who directed Parma’s court music, librettos from the Parma productions, and librettos and scores from Paris productions, I reconstruct the French context for opera at Parma. This context shows that stylistic fusion was a continuous, unified, Parmesan tradition with its own conventions. Traetta’s works represent the Italianate variety of that tradition.

Staging at the Paris Opéra in the 1780s as Seen through the Eyes of a Cellist in the Orchestra

John A. Rice (Rochester, Minn.)

During the 1780s a cellist at the Opéra known only as Monsieur Hivart served as an agent for the opera-loving Russian nobleman Nicholas Sheremetev, to whom he sent scores, librettos, costumes, stage designs, and architectural plans of Parisian theaters. Hivart’s correspondence with Sheremetev, preserved in the Russian State Historical Archive in St. Petersburg, contains valuable eyewitness accounts of how opera was staged in Paris. These letters served N. A. Elizarova as a source for her book on Sheremetev’s operatic activities in Russia (Moscow, 1944); but they have not yet
been published in their original French, and students of opera in Paris have not yet appreciated their value.

Salieri’s *Les Danaïdes*, first performed at the Opéra in April 1784, plays an important role in Hivart’s letters. “La musique des Danaïdes est superbe,” he wrote in May 1785, shortly before sending a shipment that included the recently published full score and a set of manuscript parts. That assessment probably encouraged Sheremetev to take a special interest in Salieri’s opera, and made him curious about how it was performed in Paris. He asked repeatedly for advice on how to stage it: “I need precise details about the scenery, and, having received them, I will do everything possible to present the opera in our theater. The music is so beautiful that I’ve fallen completely in love with it.” Hivart responded, in several letters, with information—most of it available nowhere else—about costumes, props, gestures, sets, and the pyrotechnics used in the spectacular underworld scene with which the opera ends.

Based on what he saw and heard as he sat in the orchestra of the Opéra, Hivart’s reports represent a perspective quite different from that of the journalists and opera lovers whose voices dominate printed discussions of *Les Danaïdes*. They help us understand how the many disparate elements of *tragédie lyrique* were assembled, backstage, during rehearsals, into the unified spectacle with which the Opéra’s *palais magique* (Voltaire) enchanted its audience.

**Historiography**

Matthew Gelbart (Fordham University), Chair

Homo Omnivorus: Inclusiveness, Popular Music, and the Class Borders of University Taste

David Blake (Stony Brook University)

A recent colloquy in the *Journal of the American Musicological Society* (65 [2012], 821–61) critiqued the inclusiveness of musicological discourse for its implicit neoliberal politics and white privilege. Eric Drott and Tamara Levitz have noted that, despite increased attention to previously marginalized repertoires and perspectives (popular music, non-Western music, racial, gender, and sexuality concerns), class borders remain conspicuously intact. The inability of inclusiveness to transgress class borders has been thought to indicate either an unexplored frontier or a reinscription of modernist cultural binaries. This presentation offers a new explanation for the class exclusion of inclusiveness by arguing that class hierarchies are integral to the omnivorous musical taste paradigm currently dominating cultural ontologies of higher education.

I draw on omnivore theory, a concept prevalent within cultural sociology but rarely discussed by musicologists. As theorized by Richard Peterson, omnivore theory accounts for a fundamental shift in the taste disposition produced in higher education.
over the past two decades: from a highbrow taste premised on distinction to one based on inclusion and appreciation of a diverse range of music. Omnivorous taste embraces popular and non-Western music in the effort to challenge the canonization, hierarchization, and whiteness implicit in highbrow taste, but avoids genres associated with lower intraracial class positions (country, hardcore, pop). An omnivorous form of inclusiveness thus perpetuates, rather than challenges, the class-based hierarchies central to liberal arts culture. My presentation illuminates omnivorous taste through two avenues: academic writing bridging art and popular music, including Michael Long’s *Beautiful Monsters* and Dmitri Tymoczko’s *A Geometry of Music*; and music of indie bands educated in Ivy League composition departments, including Vampire Weekend and the Dirty Projectors. In both cases, inclusiveness is signified by an ethical impulse toward the appreciation of popular and/or non-Western musics—giving equal value to popular and art music in the former, critically engaging Afro-pop in the latter—in a manner maintaining a clear distinction from the music of classed Others. Through these examples, I associate inclusiveness with omnivorous taste, and ultimately question whether musicology as a university-based humanities discipline can ontologically break with the formative class boundaries underlying liberal arts culture.

Croatian Tunes and Slavic Paradigms:
Forging the “Modern Anglophone Haydn”
Bryan Proksch (Lamar University)

It is axiomatic that Joseph Haydn’s compositions were irrelevant concert fillers in English-speaking lands until Donald Tovey’s 1930s *Essays in Musical Analysis* changed everything. Lawrence Kramer puts it succinctly: “The twentieth-century Anglophone Haydn is essentially Tovey’s Haydn.” But how much of “Tovey’s Haydn” was actually his? Furthermore, what motivated Tovey and his contemporaries to suddenly care about Haydn’s music after a century of neglect?

In this paper I will demonstrate that William Henry Hadow and Ralph Vaughan Williams created a relevant pre-Tovey Haydn as a practical paradigm for the cultivation of an internationally respected British approach to composition. In his 1897 translation and expansion of Franjo Ksaver Kuhač’s *A Croatian Composer: Notes Toward the Study of Joseph Haydn*, Hadow argued that Haydn’s unique and innovative approaches to style, form, phrasing, and melody were an outgrowth of a compositional style rooted in the Croatian (i.e. ethnic and non-Germanic) folksongs of his forefathers. Vaughan Williams furthered the case by arguing that British works needed a similar rooting in British folksong in order to find international success. Adopting a messianic tone, Vaughan Williams predicted that some future “British Haydn” would prepare the way for the emergence of a “British Beethoven” by “about 1985.”
Tovey inherited a functioning framework for Haydn’s centrality to modern British compositional aesthetics but sought to denationalize Haydn’s expressive abilities. By fiercely defending Haydn’s mode of expression while rejecting the Croatian argument, Tovey reshaped Hadow’s Haydn into his own. Gustav Holst, adopting Tovey’s viewpoint, argued that “a perfect unity between him and his art,” rather than folk-song references and ethnic background, allowed Haydn to thrive in his day. Haydn was not born into his music but “he had the good fortune to meet the sort of people and to take part in the sort of events which could help and inspire him as a composer.” A deep interaction between life and art made “Tovey’s Haydn” the new model for British composers as they sought to make their own mark on music history.

Presentations of Felix Mendelssohn in George Grove’s Dictionary as Reflections of the English Musical Renaissance
Linda Shaver-Gleason (University of California, Santa Barbara)

Spanning fifty-eight pages, the entry for Felix Mendelssohn in the second volume of George Grove’s A Dictionary of Music and Musicians is the longest entry on an individual composer in the first edition. Written by Grove himself, this article exhibits many of the tropes of the “Mendelssohn Mania” that dominated British musical discourse in the second half of the nineteenth century: detailed accounts of the German composer’s ten visits to Britain, emphases on works based on British subjects, observations of the continued popularity of his music decades after his death, and admiration for his “general high and unselfish character, the things most essential to procure him both the esteem and affection of the English people.” This enthusiasm for Mendelssohn spreads beyond his biographical entry; in total, 310 entries in the first edition of Grove’s Dictionary mention Mendelssohn. Although Grove’s article on Mendelssohn remains intact in the second edition (published nearly three decades later), references to the composer in other entries are reconsidered, revised, or removed entirely.

This paper reveals the effect of the late-nineteenth century “English Musical Renaissance” on Mendelssohn’s British reception by comparing references to the composer in the first two editions of Grove’s Dictionary while considering the potentially nationalistic motivations of the contributors and editors. The first edition, published from 1879 to 1889, contains articles by members of Grove’s generation who tended to treat Mendelssohn with nostalgic reverence, as well as younger writers who were less swayed by aspects of his personality. The second edition of Grove’s Dictionary, published from 1904 to 1910, strongly reflects the opinions of the new editor, critic J. A. Fuller-Maitland, an active promoter of native composers. The more uniform presentation of Mendelssohn as a stifling influence on English musical culture reflects a narrative advanced by Fuller-Maitland after the purported renaissance was well underway. Scrutinizing references to Mendelssohn exposes striking differences of
opinion between the various contributing authors both within and between editions as they balance the legacy of an influential foreign composer with the imperative of promoting an independent English musical identity.

Donald Jay Grout and “The Lunatic Fringe”

Kristy Johns Swift (University of Cincinnati)

Donald Jay Grout expressed anxiety over narrating post-1945 music in an undated lecture “Devices of Modern Music.” Therein, he asked his students at Cornell University, “how does one choose subjects, explain events, and narrate music history from the period in which he is living?” While revising his chapter on twentieth-century music for the third edition of A History of Western Music (HWM), Grout wrote Claire Brook, then music editor at W. W. Norton: “I am trying to resist a temptation to head this section “The Lunatic Fringe.”” A term coined by U.S. President Theodore Roosevelt in his 1913 autobiography, “the lunatic fringe” had served as a euphemism for extreme political reformers. Grout borrowed it for post-war music in general and Luciano Berio’s Circles in particular. In his two previous editions of HWM (1960 and 1973), Grout had classified three types of twentieth-century music: works with national folk idioms, pieces representing certain styles, such as neo-classicism, and compositions that extended the German post-romantic tradition. This classification system did not accommodate Berio’s piece nor much of what in the late 1970s was still termed “contemporary music.”

Archival sources evince how Grout responded to the challenge of narrating post-war music. I employ correspondence, readers’ reviews, and manuscript revisions from Grout’s Nachlaß at Cornell University to document his struggle with this music in his second and third editions, which included vetting three other musicologists to write HWM’s final chapter. Applying Hayden White’s metahistorical schema discloses Grout’s epistemological language to characterize these composers and their music. This study lays bare Grout’s revisions of HWM over its first two decades to meet undergraduate music students’ needs, while responding to musicologists’ requests that he expand the twentieth-century music history canon. By exploring Grout’s narrative strategies and identifying the composers of the “Lunatic Fringe,” this paper constructs what historian Hans Kellner has called the middleground—that space between sources and the fine-tuned narrative where the historian spends most of her time.
In Cold War-period South Korea, the unmarked term “music” (eumak) came to signify Western music, and a host of ambiguous terms, including “folk music,” “Korean music,” “traditional music,” “our music,” “national music,” and “past music,” emerged to categorize rapidly disappearing musical practices. This West-centered bias is also documented in the history of institutions. From 1950 to 1970, approximately one hundred Western music university departments were founded in South Korea (compared to approximately fifteen devoted to Korean music). A number of historians have pointed out that such cultural developments have all too often been explained as an index of “national progress” and have called for a long-overdue critical reckoning. This paper examines musicians who were at the center of this Cold War cosmopolitanism: nine Christian Korean composers who left the northern part of Korea to flee the persecution of Christians by communist officials between 1945 (Korea’s national independence from Japan) and 1953 (the end of the Korean War). The U.S.-South Korea coalition that rose to power during this period saw in the émigré composers ready candidates for articulating anticommunism and West-centered cosmopolitanism, two agendas considered to be mutually reinforcing. The émigré composers, through their pre-exile engagement in U.S. missionary institutions in the North, were fluent not just in sacred music but also general skills like keyboard performance, conducting, and theory. Further, they shared a hostile disposition towards communism. In this paper, I argue that the exiled composers were positioned to reconcile anticommunist nationalism with Western music styles and to foreclose alternative conceptions of nationally important music. I show that they became the poetic voice of the Cold War culture through narratives of exilic suffering, explored through biographies as well as secular and sacred compositions. I then locate this official discourse within the larger economy of replacement, demonstrating how it suppressed the project of imagining an anticolonial nation through folk music styles. This paper highlights the political conditions that shaped South Korea’s culture without losing sight of the humanity of the composers who were shaped by lived experiences of Cold War tragedies.
Mapping Music History: Mountains, Borders, and the Emergence of Modern Space in Chinese Composition, 1425–1989
Aaron Judd (Yale University)

In *The Atlas of the European Novel* and elsewhere, Franco Moretti has insisted on the importance of maps as integral tools of literary analysis rather than mere supplements or illustrations. In light of enduring musicological interest in space, place, geography, and ecology, this challenge is well worth answering. Recent eco-musicological work has begun to show how music offers different kinds of geographical meanings than literature does, anchored more perhaps in diffused mood and emotion than in specific places and itineraries. Musical maps rooted in these particular capacities can bring fresh insights to the controversies surrounding Moretti’s maps and his related concept of “distant reading,” by which literary history is recast on the largest possible scales and in an abstract, geometric form.

In this paper, I will present a series of maps comparing over 1,600 titles, taken from both the *guqin* (Chinese seven-string zither) repertory and from modern compositions (for Western instruments, for Chinese instruments using Western notation forms, or for hybrid ensembles). This broad comparison will show how musical geography played a key role in emerging perceptions of modern space in China, a role not fully explored by literary and social theorists such as David Der-wei Wang and Wang Hui. I will focus on two relevant topics: the twentieth-century reinterpretation of the traditional motif of the enchanted mountain, and the recasting of borders and frontiers as national and provincial rather than historical, literary, and metaphysical. Finally, I will conclude that further exploration of musical mapping can contribute to our growing understanding of the relation between music, human cultures, and environments.

Denazifying Beethoven: The American Cultural Agenda in Postwar Berlin
Abby Anderton (Baruch College, CUNY)

With Germany’s unconditional surrender on 8 May 1945, the American Military Government prepared to implement the most ambitious cultural re-education program it had ever undertaken. As Secretary of War Robert Patterson outlined in a 12 July press conference, all forms of communication and public entertainment in Germany, including radio broadcasts, film screenings, concerts, operas, and theater performances, would be carefully monitored, as “All these agencies were used by the Nazis to impress their ideas on the German people. Without the most careful supervision, they might again be employed by die-hard Nazis to continue the struggle against us.” The American cultural agenda during the early phase of Berlin’s occupation prioritized censorship and denazification as authorities sought to regulate
all aspects of musical culture. As the primary ensemble residing in the American sector, the Philharmonic would be complicit in its own domination by acquiescing to certain Military Government requirements in order to resume concertizing. Ultimately, music became as highly politicized in the postwar years as it had been during the Third Reich, as American authorities re-appropriated German culture to play a symbolic role in Cold War politics. In questioning the culpability of artists under tyranny and occupation, this paper explores how American forces occupied not only West Berlin, but also the city’s resilient artistic culture.

The Pan-American Association of Composers (1928–34) and the Dawn of U.S. Musical Diplomacy
Stephanie N. Stallings (Los Angeles, Calif.)

In a 1974 interview, conductor Nicolas Slonimsky recalled that the Pan-American Association of Composers was “just a tag . . . there was a group of people who didn’t have any resources, and they just floundered around there in New York . . . Pan-American was just a word.” By virtue of having been the PAAC’s official conductor and surviving most of its members by thirty or more years, his testimony has shaped the historiography of the organization, reinforcing perceptions that it was a loose collection of free agents who presented concerts of limited significance in the 1930s. Other New York-based modernist music organizations presented programs that, in Carol Oja’s words, “emanated from similar, compatible forces . . . and assumed a definable shape.” By contrast, Henry Cowell and a few members of his inner circle created programs that defied cohesion, the point being the group’s collective difference. A fresh count of PAAC concerts yields at least thirty-eight events over five seasons with works by forty-four composers of the Americas.

This paper not only provides a more complete picture of the PAAC’s activities; it reevaluates the Association’s role in the formation of early U.S. cultural diplomacy. The PAAC was founded seven years before the Works Progress Administration demonstrated the potential of federally funded art for political use, which carved a channel for the systematic export of American culture in the form of official diplomacy. Yet the PAAC emerged from a decades-long project of cultural and scientific cooperation designed to allay fears of U.S. imperialism in Latin America brought about by its military interventions in the region. Out of the Pan-American rhetoric of the day, the PAAC fashioned an ambitious diplomatic vision that was two-pronged: to stimulate cultural internationalism and to present a unified Pan-American cultural brand through its concerts. Drawing on scholarship in disciplines outside of traditional musicological venues, this paper identifies three criteria present in the PAAC’s efforts by which diplomacy is judged today: reciprocity, cultural (hemispheric) branding, and contextualization. It concludes by considering how the PAAC’s activities reflected the priorities of and shaped U.S. cultural diplomacy to this day.
Sound and Symbol: Anxieties of Listening in Debussyism
Alexandra Kieffer (Yale University)

The prevalence of descriptive titles in Debussy’s music has long been a source of consternation for his interpreters: Debussy’s aesthetic must reconcile its pronounced skepticism towards musical representation with titles and compositional practices that represent things, including specifically sonic referents like the sound of wind and water. In this paper I propose that Debussy, and more broadly the community of “Debussystes” who advocated his music in the first decade of the twentieth century, reimagined representation as part of a specifically modernist project that responded to late nineteenth-century anxieties of sensory knowledge. Through close readings of the writings of Debussy and his circle, I argue that a key, though often overlooked, component of Debussyism is the cultivation of a heightened attentiveness to auditory sensation—a special mode of listening that claims a privileged knowledge of the natural phenomenon of sound. For Debussy and his supporters, this heightened attentiveness purported to enable a more genuine representation of sonic referents (like water and bells) than musical imitation informed only by stale and formulaic conventions.

Further, this set of claims, I argue, both recapitulates and, in certain ways, critiques accounts of sensation advanced by late nineteenth-century sensory physiology, particularly the widely disseminated work of Helmholtz. While Mallarmé has long been a primary point of reference for understanding Debussy’s cultural milieu, I argue that a careful reading of the symbole in the writings of Louis Laloy, Paul Dukas and other Debussystes points not to the free and arbitrary signifier of Mallarmé but rather to the Helmholtzian “natural sign”—a “sensory symbol” whose connection to its referent is opaque and unknowable but which is nonetheless grounded in the non-arbitrary, bodily mechanisms of sensation. The “natural sign,” then, became the means by which Debussyism could invest listening and sensation with great significance as potential conduits to material truth even as these terms were distanced and problematized. I conclude by discussing ways in which this account of sensation negotiates a modernist crisis of representation salient across high-art culture around the turn of the twentieth century, even as it inflects this problem specifically towards issues of sound and listening.
Stravinsky’s *Ebony Concerto*, Atomized Listening, and the Importance of Missing Voices
William Fulton (Graduate Center, CUNY)

In the opening measures of *Ebony Concerto for Clarinet Solo and Big Band*, written by Igor Stravinsky on commission for Woody Herman and his Orchestra in 1945, a syncopated motive provides a decidedly counter-rhythmic figure, yet it is presented by the brass without any rhythmic accompaniment. This is a recurring feature in *Ebony Concerto*: a phrase that would, in a contemporaneous jazz piece, be part of an interlocking relationship with the rhythm section is presented alone. The resulting perception of “missing voices,” and of a jazz rhythm deconstructed, is telling. Stravinsky was nervous about his ability to write for a jazz ensemble, and used Herman’s phonograph records in his research while composing the *Concerto*. How then might his compositional process for the work be viewed in terms of Theodor Adorno’s theory of “atomized listening,” which argues that recorded music alters the listener’s perception of the musical act?

In this paper, I will employ Adorno’s ideas on “atomized listening,” as well as what Mark Katz calls the “phonograph effects” (changes to music making caused by the phonograph), to explore the impact of technology on Stravinsky’s composition of the work. As Stravinsky was commissioned to record *Ebony Concerto* for Columbia Records prior to writing it, his compositional choices were based on the anticipated phonographic product. I will posit that *Ebony Concerto* exhibits a reaction to the composer’s “atomistic listening” of jazz recordings, and that Stravinsky used specific motives drawn from Woody Herman recordings in a recompositional process. In approaching how a composer writes for a recording while listening to recordings of a genre about which he had little practical knowledge, this study offers a new way of hearing *Ebony Concerto*, and provides further contrast between the philosophical differences of Adorno and Stravinsky in their approaches to music, within the context of seismic changes in musical perception and technologically influenced composition. This paper explores *Ebony Concerto* as a triangulation of Stravinsky’s Americanization, fascination with jazz, and genre deconstruction, and as an important hybrid in the history of twentieth century concert and jazz interactions.

Hearing the Utopian/Composing the Utopian: Ernst Bloch’s Aesthetic Theory and Discourse about Music in Early Postwar East Germany
Beth Snyder (New York University)

In 1949 the German philosopher Ernst Bloch, exiled in America during the war, accepted a professorship in Leipzig. He was one of a number of scholars and composers motivated to return to Germany by a desire to help build a Socialist society in the East. Central to their concerns were two questions: how to create music that
both contributed to a Socialist political project and remained continuous with the German musical heritage, and how to understand and recast that heritage in light of Marxist-Leninist theory.

I argue that the philosophy of music developed by Bloch in his magnum opus, *The Principle of Hope*, offers one of the most nuanced responses to these concerns, and provides an invaluable conceptual framework for approaching postwar debates over the proper role of music in East German society. In order to demonstrate the utility of Bloch’s Utopian-Marxist theory, which posits music as a uniquely adept messenger of utopian expression, I examine the ways he both expands upon and transforms the aesthetic thinking of Marx and Engels, focusing on the conceptual touchstones of his aesthetics, namely the Not-Yet-Conscious, Dreaming, and the notion of *Heimat*. I conclude by pointing to some of the ways Bloch’s thought is echoed and transfigured in the work of contemporary composers, such as Rudolf Wagner-Régeny, by examining their accounts of their own compositions, as well as reviews and program notes.

Bloch’s aesthetics have only recently gained attention from scholars, but there has been notable work done, most significantly by Benjamin Korstvedt, exploring Bloch’s early aesthetic thought and its applications to twenty-first-century music scholarship. The aesthetic theory developed in Bloch’s later works has yet to receive the same attention, and little has been done to examine both how this work is conditioned by its historical context and how it, in turn, influenced musico-aesthetic discourse during his tenure in East Germany. I believe Bloch’s later thinking provides a theoretical framework that can be mobilized by scholars working in the field of Cold War studies to provide new insights into the musical practices and aesthetic discourses of postwar East Germany.

“Le sérialisme est un existentialisme”: An Examination of the Role of Existentialism in the Post-War Transformation of the Serial Principle

David Walters (Marmara University)

Published in the second edition of the influential journal *Les Temps Modernes* in November 1945, only months after the liberation of Europe, René Leibowitz’s article “Prolégomènes à la musique contemporaine” can be understood as the first presentation of the author’s ideas on twelve-tone serialism. Although Leibowitz’s ideas would later be explored in greater detail in his book *Schoenberg et son école* (1947), in his article one can already detect a shift away from Schoenberg in the terms of reference used to define the serial principle. Whilst Leibowitz’s advocacy of the serial principle was deeply rooted in, and justified by, a notion of historical necessity which would not have been unfamiliar to Schoenberg, I propose that Leibowitz transformed the idea of the series into something substantively new: the serial principle understood through the prism of an Existentialist aesthetic.
In this paper I begin by examining how Leibowitz achieved this transformation of the serial principle through reference to his close associations with several leading intellectual figures of the time—most notably Sartre, de Beauvoir and Merleau-Ponty—and consider the tensions inherent in his argument. Thereafter, I consider the pivotal role of Leibowitz’s particular formulation of the serial principle in the development of total serialism in the early 1950s. Throughout, I draw on Leibowitz’s debate with Sartre in the book *L’artiste et sa conscience* (1950) in which the former articulates his conception of the serial idea as a manifestation of a radical notion of freedom which, through an act of self-definition, becomes an implicit form of musical “engagement.” Moreover, I consider terms employed in Existentialist texts by both Sartre and de Beauvoir such as “renewal,” “initial choice,” “parentheses,” and the “imaginary” that are present not only in Leibowitz’s writings but which also appear in several critical essays of Leibowitz’s students, most strikingly those of Boulez. Ultimately, I seek to trace how the transformation of the serial principle shaped both the immediate post-war reception of the Second Viennese School and later developments in avant-garde music.

**Music and the Moving Image**

Robynn Stilwell (Georgetown University), Chair

“What’s This Music?: The Performance of Recordings in the Films of Wes Anderson

Gregory Camp (University of Auckland)

The characters in films by the American director Wes Anderson often play recordings for each other, scoring their own lives within the context of the films in which they appear, using these recordings to tell their friends, family, or lovers something about themselves that they cannot express verbally. On the surface, this trope of using a recording as a performance is an interesting use of diegetic music in film, but there is actually more at stake. Are the characters’ actions in these scenes actually a kind of performance? An analysis of scenes from the 2007 short film *Hotel Chevalier*, Anderson’s 2007 commercial for American Express, and the 2012 film *Moonrise Kingdom* will lead to a discussion of whether playing someone a recording can be considered a musically performative act: do these acts conform to the criterion of creativity we normally assign to musical performance, or is this kind of activity better likened to the “unheard melodies” of film scoring, serving as an intensifier of a given experience rather than as the essence of that experience (as physical gestures or other suprasegmental forms of discourse would intensify a conversation)?

While various studies have examined the ubiquitous private listening enabled by MP3 players, musicologists should not be blind to the interpersonal effects of having portable access to a theoretically infinite variety of music. In Anderson’s films these
recordings are foregrounded as recordings, never claiming to be live musical events, so the dichotomy between live and mediated performance that has been successfully problematized by Philip Auslander does not quite apply. I argue that we require a different kind of vocabulary for this species of musical engagement, which shares many of its ontological structures with traditional performance but which is conceptually limited by units of discourse that starkly divide music into “new” performance and the “already” recorded. Anderson’s films, exhibiting a heightened, aestheticized reality (for which Anderson is loved by some and loathed by others), provide ideal test cases for conceptualizing this manner of “performing” recordings.

“It’s over now I think”: Film Form, Musical Meaning, and the Cinematic Auditorium of the Post-Vietnam Combat Movie

Todd Decker (Washington University in St. Louis)

When does a movie end? Is it when the narrative concludes and most viewers exit the theatre or turn off their televisions? Or does the real ending come when the final credits stop rolling and the musical score falls silent? The relationship between film narratives and lengthy final credit rolls (introduced in the late 1970s) has most often been worked out in the realm of the score.

The post-Vietnam combat movie—a prestigious subgenre of the highly commercial, industry-defining action/adventure genre—has consistently posed this question of “the end.” Combat films such as Platoon, Hamburger Hill, Casualties of War, Courage under Fire, Saving Private Ryan, Flags of our Fathers, The Hurt Locker, Act of Valor, and Zero Dark Thirty salvage the final minutes of their run times with musical meditations on masculinity, national identity, and the traumas of war—thematic concerns at the heart of the subgenre. In effect, these popular films function as celluloid war memorials, immersive narrative commemorations complete with reflective postludes. In some combat films, a formal musical cadence marks the story’s conclusive fade to black, followed by a musical cue for the end titles—specially composed or interpolated—that entreats the viewer to shift their mode of reception from watching and listening to just listening, transforming the “cinema” into an “auditorium.” Non-narrative images frequently finesse this transition, usually in the form of visual roll calls of the main characters (a trope reaching back to the combat genre’s origins during World War II). In other cases, the score spans the gap between narrative and end credits by way of a musical cue that carries the audience from story’s conclusion direct to end titles’ reflection. Such cues—long, usually slow “final movements” of the film’s score—can reach back several minutes into the narrative itself, demonstrating how musical style can shape narrative form and generic meaning.

Attention to the “ends” of post-Vietnam combat films opens up a broader question of film form with wide applicability across cinema history: how do film narratives
and film scores relate to each other as generally (but not entirely) synchronous, large-scale, time-based wholes?

Music and the Metaphoric Alien in *Star Trek*
Jessica Getman (University of Michigan, Ann Arbor)

Issues of race, gender, sexuality, Cold War anxiety, and international policy dominated the discourse of the late 1960s, finding voice in popular film, television, and radio. This is especially true in the case of the original television series *Star Trek* (1966–69), which served as a platform for creator Gene Roddenberry’s social agenda: with *Star Trek* he created “a new world with new rules” that allowed him to “make statements about sex, religion, Vietnam, unions, politics and intercontinental missiles” (Roddenberry, quoted in Telotte 2008). Of special interest to Roddenberry were issues of interracial conflict, a topic that relied on the presence of the human-Vulcan character Spock. An alien of mixed heritage, Spock is a fantastical version of the racial borderlander; he is a member of two worlds and of neither world, forced to negotiate the space in between. As such, he is a crux of tension in the series’ liberal humanistic agenda.

Musico-cinematic analysis of the series, interviews with its composers and music personnel, and examination of civil rights discourse highlight Spock’s capacity as a tool and herald of social change. *Star Trek’s* writers, composers, and music editors employed both diegetic music and underscore to complicate his character and place him in a position to comment on real-world issues. His on-screen affinity for music as a personal practice and, in the episode “The Paradise Syndrome,” as a fully coherent language, marks him as an individual of intellectual curiosity and taste. The leitmotivic scoring of his character and the Vulcan people in “Amok Time” reveals the depth of his difference and his estrangement from social norms, highlighting both Vulcan primitivism and intellectual sophistication, and commenting on Spock’s inability to comprehend and express human emotion. With few exceptions, the role of the musical score in *Star Trek’s* social agenda, and thus the role of *Star Trek’s* soundtrack in late-sixties social discourse, has remained unremarked by scholars. This paper argues that Spock’s musical identity was vital to Roddenberry’s social platform, reflecting and challenging the racial tension of the late 1960s.

A Comparison of the Japanese and American Scores for *Kiki’s Delivery Service*, and the Theoretical Implications Therein
Alexandra Roedder (University of California, Los Angeles)

As Brophy (2007), Imada (2010), and Koizumi (2010), among others, have demonstrated, the Japanese aesthetic priorities regarding music and visuals in narrative film, particularly in animation, are strikingly different from American ones. Disney’s
Abstracts

Sunday morning

1997 English-language localization of Studio Ghibli’s *Kiki’s Delivery Service* (1989) provides an excellent way to compare these two aesthetics. Originally scored by popular Japanese composer Joe Hisaishi, the film seemed to Disney executives unlikely to sell well to American audiences with its soundtrack as was. Subsequently, Disney hired American composer Paul Chihara to “edit” the score. These edits are in fact a complete re-composition, as Chihara moved, added, and supplemented the existing music, adding more than thirty minutes of music to the ninety-minute film. When compared with Hisaishi’s noticeably sparse score, Chihara’s changes demonstrate America’s own historico-cultural bias for synchronized, emotionally obvious music, especially for animation. Analyzing these two contrasting systems functions as more than a simple assessment of aesthetic priorities. It performs several ancilliary functions. First, the comparison highlights a lacuna in film theory: existing terminology (Chion, Gorbman, Kalinak, etc.) is insufficient or inadequate for discussion of audio-visual synchronization. In my analysis I propose a simple new system of isomorphic/isochronic relationships between sound and image. Second, the differences show how cultural biases toward animation as a children’s medium can lead to musical choices which remove the viewer’s emotional autonomy, or vice versa. And finally, the two scores serve as an example of the complicated intercultural dynamics between Japan and America, two soft-power superpowers in the realm of visual media.

Music as Resistance

Barbara Milewski (Swarthmore College), Chair

“If I practice I can make a fair show”: The Power of the Violin in the Ballykinlar Internment Camp during the Anglo-Irish War (1919–21)

Christina Bashford (University of Illinois at Urbana-Champaign)

The role and significance of music in internment camps has attracted attention in recent years, with studies of Nazi and British regimes during World War II providing a multi-grained picture of the socio-creative impact that camps had on celebrated composers (Gál, Wellesz, Ullmann) performers (Hamburger), and writers (Keller), while other research has dealt with music’s function in camps more generally. My paper adds to this second strand of exploration, focusing on a little-known example of British-run incarceration: the Ballykinlar camp in Ireland, which detained about 4,000 republican sympathizers during the Anglo-Irish War, 1919–21. Drawing on untapped archives, the presentation considers the social, cultural and political function music served in this domain.

Among the activities fostered at Ballykinlar were classes in elementary violin, led by detainees Martin Walton, a professional Dublin violinist, and Frank O’Higgins, folk fiddler. With permission from the British authorities, Walton procured funding from the White Cross to import cheap violins from Boosey & Hawkes in London, and
gathered students. Among them were John Conlon and Peadar Kearney (composer of the Irish national anthem), whose letters outline the pleasures and difficulties of learning the instrument, and give a sense of how the tuition worked. Explaining the existence and vitality of the violin classes, however, presents a greater historical challenge. I largely eschew the populist interpretation of a well-drilled band of violinists functioning as a collective act of defiance against a brutal regime, and suggest the tuition was part of a camp-wide educational culture that emerged from the prisoners themselves, to avert collective boredom and encourage mental stimulation. It was tolerated by the administration, despite the camp’s ulterior aim of demoralizing and subduing internees, thanks to a Victorian view of education as a force for moral improvement, paternalism and social control. At the same time, the idea of the violin seems to have had a powerful hold on prisoners, due as much to its cultural-historical symbolism as to the contemporary craze for classical violin-playing in Ireland. (When the camp was disbanded Walton was surprised how fast the excess instruments sold: “I was soon selling the bloody things by the hundred.”)

Crusades for Beauty:
The Mexican Council of Culture against the People’s Music Shows
María Natalia Bieletto Bueno (University of California, Los Angeles)

On 25 February 1922, Miguel Alonzo Romero—Mayor of Mexico City—presided at the opening ceremony to officially initiate the activities of the Council of Culture. The organization—formed by celebrated Mexican intellectuals and artists—announced as its goal “to advance a crusade for beauty.” Its members considered themselves “responsible for the aesthetic purification of the capital city” and among their major concerns were the “rescue [of] art from a shameful vernacular form of musical theater” and the prevention of common people using heritage buildings to perform their shows, “staining them with their unbearable presence.” Archival registers suggest that Alonzo Romero was referring to espectáculo sicalíptico, a form of zarzuela; and to the revista musical, a local form of music revue that developed during the Revolutionary War (1910–17). Both of these music genres were performed at the popular “carpas shows,” local versions of tent shows that offered music variety shows under itinerant circus tents in the streets of Mexico City’s downtown area. Inspired by the theories of Angel Rama, I analyze the post-colonial implications of this discourse and connect its effects on the geographic displacement with the urban musical scene of the carpas. By looking at historical maps and legal registers (installation permits, fines, decrees, censorship reports, regulations), I describe how the carpas shows were segregated to neighborhoods that eventually formed the periphery of the city. I claim that the colonized subjectivity of the Council of Culture acted as a renewed version of the “ego-conquiro”—a superiority complex that in the sixteenth century made the colonization process possible, but in the context of twentieth century’s processes of
urban modernization became an instrument to argue for the existence of the city’s legitimate denizens. This paper is an abridged version of a larger project concerned with issues of social segregation and the geography of entertainment in Mexico City.

Hearing Beyond the Censor: Music and Oppositional Agency in Polish Independent Culture, 1977–90
Andrea F. Bohlman (University of North Carolina, Chapel Hill)

The unofficial self-publishing network of postwar Poland, known as the “second circulation” (drugi obieg), is perhaps a paradigmatic example of what Michel Foucault termed censorship’s “incitement to discourse.” The scrutiny, whimsy, and tyranny of the Communist Party’s censorship bureau had serious consequences for writers—journalists, poets, song-writers, historians, critics, and novelists—that waxed and waned through the forty-five years of the People’s Republic of Poland. In response to the implicit vulnerability of the written, the second circulation printed and distributed political critiques, uncensored poetry, and unavailable foreign texts in translation. However, the presumed centrality of the written word in unofficial discourse has, I contend, precluded a holistic cultural history of the Polish opposition to state socialism that attends to the integral roles played by the sonic, visual, and performative.

The material diversity of the second circulation underscores dissidents’ investment in sound. During the 1980s, unofficial publishers circulated editions of song texts, concert reviews, and musical debates complemented by a substantial cassette culture that engaged music seriously through, for example, radio plays, musical albums, and political sound essays. Placing the recently-digitized sound archives of the opposition in dialogue with periodicals and pamphlets, I reconstruct the stakes of music for unofficial culture, arguing that music percolated throughout the debates of the second circulation and was a vital means for the opposition to move beyond the stability of the word. Guitar poetry was instrumental to organizing student participation, lecture recitals narrated nationalist histories through song, and large-scale symphonic works framed recordings of audiobooks on the topic of civil society. The international success of avant-garde composers, virtuoso performers, and festival culture in Poland during the Cold War has consistently complicated musicological narratives of ideological repression, musical censorship, and the bleak everyday that traditionally explain the difficult histories of music under state socialism. Though this work has been foundational in establishing an imperative for international music history in the second half of the twentieth century, it also reinscribes a division between musical genres that, as this paper shows, did not exist across the opposition’s media.
Charles Ives and Poland’s Stalowa Wola Festival: Inspirations and Legacies
Cindy Bylander (San Antonio, Tex.)

The organizers of the Young Musicians for a Young City festival, held in the small Polish town of Stalowa Wola from 1975 to 1980, selected Charles Ives as the event’s honorary patron. As such, his songs and chamber music held a central position in its programs. The ideas expressed in his compositions and his *Essays Before a Sonata*, translated into Polish for *Res Facta* (1971), became the basis for frequent discussions of artistic values and social aspirations. For the festival’s participants, many of them students, Ives embodied qualities of freedom and unconventionality that inspired them in their own contemplations of the essential values of art and life. Not coincidentally, similar themes were percolating throughout Poland in these years preceding the emergence of Solidarity.

After considering archival evidence in Warsaw and Kraków, other publications on Ives available in Poland in the 1970s, and the *Essays* themselves, I suggest that both the framework and perception of the festival were intentionally based on a selective interpretation of Ives’s convictions. Although all involved downplayed such a central Ivesian (and Polish) theme as spirituality, their advocacy of topics related to authenticity resonated among young musicians and throughout a disillusioned musical community behind the Iron Curtain. Furthermore, what some Stalowa Wola composers described as a spontaneous turn in composition towards clarity and melody may have been partly inspired by Ives’s support for artistic beauty, notwithstanding his aversion to equating beauty with ease of comprehension.

The seemingly exotic choice of Ives as patron yielded greater fortune for Poles than would have occurred had a native composer been featured. The creative work of a deceased American, heretofore virtually ignored in Poland, bore fruit for young composers seeking their own path and for amateurs participating in novel educational efforts. The government’s unexpected indifference to the event can be attributed in part to the organizers’ promotion of Ives rather than one of Poland’s outspoken living composers. This festival heralded a period of innovation in composition and concert life that brought fame to a new generation of musicians and reinvigorated the country’s musical establishment.
The Dance around the Golden Calf: Schoenberg’s *Moses und Aron* and Fin-de-siècle Anti-Semitic Imagery
Yoel Greenberg (Bar Ilan University)

Schoenberg’s unfinished opera masterpiece, *Moses und Aron*, is a Janus-faced work, “both a Judaic epic and an allegory of the problem of modernist communication with the public,” in the words of Joseph Kerman. Indeed, the majority of commentaries on this opera fall roughly into one of these two categories. As a Judaic epic, the opera is seen as the composer’s response to his encounters with anti-Semitism during the 1920s, and as the beginning of an inner process which culminated in his re-conversion to Judaism a decade later. This research seeks to problematize this view by revealing the manner in which the central symbols of the opera, particularly that of the Golden Calf, played a central part in anti-Semitic discourse in fin-de-siècle politics, art and literature. Drawing from a wide array of sources, from newspaper caricatures to works of fine art, from private letters to public propaganda, and from literary works to newspaper articles, the symbols of the opera are shown to represent the attributed Jewish traits of materialism, opportunism, and fickleness. This suggests a more subversive and polemic undercurrent latent within the “Judaic epic” side of the opera. Rather than representing a retreat to Judaism following disillusionment with the prospects of true emancipation, the opera emerges as a direct attack on anti-Semitism, adopting but re-interpreting some of the most common anti-Semitic symbols of the time. In this way, the opera’s allegoric message on the boundaries of representation within art becomes a unique and exclusive part of a Jewish cultural legacy, one which is intimately related to Schoenberg’s conception of his own art.

“My People, What Have I Done to You?”: A History of the Good Friday Reproaches
Armin Karim (Case Western Reserve University)

To what extent are the Good Friday “Reproaches” anti-Jewish? This is the question from which this paper proceeds, constructing a historical narrative of the formulation, transmission, and meaning of this Western European liturgical chant over more than a millennium. The Scriptural pericope on which the chant is based, beginning with the address *Popule meus* (“My people”) in the Latin, comes from the prophecy of Micah, and was theorized as early as the fourth century by Christians as a judgment from the mouth of Christ in relation to His Passion. The ambiguous address “My people” and the possible literal and allegorical readings of the text allowed for richly
varied constructions of identity and alterity—of selfhood and otherness—throughout the chant’s history. Beginning with a survey of patristic interpretation of this pericope and then a presentation of the earliest *Popule meus* chants, I show how, at the time of their first appearance in the late Carolingian era, and then their expansion around the year 1000, the Reproaches were a synthesis of venerable traditions of text, music, and theological and social meaning from throughout the Christian world. The continuing story of the chant, seen through the examination of liturgical commentary and paraliturgical use, shows a general increasing propensity toward anti-Judaism, while the investigation of polyphonic settings allows for specific contexts to be brought into relief. Two of these settings are bound up in the bifurcation of sacred musical style in the Catholic Church: Palestrina’s setting in falsobordone and Aquilino Coppini’s *madrigale spirituale* contrafactum on Monteverdi’s *Cruda Amarilli*. I close my investigation with the examination of two seventeenth-century settings for solo voice, one by Alessandro Della Ciaia explicitly directed toward the Jews of Christ’s Passion, and one by Johann Gletle explicitly directed to the individual Christian believer. Overall, my findings reveal that, while the Good Friday Reproaches were connected at times with anti-Jewish rhetoric and action, throughout their history, from the early Middle Ages through the Counter-Reformation, they were primarily associated with Christian ideas of failure, repentance, and renewal.

The Nightingale, the Owl, and the Jew in the Thornbush: Reassessing Walther’s Trial Song in *Die Meistersinger*

Kirsten Paige (University of California, Berkeley)

This paper assesses the validity of the idea going back to Theodor Adorno’s 1952 *Versuch über Wagner*, and more recently developed by Barry Millington and Hans Rudolf Vaget, that the Song Trial scene in Act I of Richard Wagner’s *Die Meistersinger* (1868) is related to the Grimm brothers’ allegedly anti-Semitic story “Der Jude im Dorn” (“The Jew in the Thorn-bush”). Millington and Vaget suggest that Walther’s “Trial Song” draws on several details of the Grimm’s story in alluding to Beckmesser hiding in a thorn-bush in one of several apparently improvised asides. The reference to the Grimms’ tale, they argue, is concrete evidence of Wagner’s anti-Semitic intentions in the portrayal of Beckmesser. This paper provides evidence for a new reading of this scene as a continuation of a Germanic poetic tradition in which the thorn-bush and other allegorical symbols associated with Beckmesser here—winter and an owl—act as socio-political allegories, rather than as metaphors for mid-century anti-Semitic sentiments.

Though some scholars—such as Thomas Grey and Dieter Borchmeyer—have expressed doubt about Millington and Vaget’s genealogy for the scene, little evidence to challenge their position has yet been brought to light. However, imagery in the traditional nineteenth-century fable “Die Eule und die Nachtigall” overlaps with
Walther’s Song: in both, the nightingale—Walther’s avian equivalent—describes its song as “purer” than that of the owl. After the two birds debate the virtues of their respective songs, the owl flees its thorny perch in disgrace. Versions of this fable appear in many nineteenth-century folktale anthologies and critical essays on religion and art, including those by Johann Gleim and Johann Gottfried von Herder.

Birdsong appears throughout nineteenth-century German literature as representative of an ideal, “natural” musical voice. If Wagner’s avian allusions are taken to refer not to the Grimms’ story, but to the owl-and-nightingale tradition, new meanings for the Song Trial scene unfold. This episode can be read not as explicitly anti-Semitic, but as a narrative of national and linguistic purism reflecting the ideologies latent throughout Wagner’s music dramas and prose writings. Towards this end, this paper provides an impetus for revising this long-standing critical view for the first time in sixty years.

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**Slonimsky’s Held**

Wayne Heisler, Jr. (College of New Jersey)

In 1941 Columbia Records released Richard Strauss’s *Ein Heldenleben*, performed by the Cleveland Orchestra under Artur Rodzinski. While the recording garnered attention, Nicolas Slonimsky’s program notes eclipsed it by relating *Heldenleben*’s narrative of a generic hero who overcomes adversaries to a specific figure: Adolf Hitler. Referring to *Heldenleben*’s battle episode, for example, Slonimsky analyzed thematic interrelationships and interpreted that the hero “confounds his enemies on the battlefield, and is then free to build a new order . . . after every conscious and unconscious foe has been crushed into the dust.” Following outcry, Columbia pulled Rodzinski’s recording, soon rereleased with Slonimsky’s revised program.

I place the history of this forgotten chapter in *Heldenleben*’s history against the backdrop of ongoing debates about Strauss and National Socialism, and recent musicological deliberations on hermeneutics. Slonimsky’s exegesis resonates with Adorno’s portrait of Strauss as proto-fascist. While anachronistic, Slonimsky’s reading was not fantastical in the World War II era considering two contexts for Strauss’s tone poem, both of which were appropriated by the Nazis: Teutonic hero worship, which has gone unexplored in Strauss scholarship; and the influence of Nietzsche’s thought on Strauss’s hero (Youmans 2005). Particularly striking is the musical specificity of Slonimsky’s notes: most political interpretations of Strauss focus on the composer as symbol (Boyden 1999) or on texted music (Gilliam 2004).

As Slonimsky’s *Heldenleben* scandal unfolded, the press uncovered that his reading was intended as a satire of Strauss’s egotism, fuelled by self-quotations in *Heldenleben*, his dislike of the piece, and as protest against the regime. Considered alongside other writings by Slonimsky, the fact that his *Heldenleben* program was taken at face value and censored invites a reading of it as a broader critique of musical representation and
hermeneutics. Engaging recent debates about the nature and value of hermeneutics (Hoeckner 2002, Abbate 2004, Berger 2005, Gallope, Kane, et al. 2012), I argue that Slonimsky underscores the distance between music and truth, and provides a cautionary tale against assuming the promise of hermeneutics for personal, aesthetic, or political enlightenment.

Order and Disorder in Early Music
David Crook (University of Wisconsin-Madison), Chair

What’s in a Rubric? Liturgical Assignments in
Pierre Attaingnant’s Motet Series
Geneviève Bazinet (McGill University)

Who actually sang motets? When and why did they sing them? These questions have occupied modern scholars for decades and have led to several different views on the function of the motet. Pierre Attaingnant’s motet series of the 1530s casts new light on the issue. The largest motet series printed in the first half of the sixteenth century (fourteen books, thirteen printed in 1534–35, one in 1539), it stands apart from other series because of the “rubrics” which the printer assigned to both books and to many individual motets. Of the 281 motets which Attaingnant included in his series, 230 appear with either an individual rubric, or as part of a book with a rubric in the title. These rubrics were short Latin phrases that served to identify the genre or subject matter of the texts in a book, or the subject or occasion on which the pieces could be sung. With these rubrics Attaingnant connected the motets to both the liturgical and the devotional practices of the day. Sometimes the rubrics coincided with the prescribed use of the text within the liturgy or Book of Hours (often using the same wording that one finds in Books of Hours), but sometimes they indicated a specialized use for the motets, one independent of tradition and not immediately evident in the text itself. While these rubrics served as guidelines for the singers, telling them the subject matter of the motets, they also functioned as an organizational tool for the printer. Attaingnant sometimes ordered the contents of a book according to the rubrics, grouping motets with the same rubric together, or distinguishing motets which fell in the Sanctoral Cycle from those which coincided with feasts in the Temporal Cycle. He also used the rubrics to link the numerous books together into a single, cohesive product. A study of these rubrics and their relation to the motets reveals a carefully constructed series and sheds light on the many uses for the motet in sixteenth-century France, uses which the printer himself encouraged through his publications.
Keeping Time with Girolamo Frescobaldi’s 
*Toccate e partite . . . libro primo* (1615–)

Rebecca Cypess (Rutgers, State University of New Jersey)

When Girolamo Frescobaldi composed the performance instructions for the second printing of his *Toccate e partite . . . libro primo*, he refined the discussion of meter in his toccatas. With their capricious changes of motive and harmony and their idiomatic, virtuosic passagework, they “should not remain subject to the beat,” but should instead be executed according to the *affetti* of the moment. The tactus, an organizing force in contrapuntal music, yields to the player’s personal interpretation of time.

Although the significance of Frescobaldi’s preface and the groundbreaking nature of his toccata idiom have long been recognized, his interest in the experience of time has never been fully explicated. This paper will argue for a new understanding of the *Toccate e partite* in relation to the competing, sometimes conflicting notions of time and timekeeping that proliferated in Counter-Reformation Rome. As participation in public life increasingly encouraged adherence to a steady, universal clock, Frescobaldi’s toccatas offered a venue for individual, subjective musical experiences.

The work of Galileo, a leader in the development of technologies to measure time accurately, stands in contrast to the temporal subjectivity of Frescobaldi’s toccatas. Galileo’s objective notion of time came under attack in his 1616 confrontation with the Inquisition; among other offenses, Cardinal Roberto Bellarmino accused him of undermining the Church’s interpretation of the Biblical miracle at Gibeon, when the sun stood still and time was suspended.

Bellarmino’s *De ascensione mentis in deum* (1615) follows Augustine and Ignatius in encouraging the suspension of time in private prayer. That book is dedicated to Cardinal Pietro Aldobrandini, an active patron of music and Frescobaldi’s employer in the years leading up to the publication of his *Toccate e partite*; accounts of the two Cardinals suggest that they shared ideas of subjective time in prayer. These ideas, I argue, also manifest themselves in Frescobaldi’s toccatas, which allowed players and listeners to separate themselves from the organized counterpoint of public life. Just as Galileo developed instruments to mark objective time, Frescobaldi’s harpsichord became a horological instrument to aid in the experience of subjective time.

**Modal Orderings in Renaissance and Baroque Keyboard Cycles**

Michael Dodds (University of North Carolina School of the Arts)

The various types of modal ordering employed in early modern keyboard cycles can tell us much about the path from modes to keys. Keyboard genres from ricercars to galanterie were composed, collected, or published in the form of modally ordered cycles. Four main types of ordering were employed: alphabetic (by final, usually starting
on C), eight-mode, twelve-mode, and psalmodic (including the church tones). If alphabetic orderings reflect a practical, keyboard-oriented way of organizing tonalities—a reason for their early and enduring appeal (from Conrad Paumann to J. S. Bach and beyond), then the eight- and twelve-mode schemes, so widely employed in the Renaissance and Baroque, originate in vocal ways of organizing tonal space. Here is where the trouble starts: the tonalities representing particular categories within eight- and twelve-mode cycles often bear scant resemblance to their pure theoretical forms. The need to moderate vocal ranges within certain modes produced transposition conventions that varied according to national, sectarian, and practical factors. Psalmodic music added a further complicating factor: the finals of certain modal categories derived from psalm-tone cantus firmi rather than traditional modal finals. Many keyboard cycles drew from more than one organizing scheme, causing yet more irregularity.

Drawing on earlier work by Harold Powers, Frans Wiering, and others, this paper presents the results of a survey of several dozen modally ordered keyboard cycles, spanning the early sixteenth through the mid-eighteenth centuries and all the major European countries. Many apparent irregularities in modal labeling clarified in the paper also serve to elucidate the tensions in musical thought and practice that led to the emergence and eventual dominance of the major-minor system.

### Carolingian Conceptions of Mode:
#### Exploring Modal Significance and Signification

Asher Vijay Yampolsky (University of Southampton)

The Carolingian music treatise attributed to Aurelian of Réome contains a short discussion of the modes, which offers little by way of technical information. In contrast, there is a wealth of metaphors that elucidate the nature and purpose of mode, all of which reflect underlying principles of coherence and cohesion. As I show in this paper, there is an implicit property of unity ascribed to all chants and explained by mode; that is, each chant and all of its parts are discussed as though they belong to a single mode. For centuries thereafter, most major music theory treatises would reiterate this view. However, in addition to what became the standard eight modes, Aurelian’s treatise also included four new modes: the *parapteres*, whose purpose was to account for antiphons that contemporaneous singers felt began and ended in different modes. Despite the inclusion of the *parapteres* in treatises and tonaries well into the thirteenth century, the very idea of modulation in chant was usually denied, whether explicitly or implicitly. How is it possible that the *parapteres* could have endured if their very reason for existing—modulation in chant—was considered impossible?

My paper examines the implicit stance shared by several major medieval theorists regarding the relationship between mode and chant, demonstrating how their position conflicts at times with evidence of other contemporaneous intuitions of mode
as revealed by the *parapteres*. I contend that the *parapteres* and related chants provide evidence of the Carolingian perception of modulation in chant, thus uprooting the assumption of modal unity and allowing for a redefinition of the scope of mode.

**Revisiting the Risorgimento**

Mary Ann Smart (University of California, Berkeley), Chair

“*Ispirazione Religiosa e Nazionale*”: Reconsidering Verdi’s *Nabucco* in Its Political Context

Douglas L. Ipson (Southern Utah University)

For the past century and a half no idea has been more central to studies of Verdi’s early operas than that of *Nabucco* (1842) as an allegory of Risorgimento Italy’s political condition and aspirations. This cherished view, however, has in recent years come under new and for the most part skeptical scrutiny. Did Italian audiences in the early 1840s, chafing under Austrian occupation of their homeland, identify with the Babylonian captivity of ancient Hebrews, or is this a mythology applied retroactively, beginning only in the 1850s? The bicentennial of Verdi’s birth invites us to reconsider this important question more carefully. Perhaps because the political orientation of *Nabucco* was for so long taken for granted, studies of early Verdi have not adequately located the opera—and its celebrated chorus, “Va, pensiero”—in the context of Risorgimento rhetoric, iconography, music, and literature. This paper seeks to remedy that deficit by examining a wide range of cultural products from the 1840s (and earlier), in particular those that cluster around performances of *Nabucco* during the woefully neglected “Verdi season” in Rome on the eve of the 1848 revolutions.

What emerges is a portrait of *Nabucco* as merely the most famous of a host of Italian works that appropriated imagery, narratives, and themes of the Hebrew Bible to promote the peninsula’s independence and unification. These appropriations tended along two distinct lines. First, Risorgimento artists, stimulated by Neo-Guelphist enthusiasms, recast the prophetic figure as a national icon, thereby imbuing, for a time, the papacy with an alternatively Mosaic or Jeremianic aura. Second, they reclaimed the struggle of ancient Israel as an archetypal parallel to that of the twelfth-century Lombard League, the foundation myth of modern Italian identity and the inspiration for Verdi’s most explicitly patriotic opera, *La battaglia di Legnano* (Rome, 1849). Nebuchadnezzar thus came to serve as the analogue of both Frederick Barbarossa and Italy’s contemporary oppressors. Little wonder, then, that the author of a biographical essay on Verdi in the *Gazzetta musicale di Milano* in 1846 would praise *Nabucco* for its “religious and national inspiration.”
Defining the Islamic “Other” in the Late July Monarchy:
Verdi’s Jérusalem in Context
Francesco Izzo (University of Southampton)

Giuseppe Verdi’s Jérusalem, adapted from I lombardi alla prima Crociata, which introduced the composer to the Opéra in 1847, was successful in mid-nineteenth-century France, but hardly became a favorite elsewhere; in other parts of the world and to the present day, I lombardi has prevailed. Several studies have recently reassessed Jérusalem, emphasizing how the transformation highlights not only Verdi’s effort to adjust to the conventions of French opera, but also his increased experience and maturity. The underlying argument is that Verdi was the main agent in the key musical and dramatic aspects of the remake.

The transformation of the plot deserves further consideration, however. Librettists Alphonse Royer and Gustave Vaëz simplified the storyline of I lombardi, substituting French characters for the Lombards and, most notably, transforming the tale of love and conversion between a Christian woman and a Muslim into an all-French ménage. No evidence suggests that Verdi was directly responsible for these changes.

This paper presents a reading of Jérusalem grounded in the context of mid-century French perceptions of the lévant and of Islam. The title of the opera (which, as a reviewer remarked, announced “grandiose intentions”) capitalized on the fascination of Parisians with the Holy Land, enhanced by the circulation of a number of travel memoirs and iconographic materials. The city of Ramla, newly featured as a locale in Jérusalem, carried associations with Napoleon’s 1799 campaign, and its lavish onstage depiction aggrandized the French dominance over Islamic areas of the Mediterranean. The suppression of the theme of interreligious love reflects mounting resistance to unions between Christians and Muslims in the context of France’s developing colonialism. The glorification of the French in Jérusalem, finally, acquires further meaning if viewed in the aftermath of the oriental crisis of 1840, which resulted in extraordinary isolation and embarrassment for France.

The closing section of the paper extends the exploration of Islamic themes to other works of the late July Monarchy, calling for a broad consideration of operatic visions of Islam in mid-nineteenth-century French culture.

Opera as History: Rovani’s Cento anni (1856–64)
Cormac Newark (University of Ulster)

Histories of Italian literature tend to relegate Giuseppe Rovani to the position of now-forgotten forerunner of the Scapigliati, the bohemians who revolutionized artistic life in Milan from the late 1860s. Similarly, his twenty-volume Cento anni is often reduced to a footnote: as one of the first examples of the serialized novel to be published in Italy, or as a local imitation of the broad, multi-work fictional universes
created by Scott and Balzac. Any more in-depth commentary will usually compare it unfavorably with Nievo's *Confessioni di un italiano*, which was written at about the same time (1857–8) and which used a similar narrative conceit to paint a picture of social, cultural and political life in the nascent nation. Yet in one respect *Cento anni* remains one of the most important documents of a crucial period in Italian history: it reflects with unique clarity the central place occupied by opera.

As Roccatagliati, Pestelli and others have shown, opera was an object of heated debate in 1860s Milan, as men of letters and politicians argued over what the national art might mean, now and in the future, for the new nation. This paper will argue that it was also an inevitable trope in later novels, though more nostalgic than optimistic. It will begin by tracing the connections in Rovani's text between opera on stage and opera as a way of writing about historical change through what he intriguingly called the “unfolding and folding up again” of music. It will compare *Cento anni* not only with *Confessioni di un italiano* but also with later novelistic treatments of the Risorgimento and Unification that took it for granted that Italian opera was a necessary tool for understanding narratives of Italian political history, notably *Il gattopardo* by Toma di Lampedusa (1958). What it will seek to show is that the enlisting of opera in Italian historicist discourse that is so fascinating to present-day musicologists and Italian politicians alike, far from being a recent phenomenon subject to the elisions and misunderstandings of historical distance, was actually an essential part of telling that story from the very beginning.

**The Costs of Singing:**

*Politics and Opera Discourse in Restoration Vienna*

Claudio Vellutini (University of Chicago)

In the aftermath of the uprising on 13 March 1848, Viennese music journals published a number of polemical articles associating Italian opera with the overthrown political regime of the Restoration. Although such an explicit connection was the result of the newly acquired freedom of speech, during the previous decades Italian opera had frequently been the target of Viennese critics clamoring for stronger support of German music drama. Yet, while most studies on Viennese music criticism have discussed debates between the German and Italian factions as the site that set theoretical grounds for the aesthetics of German opera, the politicization of the Italian genre has not received equal attention.

In this paper I discuss the Viennese discourse on Italian opera in the aftermath of the Congress of Vienna, decoding the ways in which it intersected with the cultural policies of the Habsburg Court. I trace both the persistence of some critical tropes and the changing attitudes towards Italian works in contemporary debates as they move from focusing on performers around the years of the Congress to the more overtly political tones emerging during the 1820s. Financial issues are of primary
importance in this context. The high cost of Italian opera seasons was lamented with increasing frequency in Viennese writings. Newly discovered archival sources show that such costs also constituted a recurrent concern of State administrators trying to prevent Italian impresarios from taking control of the Kärntnertortheater. Inner struggles among high Court officials, some of whom took sides in the public Italian-German debate, testify to growing frictions between competing conceptions of the Austrian Empire—one embracing its multinational character, the other leaning to its Germanic pedigree.

Reading administrative records in parallel with contemporary writings by critics and intellectuals unveils striking similarities in the ways Italian opera was discussed, manipulated, and resisted within and outside the Court. This body of texts complicates our understanding of the social implications of Viennese operatic discourse. Rather than establishing a divide between aristocracy and bourgeoisie, it cut across social strata more prominently than previously thought.
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Exhibit Hall Map

Grand Ballroom 1 & 2

Coffee Break
service 10 a.m. and 3 p.m.

Exhibit Hours:
Thursday, 1 p.m. to 6 p.m.
Friday and Saturday, 8:30 a.m. to 6 p.m.
Sunday, 8:30 a.m. to noon

coffee breaks in the Exhibit Hall 10 a.m. and 3 p.m. daily
Lobby Level

Breakout Rooms
Bridges
Commonwealth One
Commonwealth Two
Benedum

Meeting Rooms
Allegheny
Board
Duquesne
Forbes
Heinz
Liberty
Stanwix
Sterlings 1, 2, & 3

Hotel Services
Business Center
Registration
Restaurant & Lounge
Maps

Ballroom Level

Breakout Rooms
Ballroom 3, 4
Kings Garden E, N, S, W
Le Bateau

Meeting Rooms
Black Diamond
Brigade
Rivers
Traders

Conference Registration
Exhibit Hall
Speaker Ready Room: Chartiers
AMS Office: Kings Terrace
Pittsburgh Concert Sites

A  Wyndham Grand Pittsburgh Downtown, 600 Commonwealth Place
B  Pittsburgh Symphony, Heinz Hall, 600 Penn Ave, Pittsburgh
C  Pittsburgh Opera, Benedum Center, 803 Liberty Ave, Pittsburgh
D  Trinity Episcopal Cathedral, 328 Sixth Avenue, Pittsburgh
E  University of Pittsburgh

Map not drawn to scale