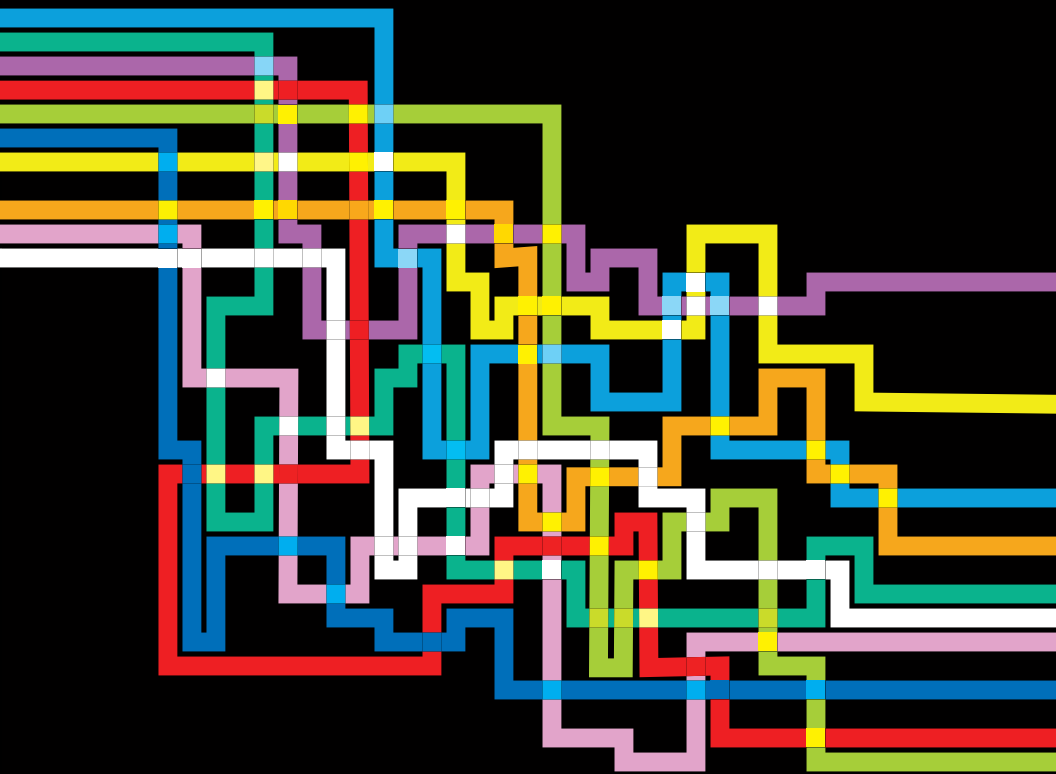


American Musicological Society
Society for Music Theory



Milwaukee

6-9 November 2014

Abstracts



Abstracts of Papers Read

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and the

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Contents

Thursday Afternoon

- 40 Ballet (AMS)
- 43 Britten's Texts (AMS)
- 44 Chant (AMS)
- 47 Eastern Borders (AMS)
- 51 Eighteenth-Century Opera and Dance (AMS)
- 54 The Final Frontier (SMT)
- 56 Interactive Presentations: A Poster Session on Empirical
Approaches to Music Theory and Musicology (AMS/SMT)
- 58 Musical Responses to World War I (AMS)
- 61 Nineteenth-Century Form (SMT)
- 64 Producing Classic Recordings (AMS)
- 67 Racialized Boundaries (AMS)
- 70 Rocky Relationships (SMT)
- 73 Source Studies (AMS)
- 74 Theorists vs. Theorists (SMT)

Thursday afternoon, 5:30 p.m.

- 78 AMS President's Endowed Plenary Lecture

Thursday evening

- 79 After the Post (SMT)
- 81 Digital Musicology: New Cooperative Initiatives (AMS)
- 84 Ecomusicology and Listening Beyond Categorical Limits
- 85 Main Title Music (SMT)
- 87 Music and Mexicanidad as Post-National Imaginary
- 90 New Approaches to Introducing Jewish Music
- 90 New Ontologies of Sound and Music
- 94 Partimenti (SMT)
- 96 Pop without Tech
- 99 Romantic Aesthetics (SMT)
- 101 Sense and Sensibility (SMT)
- 102 Teaching Writing as a Music Theorist (SMT)
- 103 Toward a Theory of Music Patronage Post-1900 (AMS)

Friday morning

- 105 Affect and Collaboration at the Fin de siècle (AMS)
- 107 American Indianism (AMS)
- 108 American Modernisms (AMS)
- 110 Cinematic Sounds (AMS)
- 113 Cycles (AMS)
- 115 The End of the Undergraduate Music History Sequence? (AMS)
- 116 Exile (AMS)
- 117 Experimentalism in Practice: Perspectives
from Latin America (AMS)
- 120 France Making a Spectacle of Itself (AMS)
- 123 Jazz Transformations (SMT)
- 125 Mashups and Borrowings (SMT)
- 126 Music and Activism (AMS)
- 129 Music in World War I-Era France (AMS)
- 131 Ornamentation (SMT)
- 132 Performing Nineteenth-Century Opera (AMS)
- 134 Queer Music Theory: Interrogating Notes of Sexuality (AMS/SMT)
- 136 Schenker (SMT)
- 138 Virtuosity (AMS)
- 140 Visions and Revisions in the Seventeenth and
Eighteenth Centuries (AMS)
- 143 Without . . . (SMT)

Friday noontime concert

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

Friday afternoon

- 148 American Mythopoetics (AMS)
- 151 Composers Responding (SMT)
- 153 Corporate or Neoliberal Musics (AMS)
- 157 Cross-Dressed Performance, Gender, and Sexuality in
Cross-Cultural Perspective (AMS)
- 160 The Early Music Renaissance (AMS)
- 163 *Harmonic Function in Chromatic Music* at Twenty (SMT)
- 166 Knowledge Made Easel (SMT)
- 171 Listening Practices (AMS)

- 174 Music and Performance in Nineteenth-Century Germany (AMS)
- 177 New Theatricality (AMS)
- 179 Opera at the Fin de siècle (AMS)
- 181 Pleasures of Space, Speech, Song (AMS)
- 184 Religion and Enlightenment in Germany (AMS)
- 187 Timbre Rocks! (SMT)

Friday evening

- 191 After Orfeo: Music History Pedagogy in the
Seventeenth Century (AMS)
- 192 Analytical Approaches to Time Cycles in World Music (SMT)
- 193 Assessing Student Learning in the Online Environment (AMS)
- 194 Dancing Undisciplined
- 197 Eighteenth Century (SMT)
- 198 Hammered (SMT)
- 201 Interdisciplinarity Today: Five Perspectives (AMS)
- 202 Looking Back at 1989: A Critical Reassessment of the
Cold War's End (AMS)
- 203 Negotiation and Self-Advocacy Skills for Women (SMT)
- 204 New Work in LGBTQ Music Scholarship (AMS)
- 205 Psychoanalysis and Music: A (Sexual) Relationship? (AMS)
- 206 Timbreland (SMT)
- 208 World War I and the Music of Conciliation

Saturday morning

- 211 Bodies (AMS)
- 214 Inventing American Music (AMS)
- 217 Meaning (SMT)
- 220 Mid-century Technologies of Wonder and Horror (AMS)
- 221 Motets (AMS)
- 223 Music and the Sacred (AMS)
- 226 Music, Violence, and Order (AMS)
- 229 New Instruments (AMS)
- 231 Notation, Improvisation, Secrecy (AMS)
- 233 Performativity in France (AMS)
- 236 Performing Digitally (SMT)
- 239 The Persistence of Surrealism: Thomas Adès's
Music and Its Reception (AMS/SMT)

- 241 Postmodern Creative Processes (SMT)
- 242 Remaking Operas (AMS)
- 246 Singing and Dancing (SMT)
- 248 Why Voice Now? (AMS/SMT)

Saturday noontime

- 251 Lecture-Recital: C. P. E. Bach and the
Changing Idiom of Keyboard Music

Saturday afternoon

- 253 America Making a Spectacle of Itself (AMS)
- 256 Arts Efficacy (AMS)
- 259 Beyond Discipline Envy (AMS)
- 260 Early Modern Song (AMS)
- 263 Hearing Ecologies (AMS)
- 267 Hemispheric Dialogues (AMS)
- 270 Performing, Learning, Citizenship (AMS)
- 273 Singing, Memory, and Gender (AMS)
- 276 Who Owns Music? (AMS)

Saturday evening

- 280 Confronting the “Live”: The Idea of Performance
in the Twenty-First Century (AMS)
- 281 Recasting Music: Body, Mind, and Ability
- 282 A Thousand Tongues to Sing: Current Projects
in Hymnological Research (AMS)

Sunday morning

- 284 Archaeology of the Modern (SMT)
- 286 Composers’ Philosophers (AMS)
- 288 Country (AMS)
- 290 Downtown Sounds (AMS)
- 291 Early Tonal Corpora (SMT)
- 294 Eighteenth-Century Music Theory (SMT)
- 297 Eighteenth-Century Reading, Experimental Writing (AMS)
- 298 French Modernisms (AMS)
- 302 Italian Fascism (AMS)

304	Kindertotenlieder (AMS)
305	Moving Lines in Popular Music Studies (AMS)
309	Music and the State (AMS)
312	Music in/as Politics (AMS)
314	Orientalisms (AMS)
317	Performing Theory (SMT)
319	Wagner (AMS)
389	Index of Participants
397	Maps

AMS/SMT
Milwaukee 2014
Abstracts

Thursday Afternoon

Ballet (AMS)

Davinia Caddy (University of Auckland), Chair

Vaughan Williams and the Reformation of Ballet in Britain

Erica Siegel (University of California, Riverside)

After the death of impresario Serge Diaghilev in 1929 and the disbanding of his Ballets Russes, the Camargo Society was established as a means not only to promote dance in Britain, encouraging native choreographers and dance composers, but also to reform ballet's louche and suspect public image. Included in the Camargo Society's ambitious first season was a staging of Vaughan Williams's *Job, A Masque for Dancing*, choreographed by Ninette de Valois, who had danced with the Ballets Russes. In spite of the composer's insistence that the score be titled a "masque" as opposed to a "ballet," and despite his often contentious relationship with de Valois, *Job* was hailed as a critical success and considered a crowning achievement in the emergence of a new style of ballet whose idiom could be characterized as distinctly British.

This paper examines Vaughan Williams's tempestuous relationship with choreographers and professional dance companies, and his aversion to certain aspects of ballet, through an examination of a selection of the composer's works for dance. This investigation also traces his involvement with the English Folk Dance and Song Society. Vaughan Williams was an advocate for the preservation of folk dancing and a vocal critic of ballet. *Old King Cole*, *Job*, and *The Bridal Day*, works in the genre he disdained, reveal a much more complex vision through which he negotiated these conflicting views, which were ultimately reconciled through the construction of "British ballet."

A Cold War Welcome: The American Reception of Prokofiev and His Choreographic Collaborators during the Bolshoi Ballet's 1959 Tour

Anne Searcy (Harvard University)

Thunderous applause, screaming, whistling, flowers and shredded paper filling the air. Such was the tumult that greeted the Soviet Union's Bolshoi Ballet when it appeared in the United States in 1959 for its first ever engagement in the western hemisphere. While on tour, the Bolshoi Ballet highlighted the music of Sergei Prokofiev, hoping that the composer's international fame would help make Soviet aesthetics palatable to western viewers. While public reception was enthusiastic, critical reviews labeled the ballets conservative, a critique that has continued to reverberate in Prokofiev's western reception to this day. Using choreographic and musical sources from

the Bolshoi's archive in Moscow along with Leonid Lavrovsky's personal collection, I show the gap in understanding between Prokofiev's choreographic interpreters and their American critics and explore the political underpinnings of these criticisms.

On tour, the Bolshoi performed two works by Prokofiev, *Romeo and Juliet* and *The Stone Flower*. Together, these works represented the two major schools of Soviet choreography: Leonid Lavrovsky shaped *Romeo and Juliet* into the premier example of a *drambalet*, merging theater and dance, and *Stone Flower* was Yuri Grigorovich's first successful foray into full-length "choreographic symphonism," a more abstract genre designed to make Russian dance more musical. Drawing on preparatory sketches and documents from the original *Romeo and Juliet* production in 1940, Lavrovsky's essays and letters, Grigorovich's published essays, and numerous reviews of the 1959 tour, I explore the differences between Lavrovsky's and Grigorovich's approaches to Prokofiev's music and how those approaches were read in their American critical reception. I combine this primary source analysis with choreographic and musical analysis of the two works to address the ways in which Prokofiev's ballets have been understood in the U.S. Prokofiev is still often viewed as a forward-thinking composer trapped by conservative choreography and plodding bureaucracy. Here, I demonstrate that these choreographers were as invested in musical and balletic modernism as Prokofiev and shared many of his aesthetic aims.

Dancing the Revolutionary Dystopia:
Nicolás Guillén Landrián's *Los del baile* (1965)
Sarah Town (Princeton University)

Among the first generation of filmmakers trained by Cuba's revolutionary film institute, ICAIC, was Nicolás Guillén Landrián (1938–2003), nephew of Cuba's poet laureate Nicolás Guillén and inheritor of a leftist tradition. In keeping with his family's legacy, he produced radical films that explored the details of life after the revolution, and the experience of Cubans of African descent in the new society. Despite his revolutionary commitment, his films troubled the establishment, garnering censorship for his films and imprisonment and exile for himself. Along with other ICAIC documentaries and feature films, Guillén Landrián's *Los del baile* (1965) built on a tradition of films depicting Cuban popular music and dance, giving the subject a new, revolutionary spin. However, rather than simply reaffirm the prevailing practices of preserving and presenting folk traditions, or portraying the successes of the Cuban *revolución con pachanga*, Guillén Landrián used those procedures to question their underlying assumptions.

Central to his unraveling narrative is the figure of Pedro Izquierdo, a.k.a. Pello el Afrokán, the Afro-Cuban bandleader and inventor of the *mozambique* rhythm that swept Cuba in the mid-1960s. Izquierdo appears briefly in the opening credits, gesturing vigorously with his back to the camera as the band breaks into his

song “Mozambique” (1963). His band appears too, an army of brass and percussion, dressed in white collars and narrow-brimmed caps, shifting in unison to the festive yet highly disciplined music. After these cameos, Izquierdo and his band disappear, while their music sustains the soundtrack.

In this paper, I examine Guillén Landrián’s *Los del baile* in detail. Having contextualized it within ICAIC’s documentary and feature-length film production of the mid-1960s, I consider Guillén Landrián’s portrayal of the Cuban “*revolución con pachanga*” through the relationships he establishes between sounds—often musical—and images—often of dancers. I argue that Guillén Landrián’s use of sound is crucial to constructing his argument, or rather, his questions. By shifting back and forth between scenes of communal celebration and solitary contemplation, and among sounds of merriment, melancholy, and silence, Guillén Landrián destabilizes the illusion of collective euphoria that the revolutionary government tried to promote.

Uwe Scholz’s *Große Messe*

Eftychia Papanikolaou (Bowling Green State University)

Modern ballets set to music that was never meant to be danced have witnessed a surge in popularity. From George Balanchine’s long list of uncommon choreographies, such as Stravinsky’s *Violin Concerto* (1972) and Schumann’s *Davidbündlertänze* (1980), to John Neumeier’s *Saint Matthew Passion* (1980) and Twyla Tharp’s *Hammerklavier* (2001), no work from the western art tradition seems to be off limits for imaginative and talented choreographers. As dance scholar Stephanie Jordan suggests, “the use of strong existing scores that had not been composed for ballet [provides] the new dance with depth and alternatives to the cliché rhythms and short dance and mime numbers of traditional ballet music.”

A spectacular manifestation of this practice may be seen in the output of German choreographer Uwe Scholz (1958–2004), former director of the Leipzig Ballet. His small but rich output includes *Die Große Messe* (1998), a two-hour-long choreographic event based on the music of Mozart’s unfinished Mass in C minor (K. 427). Scholz augmented the incomplete Mass with chants, music by composers György Kurtág, Thomas Jahn, and Arvo Pärt, Mozart’s own Adagio and Fugue (K. 546) and *Ave verum corpus* (K. 618), and poetry by Paul Celan. As is evident from Scholz’s own sketches, each work performs a “liturgical function” that corresponds to parts of the Mass—what he indicated as the *Ordinarium*, *Proprium*, *Gebete* and *Lesungen*.

Whereas Mozart’s *Ordinarium* is set to stunningly fluid and mesmerizingly elegant formations for the *corps de ballet*, doubt and warfare characterize the dancers’ erratic movements throughout the rest of the Mass. Through an intertextual study of music, text, and dance movement, this presentation will highlight the juxtaposition of the work’s two starkly opposing creeds—one that is luminous and hopeful and another that alludes to twentieth-century narratives of despair. Using video excerpts of the

ballet's performance with the Leipzig Ballet and the Gewandhaus Orchestra (recorded in 2005), I will also seek to explore how the ballet's realization as a quasi-liturgical praxis, in addition to its anti-climactic ending, forms a political allegory that adds to the production's conceptual complexity.

Britten's Texts (AMS)

Philip Rupprecht (Duke University), Chair

The Turn of the Screw, or: The Gothic Melodrama of Modernism

Christopher Chowrimootoo (University of Notre Dame)

Dip into any scholarly or critical account of Benjamin Britten's *The Turn of the Screw* (1954) and one is bound to encounter a degree of anxiety. Already by 1985, Wilfrid Mellers was defending the opera's ghosts as more psychological than real, while still in 2011, a preeminent music critic apparently felt the need to issue a similar apology: "Although a putative ghost story," he began, "Benjamin's *The Turn of the Screw* is not a supernatural opera." Supposedly responding to decades of all-too-literal readings of the opera, such commentaries have sought to steer the work away from the "cheap" thrills of gothic tradition, towards the more cerebral challenges of modernist psychodrama. However, far from a belated correction to decades of misunderstanding—as scholarly rhetoric often implies—such critical strategies date back the opera's earliest critical reception.

In this talk, I will examine how Britten's opera simultaneously invites and resists such defenses. This will involve highlighting previously overlooked gothicisms in the stage design, text and music, and drawing connections with contemporary gothic literature, radio and film. However, it will also involve examining the ways in which the composer, librettist and critics sought to explain away these features, before tracing the roots of such strategies in early and mid-twentieth-century criticism. Rather than attempting to resolve the question that has so preoccupied Britten scholars—that is, whether the opera's ghosts are real or imagined—my paper seeks to excavate its aesthetic stakes. For, in mediating between modernism and gothic melodrama, high and low, *The Turn of the Screw* raises unsettling questions about the fault lines of twentieth-century culture.

Reading Montagu Slater's *Peter Grimes*

Kevin Salfen (University of the Incarnate Word)

Of Benjamin Britten's librettists—a distinguished group that includes W. H. Auden and E. M. Forster—perhaps none is so frequently mentioned and subsequently ignored as Montagu Slater (1902–56), the librettist of *Peter Grimes* (1945).

Almost seventy years of *Grimes* reception has seen the opera's title character portrayed as everything from Byronic hero to murderous psychopath, sensitive wallflower to gay everyman. These portrayals, despite their inevitable reliance on close readings of the libretto, seldom have implications for Slater. Often enough, and often glibly, the interpretation of Grimes has served as a prelude to the analysis of Britten's character, a reductive maneuver less surprising when understood as part of a canonization process for the composer.

In Britten's second century, with canonization certainly achieved, *Grimes* reception can move beyond various Britten-as-Grimes arguments. Slater, after all, felt so close to the *Grimes* libretto that he published his own version of it, omitting revisions made by Britten, Eric Crozier, and Ronald Duncan. But limited knowledge of Slater's work has tended to prevent explorations of *Grimes's* significance for its principal librettist. Although Slater published a large number of writings in various forms—journalism, novels, plays, poetry—no extensive critical evaluation of his output has been published. The fullest available sketch of his life is an edited transcription of Donald Mitchell's interview with Slater's widow Enid, published in the Cambridge companion to the opera (1983). An appraisal of Slater's work, and of *Grimes* as part of that work, is therefore overdue. In this paper I summarize a critical analysis of Slater's writings taken as a whole, focusing on three interrelated phenomena: his interest in the creative expression of groups of people, his imagined role for music in political life, and his sensitivity to genre. All three connect him to the politics and theater of the 1930s; all three also connect him with Britten's concerns, broadly construed. Finally, all three can be understood as conversations between librettist and composer, hashed out through *Grimes* itself.

Chant (AMS)

Alejandro Planchart (University of California, Santa Barbara), Chair

Beneventan Notated Fragments in Abruzzo:

Exchange and the Domestication of Plainchant in Southern Italy

Bibiana Gattozzi (Princeton University)

In the twelfth century, the Cathedral of St. Pelinus in Corfinium (Abruzzo) was on the political boundary between Benevento and the Papal States, thus far from the main ecclesiastical centers where liturgical sources in Beneventan script were copied. Yet twelfth-century fragments of an antiphoner and a gradual, fully notated in Beneventan neumes and preserved here as flyleaves in a fourteenth-century missal, bear significant repertorial similarities to contemporaneous liturgical sources at Montecassino and Benevento while simultaneously manifesting local re-contextualization of received musical, liturgical, and paleographic traditions.

I discuss the historical context and musical significance of the chants in the St. Pelinus fragments by analyzing repertoire, melodies, and notation compared to those in manuscripts from Benevento and Montecassino. Despite their similarity with more “central” sources, the St. Pelinus fragments witness local and archaic features: the inclusion of offertory verses, the omission of a September 29 formulary for St. Michael (perhaps included on May 8 as in the Old Beneventan liturgy), the meticulous use of nuance neumes such as quilismas and liquescences, and a recurring variant cadential formula in the introit *Dicit Dominus*. Moreover, the fragments reflect diverse poetic or modal preferences in incipits for the responsory *Fluctus tui*. Finally, the presence of the Alleluia *Vos estis qui permansistis*, found fully notated in one other source from Benevento yet well-represented in northern sources suggests transmission from the North. These details help determine the origin of the fragments, the processes whereby chants were personalized, and the dynamics of chant transmission in southern Italy.

The Epiphany Liturgy at Pistoia as an Expression of Episcopal Authority

James Maiello (University of Manitoba)

At the dawn of the twelfth century, the Tuscan city of Pistoia, its nobles, and the cathedral chapter at San Zeno found themselves embroiled in the investiture controversy. The chapter had finally succeeded in electing a bishop from among the cathedral canons in 1106, but they still had to contend with the imperial party and an increasingly powerful *comune*. The bishop, Hildebrand, had a long history with the *schola cantorum*, and I suggest that he used San Zeno's choir and the cathedral's liturgy as a tool to assert his (and the cathedral chapter's) independence from both imperial and communal control. Recent research on San Zeno's alleluia repertory suggests that plainchant was used to reinforce the cathedral's regional status, but by examining the high mass for Epiphany I intend to show that music and liturgy were used consciously here as a political tool.

I argue here that the cathedral chapter at Pistoia's *duomo* intentionally constructed a liturgy for Epiphany that reinforced the authority—temporal and spiritual—of its bishop instead of the Holy Roman Emperor (and his representatives and allies). In doing so, the chapter also highlighted San Zeno's status as an institution of local and regional significance. More importantly, using the importance of the liturgical occasion and the theology and symbolism surrounding it, the chapter used nonstandard and unique liturgical items, such as newly composed trope and sequence texts, to craft a hermeneutical program that linked the Holy Roman Emperor with Herod and the infant Christ with the bishop. I will also argue that this maneuvering was part of a larger effort by the cathedral to maintain its newfound independence from the imperial party and to keep from being pushed around by the nascent *comune*.

This study builds on my own research on music and liturgy in Pistoia, but it also uses James Grier's work on the apostolic liturgy for St. Martial at Limoges and Geoffrey Chew's examination of the early cyclic mass as methodological models, as well as incorporating the findings of general historians like Richard Trexler and George Dameron.

Chant, Scripture, and Heresy in the Gregorian Antiphoner: A View from the Eleventh Century Henry Parkes (Yale University)

In a famous letter penned in the first decades of the ninth century, the Frankish abbot Helisachar commented on a serious discrepancy within the recently imported repertory of Gregorian chant. Unlike the relatively stable chants for the Mass, those for the Office were in his eyes distorted, inconsistent, and, crucially, scripturally unsound. This famous account of musical disorder, echoed by the Carolingian intellectuals Agobard of Lyons and Amalarius of Metz, has long been associated with the gradual stabilization of Office chants achieved in the Frankish lands during the ninth century. As I show in this paper, however, anxiety about the content of Gregorian chant was not restricted to the Carolingians, nor was it simply a by-product of efforts to reform the Frankish liturgy. Even in the eleventh century, those tensions remained.

In his disquisition "On the variation of the Psalms" the music theorist and liturgist Berno of Reichenau commented at length on the unsavory state of Gregorian Office repertory as he knew it. Previously dismissed as non-musical, his text is actually a unique source of insight into the later Frankish reception of Gregorian chant. It shows how, some two hundred years after the death of Charlemagne, musicians were still struggling to reconcile their respect for the authority of Rome with the ultimate authority of holy scripture. In a period when biblical scholarship was enjoying a major resurgence, indeed, the Roman ideal may have been frailer than ever. Drawing upon the preliminary observations of de Lubac (1961) and Huglo (1979), this paper explores the importance of that dilemma for chant history, as crystallized in the Psalmist's exhortation to "sing wisely." Since Berno proposed a host of corrections for the Gregorian Office chants, and since the only known early medieval copy of his text (Heidelberg, UB, Cod. Salem IX.20, from eleventh-century Reichenau) was provided with ample notation, I shall assess the wider significance of this document both as a manifesto for change and as a musical record in its own right.

Nuance-Rich Notation in Eleventh-Century Manuscripts from Benevento

Matthew Peattie (University of Cincinnati)

This paper considers the nuances of south Italian notation in the context of the music of the Beneventan rite. South Italian notation of the eleventh century has long been recognized for its rich graphic variety and extensive repertoire of compound neumes. Despite the calligraphic detail, this family of neumatic notation has not generally been considered to be a significant source of information about nuances of rhythm and performance. Previous studies of south Italian notation have noted a few isolated neumes that represent aspects of duration or emphasis: Hesbert (*Paléographie musicale* 15) demonstrates that the pes “inflatilia” represents a lengthening, Boe (1983) documents the use of the “acuasta” for low unaccented notes, and Fischer (1991) suggests that a small “eyelet” attached to the bottom of the virga “musa” is an indication of an unaccented attack. Although these neumes are employed relatively infrequently, they reveal that Beneventan scribes were concerned with capturing certain details of articulation and rhythm.

I argue that south Italian notation of the eleventh century captures a greater degree of performance nuance than previously recognized. The scribes of the principal sources of Beneventan music—Benevento, Biblioteca Capitolare MSS 38 and 40—frequently employ alternate ways of writing the same succession of pitches. There are, for example, three ways of notating the scandicus and pes, and at least seven graphic varieties of the climacus. Through the analysis of text accent, musical context, and alternate neumations in concordant sources, I demonstrate that there are important functional differences between several of these graphic forms, and that these differences capture specific details of accent, emphasis, and relative duration.

The differentiation between alternate graphic forms of the most common neumes is pervasive in the music of the Beneventan rite. In this context, I argue that eleventh-century Beneventan notation is nuance-rich, and that the scribe’s choice of one graphic form over another has clear implications for the interpretation of the neumes in transcription and performance.

Eastern Borders (AMS)

Simon Morrison (Princeton University), Chair

Anti-French Villainies and Italian Opera at the Russian Court

Elise Bonner (Princeton University)

Decrying the alleged abuses by the Russian court theater’s director, actor d’Aubercourt complained in 1777, “The villainies and atrocities of Monsieur Elagin . . . who joins stupidity and wickedness with a blind aversion to the French . . . will

be a continual impediment to the amelioration of French spectacles.” Yet as Elagin attempted to curb French culture’s influence, he also began producing new Franco-Italian operas that had become popular at courts where French culture flourished with imperial approbation.

These spectacular operas appeared after the court hired several of its famous practitioners, including composer Tommaso Traetta, choreographer Gasparo Angiolini, and librettist Marco Coltellini. Their arrivals garnered desirable foreign attention. Even Esteban de Arteaga, who called the Russians barbarians, claimed, “By its selection of the best voices, of the best musicians, for the magnificence of decoration, and of ballets, the Petersburg Opera is the most accomplished in Europe.” Yet raising the level of celebrity was costly. Elagin had to compensate for the celebrities’ higher salaries by exploiting cheap, local labor. Russian participation in all aspects of opera expanded and, in turn, influenced the operas composed thereafter.

Decrees, financial accounts, and contracts from the Russian State Historical Archive illuminate an unstudied, pivotal period in the institutional history of Russian court theater. Using these documents, I re-examine two of Traetta’s operas for the Russian court, *Lucio Vero* and *Antigona*, which Marita McClymonds argues presents the fullest realization of Traetta’s dramatic ideals. Influenced by the director’s input, budget, singers’ voices, and orchestral resources, these operas reveal how stylistic and institutional developments informed one another in the Russian context. By addressing the circumstances of production, this paper identifies a limit to the correlation between French culture’s expanding international influence and Franco-Italian opera. In its place emerges the importance of economy, ideology, and aesthetics to the local history of musical practices and their trans-imperial circulation. In short, if Vienna showcased a French-inspired reform, perhaps St. Petersburg became the site of the counter-reformation.

Dispelling the Western Myth: Opera, Mobility, Experimentation, and the Emergence of the Russian Nation in Saint Petersburg

Miriam Tripaldi (University of Chicago)

Scholars have often regarded Saint Petersburg as a city whose culture came from Europe. Yet a closer look at the city’s operatic repertory from the 1770s to the 1840s suggests a more complicated picture. Archival research both in Russia and in Italy shows that operas written for Saint Petersburg’s new audience(s) were not western imitations but compositions created with particular artistic, social and political circumstances in mind.

By examining Domenico Cimarosa’s *La Vergine del Sole* (1788) and materials related to Giovanni Paisiello and Catterino Cavos, among others, I argue that opera became a tool for artists in Russia—including playwrights and composers—to experiment with genre and repertoire. Moreover, later work championed by Russian nationalists,

like Glinka's *A Life for the Tsar* (1836), prefigured by Cavo's *Ivan Susanin* (1815), appears as only part of this process of experimentation and mutual exchange. The results of such aesthetic laboratory work, spanning nearly seven decades, led to what we now acknowledge as Russian opera.

At a deeper level, analysis of the creation and reception of these works reveals a complicated political, cultural, and social agenda. As part of a process which started during Catherine II's reign and culminated around the 1840s, opera became a primary means, deeply interwoven into social and political matters, for Russian rulers to fulfill their political aims. This state of affairs forces us to reconsider the idea that Russian musical culture emerged from the importation of French and Italian opera to Russia, or that foreigners brought culture to Russia.

Some Fuss about a Flea: Musorgsky's "Mephistopheles's Song in Auerbach's Cellar" and Its Sources in Beethoven and Gounod

Anne Marie Weaver (Eastman School of Music, University of Rochester)

In 1879, the impoverished Modeste Musorgsky embarked on a concert tour with the contralto Darya Leonova. He returned to St. Petersburg demoralized and sick, but with several new compositions in his pocket, including "Pesnya Mefistofelya v pogrebke Auerbakha" ("Mephistopheles's Song in Auerbach's Cellar," better known as "Mephistopheles's Song of the Flea"). In this unusual but effective art song, Musorgsky set a Russian translation of Goethe's sarcastic ditty about a king in love with a flea ("Es war einmal ein König," from *Faust* part 1). It has received little scholarly attention in spite of being one of Musorgsky's most popular late works, often performed with Rimsky-Korsakov's orchestration.

In an 1880 "Autobiographical Sketch," Musorgsky claimed to be the first composer ever to set Goethe's text. Whether or not he believed this statement, it is inaccurate: at least nine settings of the text already existed by this point. One of these, an 1809 art song by Beethoven, served as an important—but until now unrecognized—source for Musorgsky's setting. Musorgsky may have consciously intended to hide his use of Beethoven's score, or had perhaps legitimately forgotten he ever knew it, but both songs invoke specific operatic tropes, and a subtle but noteworthy harmonic technique links them more closely than pure coincidence allows. In addition, Musorgsky's song also refers musically to the aria "Vous, qui faites l'endormie," Mephistopheles's serenade from Gounod's *Faust*, a connection noted already by César Cui in 1896 but ignored by subsequent scholarship.

Musorgsky's use of a Goethe text, a Beethoven song, and a Gounod aria also highlights the endemic multi-cultural influences that permeate the Russian art-song genre. This paper contributes to the larger project of dismantling Vladimir Stasov's nationalist rhetoric, continuing the efforts of Richard Taruskin, Marina Frolova-Walker, and, more recently, Rutger Helmers and Emanuele Bonomi. My work also answers

Dana Gooley's recent call (*JAMS* 2013) for further inquiry into nineteenth-century musical cosmopolitanism: Musorgsky's use of sources and influences from western Europe (here and throughout his song repertoire) demonstrates that a basic, underlying cosmopolitanism was unconscious, unavoidable, and surprisingly unproblematic for even this most determined cultural nationalist among nineteenth-century Russian composers.

Smetana's Music Battles and Wagner's Music Dramas: Investigating a Propaganda War

Kelly St. Pierre (Case Western Reserve University
/ Cleveland Institute of Music)

In 1873, Bedřich Smetana advocates from an organization called the *Umělecká beseda* ("Artistic Society," or UB) took over management of the journal *Dalibor*. From this post, they initiated a propaganda campaign on behalf of the composer (and under his guidance) that carefully positioned Smetana as Wagner's successor. As UB member Otakar Hostinský succinctly explained, Wagner's "victory of true idealism in the arts" assured that Smetana's own "idealistic efforts will reach the same victory in the future." But members' attempts to yoke Smetana to Wagner were especially charged for many Prague audiences; as a German radical, Wagner was aligned with the Czechs' cultural oppressors. This circumstance led to the so-called "music battles" of the 1870s, in which some critics—especially František Pivoda—heatedly lobbied against any appropriation of Wagner's compositional strategies and the idea of a Wagner-inflected nationalism.

In the past, scholarly discussions of the "music battles" have focused on either disparaging Smetana's opponents (including Pivoda) or rescuing him from the possibility of Wagner's influence. In this paper, I want to shift from perpetuating the "battles" to investigating the propagandist strategies of Smetana's supporters. Exploring UB members' music criticism reveals that, for some, Wagner's influence was not a threat to Smetana's creation of an idealistically Czech music, but critical to its construction. Smetana's "Wagnerism," according to UB writings, did not mean that his music was being "taken over" by a "foreign entity"—as Pivoda claimed—but allowed Smetana to conquer Wagner's foreignness in the name of Czechness. UB members positioned Smetana not as Czech Wagner, but a Wagnerian Czech—an artist-prophet whose music, and especially its appropriations of Wagner, had the potential to transport Czechs to a happier and better time. This distinction opens up new understandings of Smetana and his compositions, especially concerning the composer's fourth opera and most deliberately nationalistic work, *Libuše*.

Eighteenth-Century Opera and Dance (AMS)

Mary Hunter (Bowdoin College), Chair

Le Régent en Bacchus? French Operatic Allegory,
Noble Self-Construction, and Philippe d'Orléans's *Penthée* (1703)

Don Fader (University of Alabama)

There has been considerable scholarly interest in the representation of royal virtue and power in seventeenth-century opera, particularly in the case of the “fabrication” of Louis XIV’s image in Jean-Baptiste Lully’s operatic prologues and in the guise of operatic heroes, as well as in the potential subversion of this image. Little attention has been paid to the usage of music in the self-construction of the nobility and their negotiation with royal image-making, despite current research pointing out the important cultural role played by members of the aristocracy, whose search for pleasure led to their cultivation of a considerably different aesthetic than that of the crown. A particularly telling case is *Penthée*, a rare instance of an opera composed by a prince, Louis XIV’s nephew and the future Regent of France, Philippe II d’Orléans (1674–1723). *Penthée* sheds light on Philippe’s attempts to fashion himself as a cultural and political alternative to the king, a tactic that eventually played a role in his appointment as Regent. Although Philippe has acquired a reputation as a libertine playboy, he in fact embraced the intellectual side of libertinism, which is evident both in the opera’s libretto and its music. Orléans’s librettist, the marquis de La Fare, a libertine writer, adapted the opera from Euripides’s *Bacchai*, in which the victory of bacchanalian ecstasy over the state religion represented by king Pentheus plays out Philippe’s personal and political opposition to Louis XIV’s increasing piety and his attempts to impose religious orthodoxy after the revocation of the Edict of Nantes in 1683. Bacchanalian ecstasy is represented in Orléans’s music through its sensually appealing dissonant harmonic language, which trumps the heritage of royal patronage represented by Lully’s more harmonically restrained musical style. *Penthée* thus presents not a literal personification of Philippe as Bacchus but rather a thematic victory of aristocratic libertine ideals over royal glory, heroism, and the Lullian musical heritage.

Opera in France, Italy, and on the Moon, as Viewed by a
Frenchman, Financier, and *Philosophie*

Bruce Alan Brown (University of Southern California)

The *Lettre sur le mécanisme de l’opéra italien* of 1756 was one of the most perceptive of mid-century writings on operatic reform. Signed only “D***,” in Florence, the pamphlet purports to be by a Frenchman, but questions were soon raised concerning the author’s identity. An 1809 attribution to a M. de Villeneuve has been viewed

sceptically: Gentili Verona (1969) instead attributed the *Lettre* to Giacomo Durazzo, head of Vienna's theaters during the time of Gluck; Hertz (1995) proposed Gluck's future librettist Calzabigi. Though ingeniously argued, these attributions disregard inconsistencies between Durazzo's and Calzabigi's biographies and information the writer divulges in the *Lettre*, as well as contradictions between opinions expressed in the pamphlet and in these figures' signed writings.

In reexamining the *Lettre*'s authorship, I show that already in 1758 the pamphlet was attributed to Villeneuve, "ci-devant Intéressé dans les Fermes [tax farms] de la Toscane." Building upon research by historian Jean-Claude Waquet, I retrace the career of Daniel de Villeneuve ("Devilleneuve," as he signed himself), a customs officer during the 1740s in Livorno, Pistoia, and Siena, one of a number of Parisian financiers managing Tuscan affairs after the end of Medici rule. Their disdain for "corrupt" locals is of a sort found also in the *Lettre* with regard to Italian operatic practices, and autograph letters by Villeneuve I have found show him combating widespread "abuses" in the Pistoia *douane*.

Villeneuve's *Lettre* is illuminated also by another work attributed to him: the novel *Le Voyageur philosophe dans un pays inconnu aux habitants de la terre* (1761). Whereas in the *Lettre* a *conte philosophique* about competing African nations introduces the comparison of French and Italian opera, the novel contains a chapter on theater and opera in the lunar city of Sélénopolis, wherein French and Italian operatic repertoires are again scrutinized. Viewed in tandem, these works by Villeneuve help properly situate the *Lettre* within the Parisian *Querelle des Bouffons* (rather than within Gluck's circle), and suggest utopian fiction as a lens through which at least some manifestos of operatic reform may productively be viewed.

Joseph Haydn and the 1792 Ball of the *Gesellschaft bildender Künstler*

Joseph Fort (Harvard University)

Although the extent to which dance suffused social life in eighteenth-century Vienna has long been acknowledged, little is known about the occasions and practices that shaped this dance culture. The annual ball of the *Gesellschaft bildender Künstler*, held in the Hofburg Redoutensäle and open to anyone who could afford a ticket, formed a highly significant event on the city's social calendar. Many of the local nobility attended, as well as the city's most noted artists. Each of these annual balls featured new minuets and *Deutsche Tänze*, composed especially by a prominent composer.

Drawing on materials from the Wiener Stadt- und Landesarchiv, I reconstruct in detail the *Gesellschaft*'s inaugural ball, held on 25 November 1792, for which Joseph Haydn composed the music. Extant ticket lists list which members of Vienna's nobility and artistic community were present. Accounts of this ball in the *Gesellschaft*'s records and contemporaneous descriptions of similar events allow the reconstruction

of various dance-floor practices; in particular, they demonstrate the extent to which the ballroom constituted a vital mixing ground for eighteenth-century Viennese society. I argue that Jürgen Habermas's three criteria for the emergence of a public sphere (1962)—disregard of status, accessibility of culture products, and inclusivity of the space—are met in this setting. I then draw on Caroline Potter's (2008) article that discusses kinaesthesia as a means of socialization into the professional dance community today, to argue that collective kinaesthesia in the Hofburg Redoutensäle provided a means of enacting the Imperial agenda for social reform.

Francesco Benucci, Nancy Storace, and
Sarti's *Fra i due litiganti* in Vienna
John Platoff (Trinity College)

Giuseppe Sarti's *Fra i due litiganti il terzo gode* was the first great success of the re-constituted Italian opera company in Vienna in 1783. The opera, premiered the previous year in Milan, sustained its enormous Viennese popularity for years, while receiving more than fifty-five European productions by 1800. Mozart's quotation of an aria from *I due litiganti* in *Don Giovanni* testifies to its continuing appeal. But the version of the opera that was so successful differed substantially from the Milanese original. My examination of thirty surviving manuscript scores and twenty-one printed librettos reveals that a standardized Viennese version of *I due litiganti*, with nearly a third of the original numbers replaced, became the basis for productions across northern Europe. This standardization reflects the dominance of Vienna as a distribution point for opera scores, especially since many of the manuscripts were produced by Wenzel Sukowaty, copyist for the Viennese court theaters.

The changes made for Vienna surprisingly include arias for Nancy Storace and Francesco Benucci, who had sung the same roles in Milan; normally arias would be substituted to suit the vocal preferences of new singers. These alterations not only changed the profiles of the characters; they allowed Storace and Benucci to define themselves for the Viennese public, establishing the musical and dramatic profiles that quickly made them the beloved favorites of Viennese audiences. Storace's new arias reshaped the character of the chambermaid Dorina into a soubrette (much like Mozart's Susanna) whose charm, humor, and perky sex appeal matched those of the singer herself. Benucci portrayed the blustering servant Titta, excelling in multi-sectional buffa arias with the same opportunities for comic display found in Figaro's "Aprite un po" and Leporello's "Catalogue Aria" which he also sang in Vienna.

Detailed study of the Viennese sources reveals that the changes were made over a period of time during the opera's first 1783 run, undoubtedly in response to audience reactions. It is ironic that a flexible, adaptive process resulted in a more-or-less fixed text that became the standard version of *I due litiganti* transmitted from Vienna to the rest of Europe north of the Alps.

The Final Frontier (SMT)

Nora Engebretsen (Bowling Green State University), Chair

A Theory of Voice-Leading Sets for Post-Tonal Music

Justin Lundberg (New England Conservatory)

Studies of voice leading in post-tonal music typically focus on harmonic similarity, as in the transformational voices formed by transposition and inversion, or on total interval-class displacement. The more recent geometrical approach maps pitch or pitch-class sets onto dimensional coordinates with the semitone as a metric. The emphases on harmonic similarity and minimal displacement, however, fail to address the pitch-class and intervallic diversity found in post-tonal music. My approach defines voice leadings as ordered sets of individual pitch-class mappings from one set to another. These sets explicitly define pitch-class voices produced by mapping one set onto another. Voice leadings are thus extracted from their harmonic contexts and examined on their own terms. Individual voice-leading sets are used to generate contextual voice-leading spaces in which the unit distance or metric is the generating set. The analytical goal of this theory is to define pitch-class voices in post-tonal pieces. In my analyses, voice-leading sets are motives subject to variation and transformation like pitch or rhythmic motives. These voice leadings are then represented by motion within some contextually-generate voice-leading space.

Rethinking Enharmonic Modulations: Notation and Tendency

John Muniz (Yale University)

The word “enharmonic” has at least two distinct referents in contemporary music theory: notational enharmonic equivalence and enharmonic modulations. The homonymy of these constructs belies their problematic relationship to one another; as Harrison 2002 points out, enharmonic notation does not entail enharmonic modulation, nor is the reverse true. Nevertheless, the current scholarly and pedagogical literature on enharmonicism tends to conflate enharmonic modulations with their notation, thereby hindering both theory and analysis. In order to think clearly about enharmonic notation and modulations, we need an explicit and analytically fruitful account of their interaction that preserves the distinction between them.

I attempt to offer such an account. Daniel Harrison (1994) and Steven Rings (2011) have persuasively argued that the targeting of stable scale degrees by unstable ones (through functional discharge, “arrows of tonal intention,” etc.) is essential to the energetics of chromatic music. This idea provides a clue to understanding enharmonic modulations: when a scale degree is reinterpreted, its degree of stability and intrinsic “pointing” toward a tone of expected resolution are suddenly altered. I call such

pointing “tendency.” A variety of shifts in tendency—from downward to upward, from upward to stable, and so forth—constitute a family of “tendency transformations” that paves the way for new analytic and interpretive insights into Romantic music, where enharmonic modulations happen frequently.

Contextualized Musical Transformations and Inconsistent Multiplicity

Hyunree Cho (Seoul, Korea)

In music theory, the concept of musical transformation has been explained predominantly in terms of algebraic structures: a musical transformation is an element of a mathematical group or semigroup acting on a set of musical objects. Unlike the *Ursatz* or pitch-class sets, however, the concept of a group or semigroup does not convey its immediate perceptual counterpart in (notated) music. Rather, underpinning a transformational analysis of music is a non-essential relationship between the listener’s mathematical intuition and the sounding music, which significantly challenges traditional assumptions supporting Ian Bent’s well-known assertion that “[u]nderlying all aspects of analysis as an activity is the fundamental point of contact between mind and musical sound, namely, musical perception” (1980). There seems nothing like a single unitary or focused “point of contact” in the practice of transformational analysis.

This paper explores how generalized and contextualized musical transformations interact to create a concrete dynamic mutuality that appears in transformational analyses as a group of sense-making (or music-making) apperceptions. It also analyzes the problematic relationship between the “group” metaphor used in transformational analyses and the “coherence” ideal presumed in syntactic descriptions of music. Drawing on the philosopher Alain Badiou’s concept of inconsistent multiplicity and other related concepts from philosophy of mathematics, the paper seeks a way forward from Lewin’s statements that “we do not really have one intuition of something called ‘musical space’” and that “[i]nstead, we intuit several or many musical spaces at once” (1987).

The *Tonnetz* vs. Voice Leading in Constructions of Abstract Musical Spaces: A Chicken-and-Egg Dilemma

Marek Zabka (Comenius University, Slovakia)

The metaphor of abstract musical spaces has been very successful in the past few decades. The spaces are supposed to comprise all possibilities that are at composers’ disposal and actual pieces of music are represented as trajectories through such spaces. One can observe the following two principles underlying the construction of abstract musical spaces: harmonic coherence (HC) and voice-leading proximity (VLP). The *Tonnetz* is an archetype of a model guided by the HC. On the other hand, Callender,

Quinn, and Tymoczko's voice-leading spaces prioritize the VLP. Tymoczko (2009) criticizes temptations to use the *Tonnetz* as a tool for investigating voice-leading relations, even for the simplest case of triads. He argues that multidimensional voice-leading spaces are the best tools for analyzing chromatic harmonies.

In this paper, I present a theory of generated tone systems that reestablishes the dominant position of the *Tonnetz* and of the HC principle it models. I argue that the *Tonnetz* is not an imperfect auxiliary tool for investigating VLP but rather a powerful archetypal construction. My formal model inverts the chicken-and-egg relationship between HC and VLP. In it, VLP emerges as a consequence of HC. The model is based on a mathematical construction of selecting certain subsets of tones—called “generated tone systems” (GTS)—from the *Tonnetz* implied by pairs of small intervals called “comma bases.” The model is very efficient as it provides a unified explanation for manifold music-theoretical streams ranging from historical tuning theories to modern theories of chromatic harmonies.

Interactive Presentations: A Poster Session on Empirical Approaches to Music Theory and Musicology (AMS/SMT)

Johanna Devaney (Ohio State University), Moderator

Sponsored by the Society of Music Theory Music Informatics Interest Group

Eamonn Bell (Columbia University)

Ben Duane (Washington University in St. Louis)

Richard Freedman (Haverford College)

Ichiro Fujinaga (McGill University)

Eric Isaacson (Indiana University)

Aaron Kirschner (University of Utah)

Justin Lundberg (New England Conservatory of Music)

Alexander Morgan (McGill University)

Laurent Pugin (RISM Switzerland)

Jesse Rodin (Stanford University)

Craig Sapp (Stanford University)

Daniel Shanahan (Louisiana State University)

Susan Forscher Weiss (Johns Hopkins University)

Christopher White (University of North Carolina, Greensboro)

Kirill Zikanov (Yale University)

An excellent conference poster is fundamentally like its more popular cousin, the conference paper: it grabs its audience's attention, concisely makes a main point, provides clear supporting evidence for that claim in a well-organized narrative, inspires thoughtful discussion, and leaves a lasting, positive impression. Whether the topic is historical, analytic, cognitive, cultural, or technical, a poster must convey these

elements visually rather than verbally. This session demonstrates how to capitalize on the increased visual and interactive opportunities that posters provide through a talk describing the elements of effective poster design, a panel discussion on maximizing interaction during poster presentations, and a poster session, with lightning talks, presenting new empirical research in music theory and musicology.

The session is introduced with “Selling Your Story in Twenty-Four Square Feet: The Musician’s Academic Poster,” presented by Eric Isaacson. The panel discussion “Maximizing Interaction During Poster Presentations,” with participants Richard Freedman, Ichiro Fujinaga, Eric Isaacson, and Laurent Pugin, follows. The session concludes with a three-part poster session, “Empirical Music Theory and Musicology.”

Formalizations

- Christopher White, “Alphabet-Reduction Based Automated Analysis” (University of North Carolina Greensboro)
- Justin Lundberg, “Contextual Voice-leading Spaces”
- Aaron Kirschner, “Four-Dimensional Modeling of Metrical Structures”

Tools

- Jesse Rodin and Craig Sapp, “Beyond the Thematic Index: Repertory-Wide Search and Analysis”
- Susan Forscher Weiss and Ichiro Fujinaga, “Digital Prosopography of Renaissance Musicians: A Progress Report”
- Laurent Pugin, “Music Notation in Web-Browsers for Computational Musico-logical Applications”
- Richard Freedman, “The Lost Voices Project: Theory and Practice in the Sixteenth Century (and Today)”

Corpus Studies

- Daniel Shanahan and Eamonn Bell, “Examining Stylistic Change Through Seventeenth- and Eighteenth-Century Incipits”
- Kirill Zikanov, “Metric Properties of Mensural Music: An Autocorrelation Approach”
- Alexander Morgan, “Testing Tinctoris: Data-Mining a Renaissance Treatise”
- Ben Duane, “Texture, Attention, and Probability: A Corpus-Based Study”

Abstracts for the posters are available on the SMT Music Informatics Interest Group web site: <http://societymusictheory.org/societies/interest/SMTinformatics>

Musical Responses to World War I (AMS)

Laura Watson (National University of Ireland Maynooth), Chair

French Music during World War I: *La Gazette* and Lili Boulanger

Anya Holland-Barry (University of Wisconsin-Madison)

At the outbreak of the First World War, many French musicians from the *Conservatoire de Musique* were drafted into the military. Composer Lili Boulanger dedicated herself to the wartime effort by corresponding with these drafted colleagues, sending them care packages as well as editing their compositions. Boulanger's individual project became wider in scope when, together with her sister Nadia, she created, edited, and published the *La Gazette des classes du Conservatoire* under the auspices of the *Comité Franco-Américain*. The *Gazette* (1915–18) connected over three hundred Conservatoire musicians-turned-soldiers and established a resource for them to stay abreast of musical activity, share information about their lives and music, and receive moral encouragement.

Largely unexplored by historians or musicologists, the *Gazette* provides not only a tangible record of French musicians' widely different experiences with music-making at the front, but also shows how the instability and horrors of World War I initiated and redefined volatile conceptions of French musical identities. Furthermore, Lili Boulanger's role as editor mobilized the popular gendered wartime concept of the *marraine de guerre* (godmother of war) in a new, musical manifestation to give herself wartime agency as an influential member of the Comité. This paper calls for a musical application of the important historical and cultural phenomenon of the *marraine de guerre*, which has been studied only in the fields of history, gender studies, and cultural studies by scholars such as Susan Grayzel and Margaret Darrow.

Using primary source material I gathered at the *Bibliothèque nationale de France*, I will explore the gendered wartime implications of Boulanger's position as editor. I will examine how soldiers understood music as vital to both French national memory and cultural identities. In the tenth issue, published in June 1918, soldiers debated who should musically represent France, and whether or not French music should even be identified with a particular French national identity. My research expands upon those posited by Jane Fulcher and Jann Pasler in their studies of musical institutional factions. I add critical nuance to their claims by examining lesser-known musicians' and Boulanger's contributions to defining French musical identities during the war.

Irony through Instrumentation: Hindemith's Quintet for Clarinet and String Quartet and the Great War

Lesley Hughes (University of Wisconsin-Madison)

Composed for the 1923 *Internationalen Gesellschaft für Neue Musik* festival in Salzburg, Hindemith's Quintet for Clarinet and String Quartet, op. 30 remains relatively ignored in Hindemith scholarship. What little research exists has focused primarily on the work's formal and stylistic features, such as its retrograde outer movements and fugal second movement. Based on these qualities, scholars have generally designated the work as one of Hindemith's early "neoclassical" compositions. However, little attention has been paid to the most puzzling feature of the quintet: the use of the shrill E-flat clarinet in the third movement, a *Ländler*.

Hindemith wrote the quintet shortly after returning from World War I and, like many of his generation, held a cynical view of this "war to end all wars." Situating the quintet within its post-war context, I argue that through this unorthodox instrumentation, the work is more aligned with the irreverence, absurdity, and cynicism of the Dada movement than with neoclassicism. The E-flat clarinet's associations with caricature and sarcasm, codified in orchestration treatises, renders the traditional *Ländler* grotesque, while its juxtaposition with the string quartet subverts chamber music conventions. Furthermore, the E-flat clarinet's reputation as a military instrument not only heightens the disparity between it and the string quartet, but may also serve as a sonic representation of Hindemith's military service during the Great War, as he juggled both martial and musical activities at the front. Finally, Hindemith's disillusionment over the war, expressed through his wartime diary and letters, suggests interpreting the *Ländler* as a *Totentanz*, a common theme in art during and immediately after the First World War.

Examining the significance of the E-flat clarinet instrumentation provides new insights on a work that shares many of the same features as the better-known iconoclastic works such as *Kammermusik Nr. 1* or *Suite "1922"*. The quintet's combination of the brash *Ländler* with other characteristics deemed "neoclassical" also demonstrates the difficulties of assigning stylistic labels to Hindemith and his works. Finally, the work represents not only the profound impact of the Great War on Hindemith, but sheds light on the problematic use of neoclassicism as a stylistic indicator.

Singing Tommies and their "Stourhead Mother": An Unlikely Musical Family in an English Country House during the First World War

Michelle Meinhart (Martin Methodist College)

The First World War and subsequent loss of many heirs and fortunes nearly muted the long-standing, socially exclusive musical tradition of the English country house.

Such music was not silenced at Stourhead, the grand Wiltshire estate of Sir Henry Hugh and Lady Alda Hoare. Rather, it took on new forms during the war, especially after their only child, Harry, enlisted in the army. Prior to the war, Lady Alda and Harry (a talented pianist and baritone singer, respectively) often performed drawing room ballads together. Indeed, this shared musical experience was an important bond in their relationship, as detailed in Lady Alda's numerous commemorative annotations about Harry throughout their sheet music, made three weeks after he was killed on an Egyptian battlefield in late 1917. But during her son's absence, up until his death, she filled this void by accompanying other amateur singers in his place: the English and Canadian soldiers training and convalescing nearby.

This paper examines these informal performances of drawing room ballads and patriotic popular songs at Stourhead from 1915 to 1917, drawing on correspondence from these Tommies to Lady Alda, along with her annotated sheet music collection, war-time scrapbook, and diaries. Such shared musical experience, I demonstrate, advanced surrogate mother-son relationships between the soldiers and Lady Alda that outlasted the war. For Lady Alda, these emotional connections were intensified by the loss of her own soldier son. Furthermore, Lady Alda's musical invitations amassed soldiers of mixed social backgrounds and Allied nationalities into the formerly exclusive domain of the English country house. While many other stately homes acted as military hospitals during the war, Stourhead opened its doors as a musical retreat.

Previous scholarship on the musical response to World War I has concentrated almost exclusively on the creation and public performance of patriotic songs and art music that bolstered morale or commemorated those fallen. In focusing on the changing national role of the English country house during the war, this paper reveals an unacknowledged function of music making on the home front: the familial and therapeutic bonds music could foster between civilians and soldiers estranged from real family members and homes.

Dancing at the Rebirth of the World: Holst's *Hymn of Jesus* and the First World War Christopher Scheer (Utah State University)

Gustav Holst's *Hymn of Jesus* (1917), written directly after the tragedy of the Battle of the Somme, is rarely referred to as a "war" work. However, doing so can help to explain what some commentators have called the "mystical" elements of work. To accomplish this I place the piece into two overlapping contexts. First, the *Hymn* will be situated in period understanding of the Gnostic thought (an early form of mystic Christianity) from which the text derives. This consideration provides rationale for reading the *Hymn* as a metaphorical network of examples with a pedagogical intention. Second, and more importantly, I will argue that Holst's setting of *The Hymn of Jesus* is meant as the artistic evocation of a strain of thought that believed the war

was an agent for the rebirth of humankind, and that the experience of collective suffering would usher in a new golden age of unity and peace. One of the principal proponents of this view, which was also shared widely by Theosophists and others who interpreted human experiences through what Alex Owen has called “enchantment,” was the Gnostic scholar and Theosophist G. R. S. Mead, a co-translator of the *Hymn of Jesus* text. Holst himself was part of the culture of enchantment, growing up in a Theosophical household, frequenting the Theosophical Library in London’s Tavistock Square, and lecturing before Mead’s Quest Society.

What emerges from this contextualization of the text and music of the *Hymn of Jesus* is that the piece is no less than an admonition to all humankind to find joy in the shared suffering and sacrifice of war. This provides an important counterpoint to artistic evocations from wartime which are often interpreted as empty nationalism or laments for the meaninglessness and futility of the war.

Nineteenth-Century Form (SMT)

Steven Vande Moortele (University of Toronto), Chair

Process and Symmetry in Schubert’s Expanded Type I Sonatas

Jonathan Guez (Yale University)

Schubert had a life-long interest in what Sonata Theory calls *birotational* sonata forms, those forms associated with overtures and slow movements that trace two, rather than three, paths through their thematic material—forms, in other words, that contain no developmental rotation. Especially later in life, and especially in his finales, Schubert cultivated a taste for birotational forms whose second rotations (recapitulations) house a developmental interpolation, resulting in a layout for which Sonata Theory uses the adjective “expanded,” as in “expanded Type I sonata.”

This presentation focuses on articulating a set of features that characterize Schubert’s personalized appropriation of the expanded Type I layout. In it, I analyze four pieces for which he chose this idiosyncratic form: the finales of DD. 804, 956, and 960 and the Overture *im italienischen Stil* D. 590, with the goal of bringing to light a set of compositional approaches that is common to all of them.

Schubert’s deployment of the form is predicated on an aesthetics of symmetry: for after the developmental interpolation distorts the “ideal” symmetry of the birotational form, each piece “compensates” for that enlargement by deleting one or more sets of later referential modules. The deletions are smooth: in each case some continuity (registral, thematic, voice-leading) is preserved across the seam, even as the recapitulatory fabric is being riven. This sophisticated method of processual play, which I liken to a pendulum pulled outward but pushing toward neutral, has suggestive temporal, narrative, and aesthetic implications, which I address in my conclusions.

“Beautiful Infinity.” The Permanent Interruption as a Symbol of Romantic Distance in the Music of Robert Schumann

Edward D. Latham (Temple University)

Despite its potential value as a hermeneutic tool, the permanent interruption has not yet been widely recognized as a valid Schenkerian background structure. Such an incomplete structure is typically cast in negative terms—as Schenker disapprovingly noted, “. . . without the $\hat{1}$ a work is bound to give the effect of incompleteness” (1979, 126). For Schumann, however, who employed it more than any other composer in the Schenkerian canon, the permanent interruption afforded another opportunity to project the “beautiful infinity” he so admired in the writing of Jean Paul Richter (Hoeckner 1997, 63).

The first part of this paper will outline the theoretical possibilities for middle-ground interruption at the phrase (nested interruption), sectional (repeated interruption), and formal (extended interruption) levels. Graphs of all three types of interruption will be provided from the tonal literature. The second part of the paper will make the case for interruption at the background level—permanent interruption—as a compelling, albeit unconventional, structural model, particularly for Schumann, providing examples from his songs and solo piano works. The background permanent interruption, at once a logical extension of the nested, repeated and extended middleground interruptions ubiquitous in the canon and a bold rhetorical move that emphasizes lack of closure, should be added to the analyst’s palette as a possible background structure, particularly when the text or aesthetic of the piece in question suggest Romantic distance. The paper will close with suggestions for more wide-ranging application of this structural model.

Rotational Form and the Price of Assimilation in Schubert’s “Sei mir gegrüsst”

Anders Tobiasson (University of Wisconsin-Madison)

Scholars have long struggled with how Schubert’s songs seemingly consume their chromatic interiors to a diatonic frame while also leaving something displaced from the whole. This paper explores this theme within the context of the haunting song “Sei mir gegrüsst.” The song goes to great lengths to deny the emotional and tonal consequences of a chromatic seam that opens up over its course and attempts to diffuse the chromatic seam with a repeated refrain-like section.

Because of the embracing nature of the refrain, it defines the matrix within which the telos of the song is being unfolded. By hearing the song as rotationally informed, there is a sense that each cycle through the rotation obsesses over the same emotion (loss), heightening this feeling each time. In hearing the entire song as a progressive expansion of the refrain’s chromatic embrace, it would be convenient if we could hear

the two complementary halves of the refrain pulling apart at its F-sharp/F-natural seam and all the new music dropping in between, but that is not what happens. The refrain instead en/closes the embrace—*embraces* the embrace—each time. This paper argues that the refrain, while certainly helping assimilate the chromatic middle sections of each trope, cannot be heard as entirely positive. We ultimately discover that B-flat major assimilates its chromatic interior, but only by banishing the illusion of her presence.

Multiply-Interrupted Structure in Clara Schumann's "Liebst du um Schönheit"

Michael Baker (University of Kentucky)

Schenker's concept of interruption represents a vital link between tonal structure and thematic design. However, his initial presentation of the concept in *Free Composition* has led to the modern understanding that interruption refers exclusively to a halt in the *Urlinie* at $\hat{2}$ over V, followed by a reinstatement of the *Kopftön* and a complete descent to $\hat{1}$. In fact, many introductory writings on Schenker's theories claim that this *is* interruption, and not merely a *type* of interruption. Recent studies (Samarotto 2005 and Baker 2010) have shown that a more general concept of interruption may take many outward musical configurations that differ from the type mentioned above, proposing a flexible approach to interruption in the description of myriad foreground musical events.

This paper examines Clara Schumann's "Liebst du um Schönheit," op. 12 no. 4, illustrating that a *multiply-interrupted structure* exists within the song, where the notion of interruption occurs in multiple configurations and at differing structural levels. Part one provides a survey of the important recent literature on Schenker's concept of interruption, with emphasis on its freer forms. In part two, I will demonstrate that the numerous incomplete linear progressions and striking harmonic events in this song emanate from the general concept of interruption, and are closely related to the overall form and message of Rückert's poem. I suggest that a freer conception of interruption articulates a closer relationship between voice-leading structure and thematic design in "Liebst du um Schönheit," and is motivated by Schenker's own writings on the subject.

Producing Classic Recordings (AMS)

Arved Ashby (Ohio State University), Chair

Walter Legge's *Tristan* and the Magnetophonic Imagination

Philip Gentry (University of Delaware)

Wilhelm Furtwängler's 1952 recording of *Tristan und Isolde* has long been the subject of fascination by opera fans. It was one of the earliest complete recordings of the opera, and featured the famous Wagnerian Kirsten Flagstad in the title role. Recorded by the British record producer Walter Legge for EMI, the recording has long occupied a central place in the Wagnerian discography. The recording also features, however, a particularly notorious moment: Isolde's high Cs in the second act were sung not by the aging Flagstad, but by the young German soprano Elisabeth Schwarzkopf.

The exact details of the substitution have been the stuff of debate since its release, with one position arguing that it was achieved through Schwarzkopf's recorded take being physically spliced into the master, and the other arguing for Schwarzkopf simply having stood beside Flagstad in the recording session. While the latter is undoubtedly more likely, the reception of this famous recording raises important questions. With the advent of commercial magnetic tape recording in the wake of World War II, the possibility of "synthetic performance," as one critic called it, loomed large in the imagination of consumers and critics of both classical and popular music, as for the first time sound itself could be easily edited and manipulated.

This paper traces the reception of the 1952 *Tristan* recording, foregrounding Legge's role in crafting its soundscape. I then look at the larger discourse of magnetic tape in the period, including such sources as repair manuals, promotional materials, and "tape hobbyist" guides, and compare Legge's approach to similar techniques being used by contemporary tape artists such as Les Paul, John Cage, Otto Luening, and Victor Ussachevsky. Intellectually we find these artists dividing into two approaches, with some masking the tape process in favor of naturalism, and others emphasizing the artificiality of tape. I argue that the nascent postmodernism of this magnetophonic logic contributes importantly to the larger transformation of musical practices in the United States in the 1950s.

Take Twenty-One: Technological Virtuosity and

Glenn Gould's *Goldberg Variations*, 1954 to 1959

Lucille Mok (Harvard University)

In 1955, Glenn Gould made his record debut with J. S. Bach's "Goldberg" Variations, popularizing the work with his fresh new interpretation and establishing Gould's reputation as the premiere Bach interpreter of his generation. Gould's studio

activities have been discussed in the context of his philosophy on technology and music, ideas that mainly came to light after his 1964 retirement from the concert stage. As a result, his early studio recordings have been largely excluded from this scholarly discourse. In this paper, I offer new possibilities for the use of sound recordings by bringing to light a little-known series of early Gould recordings that have been overlooked in favor of those made after his retirement.

Through an examination of rarely heard outtakes of the “Aria” from the 1955 recording sessions currently held in the Sony Music Archive, I present a case for a reconsideration of Gould’s early studio work within the framework of his musico-technological philosophy. My analysis reveals how Gould shaped, through playback and repeated takes, what became the final recordings on the album. The interpretive variations from one take to another illuminate the nuances of Gould’s early studio activities, indicating that technology enabled his process of creative discovery as early as his first professional studio encounter. Comparison with additional Gould recordings of the “Goldberg” Variations from live performances in 1954, 1958, and 1959, further demonstrate that his musical philosophy had implications beyond the realm of technological intervention into all facets of his creative work—live and recorded.

Producing ‘Timeless’ Music: Manfred Eicher and the Recording of Keith Jarrett’s *Solo Concerts: Bremen/Lausanne* (1973)

Darren Mueller (Duke University)

In 1973, the German-based record label ECM released the first album of Keith Jarrett’s solo piano improvisations, performed and recorded in front of concert audiences in Europe. In an era dominated by jazz-fusion, the 3-LP set became a surprise hit when various U.S. publications—including *The New York Times*, *Time*, *Downbeat*, and *Stereo Review*—named *Solo Concerts: Bremen/Lausanne* record of the year. The album was a financial and musical risk for ECM’s founder, Manfred Eicher, as he described in a 1975 interview: “Experienced producers told me that no one would listen to three records of solo piano, that it was a waste of time. But how can good music be a waste of time?” Using language ordinarily reserved for descriptions of Western European classical recordings, Eicher explained that producing “timeless” music outweighed the financial risks.

Using materials gathered in the private archives of jazz producer George Avakian, Jarrett’s manager during the early 1970s, this paper considers the musical and critical success of *Solo Concerts* in relation to Eicher’s background as a classical producer at Deutsche Grammophon. Western art music is an oft-cited influence on ECM’s aesthetic, though Eicher’s production is rarely discussed in detail. Peter Elsdon’s useful 2013 study on Jarrett’s more famous *The Köln Concert* (ECM, 1975), for example, relegates Eicher’s production to the background.

Correspondences between Eicher and Avakian in the years leading up to *Solo Concerts*, 1971–1973, reveal Eicher’s preoccupation with audio fidelity and recording technique. By considering how Eicher chose to represent Jarrett’s performance, his audience, and the concert venues in sound, I connect production decisions to broader discourses surrounding high fidelity, recording technology, and Western art music in the 1970s. I advocate for what Simon Zagorski-Thomas has labeled the “musicology of record production” (2007) and, in doing so, expand on Arved Ashby’s assertion in *Absolute Music, Mechanical Reproduction* (2010) that recording technology has changed the cultural positioning of art music in the twentieth century. I interrogate the tension involved in recording live, improvised jazz in European concert halls and argue that record production was vital to the musical and critical success of Jarrett’s *Solo Concerts*.

Allegri’s *Miserere* and the Choir of King’s College, Cambridge: The Story of a Standard Recording Jacob Sagrans (McGill University)

In 1964 the Choir of King’s College, Cambridge released “Evensong for Ash Wednesday,” an LP notable for containing a popular recording of Gregorio Allegri’s *Miserere mei, Deus*, a psalm setting written for the Sistine Chapel Choir in the seventeenth century. Indeed, this *Miserere* recording was re-issued fifteen times, more than any other recording of the work. It also became a standard rendition that other choirs recording Allegri’s composition have had to either match or surpass to earn praise from reviewers.

In this presentation, I consider the factors that enabled the King’s *Miserere* recording to become a standard. The recording is unique in the degree to which it encourages the listener to hear Allegri’s work as English and Anglican. In addition to the traditional Anglican men-and-boys composition of the choir and its use of the so-called “English sound” for choral music with its emphasis on clarity and blend and its limited use of expressive contrasts (Greig; Page), King’s presents the *Miserere* in an English translation on an album devoted to an Evensong service where all other works are by English composers. Building on Heather Wiebe’s work on the cultural resonance of the Festival of Nine Lessons and Carols services at King’s, I suggest that this Anglicized version of the *Miserere* appealed to English listeners because they could situate it within national religious and musical traditions, giving them a sense of constancy in a politically and socially unstable time.

I also explore the broader international appeal of the 1964 *Miserere* recording. King’s differentiates itself from other choirs on account of treble soloist Roy Goodman’s execution of the demandingly high first-soprano solo. As reviewers suggested (Fiske; Arnold; Pound), Goodman sings with an inimitable sense of “purity” and an “ethereal quality,” a sound that listeners often desire from seemingly “angelic”

choirboys (Ashley). The “English sound” of the King’s recording also aligned it with the mainstream “modernist” approach to classical music performance that had solidified by the mid-twentieth century with its limited use of expressive gestures like vibrato and rubato (Haynes; Hill; Taruskin), giving it a contemporary relevance more romantically inclined recordings lacked.

Racialized Boundaries (AMS)

Charles Hiroshi Garrett (University of Michigan), Chair

“Indecent Anguish of the Quivering Flesh”: Queer Intimacies
of the Black Atlantic in Michael Tippett’s *The Knot Garden*

Samuel Dwinell (Cornell University)

On 2 December 1970, the Royal Opera House in London witnessed the premiere of Michael Tippett’s opera *The Knot Garden*. The work eschews a linear narrative in favor of a drama animated by the contemporary resonances of its many source materials. Tippett’s assemblage of sources alludes in particular to sites across the “Black Atlantic,” including the however-uneasy racial mixtures of the incipiently postcolonial archipelago and the U.S. metropolis. By deploying a range of musical and other cultural references, the opera installs fragments of Black Atlantic ecologies within the emphatically “British” setting of a private house-garden. Against this backdrop, it stages a rapid-fire series of violent and erotic encounters between its characters, of which the most highly charged are those featuring Mel—based on James Baldwin—and Dov—an autobiographical sketch of Tippett himself. As Mel and Dov collide in the opera, their intimacy thwarts the racial and sexual expectations of the house-garden’s other inhabitants and imagines a fragile, queer encounter between Baldwin and Tippett that never occurred in real life. While Tippett’s opera claims autobiographical authority, it also asserts its composer’s proximity to blackness and familiarity with black culture.

Whereas some critics have championed *The Knot Garden* as “the first gay opera,” this paper analyzes the work as a significant attempt to use operatic performance to intervene in British race relations. Tippett’s opera, with its focus on the role of race within desire and intimacy, articulates a contradictory vision of racial equality. Its first production thrust black diasporic masculinity into a British environment fraught by related issues of race, migration, gender, and sexuality, interrupting a virtual silence on race in postwar British opera and highlighting the transatlantic scope of civil rights advocacy. Yet Tippett also conveys the racial privilege conferred upon white British liberals to become the architects of antiracist social transformation and moral heroes of the postwar national community in such a way that cast racial antipathy simply as a problem of individual psychology. *The Knot Garden* bears witness to a

liberal discourse of race relations and its historical rise to cultural dominance in post-war Britain.

In the Shadow of the Zoot Suit Riots:
Racial Exclusion and the Foundations of Music History
Tamara Levitz (University of California, Los Angeles)

In June 1943, race riots broke out in Los Angeles when mobs of U.S. servicemen attacked Filipino, Mexican, and African Americans wearing zoot suits. Coming on the heels of the “Sleepy Lagoon” trial, in which seventeen Mexican Americans were falsely accused of murder, the “Zoot Suit Riots” gave stark evidence of the extreme acts of racial exclusion in Los Angeles during the war years. A year earlier, the U.S. government had legalized such acts of racial exclusion by forcefully removing over 110,000 Japanese Americans from their homes to “relocation” camps.

In this talk I propose an approach to studying music-making at mid-century that explores the consequences for music-making of these acts of racial exclusion, and sheds light on their devastating consequences for the development of musicology as a discipline. Drawing on extensive archival research as well as on Ben Piekut’s ideas about actor-networks and Eric Drott’s theory of genre, I describe how acts of exclusion determine historical attention given to four musical events that took place during the Zoot Suit Riots in June 1943: Igor Stravinsky composing his *Ode*, Nat King Cole recording “Sweet Lorraine” with the Dexter Gordon Quintet, the Hermanas Padilla performing in the fields for Mexican workers imported to the U.S. as part of the *bracero* program, and Japanese Americans who were former residents of Los Angeles organizing performances at the Manzanar relocation camp. I examine the material history of these events, taking into account passports, exclusionary laws and rules, personal objects and clothing, circumstances of musical labor and production, access to means of production, spaces, and products, and financial and class differences. My goal is to demonstrate how the practice of segregating musical genres in standard accounts of twentieth-century music history originates in such historical acts of racial exclusion, and how investigating the material circumstances of those acts can explain differences in genre and musical practice in a manner that escapes the pitfalls of aesthetics and identity politics, both of which reduce cultural practices and communities to stereotypes in order to fit them into a multicultural mosaic that does not reflect historical reality.

“This is Ghetto Row”: Musical Segregation in American College Football
John McCluskey (University of Kentucky)

A historical overview of college football’s participants exemplifies the diversification of mainstream American culture from the late nineteenth century to the

twenty-first. The same cannot be said for the sport's audience, which remains largely Anglo-American. Gerald Gems maintains that football culture reinforces the construction of American identity as "an aggressive, commercial, white, Protestant, male society." This is echoed in Ken McLeod's description of college football's musical soundscape, "white-dominated hard rock, heavy metal, and country music—in addition to marching bands," though he alludes to a shift towards a more diverse musical representation.

This paper examines musical segregation in college football during the 2013 season via case studies and interviews with university musical coordinators from the nation's five largest collegiate athletic conferences. These unveil three trends in musical programming. One, university marketing departments allot time for "players' music" (read: music by black performers) before a game begins, while music during and following gameplay is directed towards the largely white audience in the stands. This allows marketing departments to create a space for hip hop and rap that is removed from the "white-dominated" selections utilized during gameplay. Two, marketing and athletic departments employ music as a means of intentionally misrepresenting their institution to high school recruits: for instance, playing hip hop throughout recruiting visits because university officials believe the white culture at their school does not attract top players. Three, the marching band, a European military ensemble, continues to be the musical embodiment of college football, reinforcing the perception of white strength in football culture despite player demographics.

As McLeod indicated, there is some hope for change. The band traditions of historically black colleges and universities are increasingly prominent in mainstream band repertoires, and the commercial music selections played over public address systems are gradually being updated and diversified. However, as the sport's musical programming demonstrates, segregation remains firmly intact in college football culture.

Holograms and Techno-Spirituality in Recent Rap Music

Ken McLeod (University of Toronto)

Holographic performances by deceased rappers Tupac Shakur, Easy E, and ODB, as well as by living performers such as Mariah Cary and Beyoncé have become increasingly prevalent. Focusing on Tupac's celebrated "resurrection" at the 2012 Coachella Music Festival and drawing on concepts from Auslander, Baudrillard, Derrida, Es-hun, and Hayles, among others, this paper analyzes the recent rise of holographic performances and the place of techno-spirituality in hip hop. It posits that, rather than signaling a loss of human agency, holographic performances reinforce both collective human consciousness and Afrofuturist ideals surrounding utopian migration and eternal freedom.

Since his death in 1996 Tupac has become a digitally preserved rap god whose virtual "presence" is used to lend weight to numerous posthumous releases. Tupac

has essentially transformed into a hyper-real pop star—his image forever frozen in an idealized form. He will never age, his “voice” will never falter. The holographic Tupac, however, is the product of multiple human coders, interacts with and entrains live musicians, and instigates live audience feedback. He ironically celebrates a collective humanity through the artificial—providing an ephemeral, if ultimately mechanical, sense of co-presence. I argue that holographic musical performers represent a twenty-first-century fascination with the techno sublime—a techno-spiritualism that fetishizes technological magic. Resonating with Afrofuturist notions of time travel and immortality, holographic pop-stars, in many ways, extend the quasi-spiritual effects associated with traditional stage magicians and tribal shamans who, using language, song, and stagecraft, apply *techné* to the social imagination.

Holographic performers heighten the spiritual experience of fans who often already “worship” corporeal pop idols. They present ethereal visions—manifestations of creation or resurrection myths—the veracity of which is both obscured and enhanced by the “magical” technological mediation of reality and virtuality. Holographic performances can be likened to rituals governed by rules (structure-providing programming) that regulate the performance and its experience. Such hybrid virtual-real holographic musical experiences reveal a quasi-spiritual desire for greater structure and a willingness to submit to the existential comfort of fixed experiences and predestination produced by the imagination of programmers.

Rocky Relationships (SMT)

Christopher Doll (Rutgers University), Chair

Meter and Motion in Pop/Rock Backbeats

Robin Attas (Elon University)

Most pop/rock grooves from the 1950s forwards feature some variation on the backbeat pattern: strong snare drum hits on beats 2 and 4, often supplemented or replaced by other instruments, that stand out from quieter bass drum hits on beats 1 and 3. The pattern’s ubiquity suggests that it is an important area of inquiry in popular music studies. For music theorists, the backbeat presents an interesting challenge to current theories of meter inspired by Common Practice repertoire, due to its particular blend of syncopation, accent, and feel. I argue that the backbeat’s unique approach to meter comes, in part, from its function and historical origins. Therefore, my paper begins by employing ethnomusicological fieldwork (interviews with musicians, producers, and avid listeners, observation of amateur dance moves) to explore the backbeat’s role as a timekeeper for musicians and dancers. From there, I delve into the backbeat’s historical origins to connect its particular metric design with West African and diasporic traditions that feature a timeline, what Kofi Agawu calls “a distinctly shaped and often memorable rhythmic figure of modest duration that is

played as an ostinato throughout a given dance composition.” With such historical and functional justification, I then evaluate various existing metric models for the backbeat, ultimately proposing an adaptation of Justin London’s metric theory. Finally, with this general understanding of backbeat meter in hand, I return to specific instances, considering video footage of amateur dancers to compare bodily manifestations of backbeat meter in specific songs and genres.

Harmonic Function in Rock Music: A Syntactical Approach

Drew Nobile (University of Chicago)

This paper argues that music theorists have been mixing two different definitions of harmonic function. Drawing from Noam Chomsky’s linguistic distinction between grammatical categories and grammatical functions, I call these two definitions “function-as-category” and “function-as-syntax.” In the former, chords have certain functions based on their internal characteristics—e.g., a IV chord *is* a subdominant, just as the phrase “the boy” *is* a noun-phrase. The latter defines harmonic function instead as a chord’s role within the musical form—e.g., a specific IV chord *functions as* pre-dominant in its particular context, just as “the boy” *functions as* the subject of the sentence “the boy kicked the ball.”

I argue that a function-as-category definition is inadequate for the study of rock music. In particular, it struggles to explain progressions in this repertoire that are not based on a I–V–I structure. In the function-as-syntax definition, on the other hand, dominant function is not necessarily linked to the V chord, so other chords such as IV, II, \flat VII, or even I can function as the syntactical dominant. That is, these chords fulfill all the formal and rhetorical functions that we associate with dominant function, even though they may have no tones in common with a V chord.

Through the analysis of various rock songs, I demonstrate that a syntactical definition of function better accounts for the harmonic organization of this repertoire and furthermore reveals similarities between rock music and common-practice tonal music that many theorists insist do not exist.

A Beat-Class Approach to Polyrythm in the Music of Meshuggah

Guy Capuzzo (University of North Carolina, Greensboro)

Hallaråker (2013), Nieto (2013), Pieslak (2007), and Smialek (2008) provide a foundation for the study of the Swedish metal band Meshuggah’s use of polyrythm, defined here as “two streams of periodic pulsations” (after Link 1994, 8). However, a different approach is required in order to analyze the prominent roles of beat-class aggregates and interlocking interval cycles in the polyrythms. Building on these studies, the present paper uses beat-class theory (Cohn 1992, Roeder 2003) to refine and

generalize our understanding of Meshuggah's polyrhythmic practice, and of popular music that makes use of polyrhythms in general.

The methodology adopted here depicts each stream as a mod- n beat-class space, where n is the number of equidistant time points in the space. One interval cycle generates the time points of the first space. A different interval cycle generates the time points of the second space. To model the two streams of the polyrhythm, the two interval cycles *interlock*. Each stream begins on time point 0, completes the interval cycle, and returns to time point 0, at which point the beat-class aggregate is complete, if and only if the interval of transposition and the modulus share no divisors except 1.

The talk will explore the relation between polyrhythm and phrase organization in several Meshuggah songs, demonstrating the usefulness of a beat-class approach to polyrhythm in this and other, related music.

Beat and Switch:

Multi-stable Rhythms, Metric Ambiguity and Rock & Roll Fake-Outs

Nathaniel Condit-Schultz and Claire Arthur (Ohio State University)

The question of how listeners infer a metric hierarchy from a musical surface has attracted much attention. Though listeners seem to agree on a metric interpretation in most cases, theorists have noted numerous pieces where the "correct" metric interpretation is (at least initially) ambiguous. Justin London refers to metrically misleading introductions in Rock music as metric "fake-outs." Metric fake-outs occur when metric cues are closely balanced or conflicting. Thus, in addition to being an interesting device in their own right, fake-outs offer a valuable inroad to studying metric cues in general.

Participants listened to a variety of pieces known to evoke fake-outs and counted along in the manner that seemed most natural to them. Results confirm that fake-outs do happen to typical musicians, but that they are highly inconsistent: Some listeners hear extremely syncopated passages correctly the first time while others are never able to do so. The most common error seems to occur when an anacrusis is misinterpreted as a down beat. To explore this issue, recomposed excerpts were created where pick-ups were removed. Results indicate that the tendency to infer the first heard note as a down beat is extremely powerful.

In a related study, newly composed rhythm excerpts were designed to test the influence of the effect of metric interpretation on the qualia or "feel" of a rhythm. The same rhythm evokes different qualia depending on metric interpretation.

Source Studies (AMS)

Benjamin Korstvedt (Clark University), Chair

Organizing the Workshop: How Bruckner Acquired His Compositional Process

Mario Aschauer (Sam Houston State University)

From its very beginning in the early twentieth century, Bruckner scholarship has taken a keen interest in the composer's extant sketches and drafts. Haas and Orel used them to establish texts for the first *Gesamtausgabe*, Göllicher and Auer illustrated the narrative of their epochal biography with facsimiles of preliminary manuscripts. However, although Bruckner's compositional training is probably better documented in primary manuscripts than for any other composer in music history, the formation of his compositional practices has never been the subject of a deeper examination. My paper addresses the issue of when and where Bruckner acquired his working habits that textual scholars have always taken for granted. Specifically, I examine hitherto neglected manuscripts by Bruckner's cousin and first teacher Johann Baptist Weiß, preserved in Bruckner's estate, as well as the so-called *Kitzler-Studienbuch*, a manuscript miscellany Bruckner accumulated during his time with Kitzler, which has only recently become publicly accessible. I contend that for his early works Bruckner followed a working method that he picked up as early as his teens from Weiß. I further claim that it was only in 1862/63, the last months of the eight years of laborious study with Sechter and Kitzler, that he obtained formal instruction in compositional work organization. I argue that Kitzler introduced Bruckner to a rigorous step-by-step system of compositional procedures that he drew from J. C. Lobe's *Lehrbuch der musikalischen Komposition*. This system propagates four separate phases in the compositional process that necessitate several types of preliminary manuscripts. I show that these manuscript types can also be identified among Bruckner's extant sketches and drafts. Consequently, the new perspective I propose not only elucidates the role of particular Bruckner manuscripts within the compositional process, but also corrects their interpretation in previous scholarship and sheds new light on Bruckner's early formation as a symphonic composer.

"At Merlin's Feet the Wily Vivien Lay": A New Program in the Manuscript Sources for Edward MacDowell's *Sonata Eroica*

Paul Bertagnolli (University of Houston)

The program of Edward MacDowell's *Sonata Eroica* (1895) is invariably interpreted in light of a fourfold commentary published by his first biographer, Lawrence Gilman. Although unacknowledged, the commentary's derivation from Tennyson's

Arthurian epic, *Idylls of the King*, is clear: the sonata's four movements respectively embody the coming of Arthur, a knight's encounter with elves, MacDowell's idea of Guinevere, and the passing of Arthur. These short phrases in turn correspond to titles of or episodes in Tennyson's first, eleventh, and twelfth *Idylls*.

New evidence in manuscript sources, however, reveals a radically different, notably darker, more detailed perspective. Annotations in a continuity draft preserved at the Library of Congress disclose that the first movement was initially conceived as a ballade, a genre endowed with narrative affinities, and was originally inspired by the sixth *Idyll*, not the first. It consequently depicts "the wily Vivien's" seduction of Merlin during a storm, a literary context vividly matched by the principal theme's cultivation of storm music's topical conventions. Another inscription transforms MacDowell's "idea of Guinevere" into Lancelot's adulterous serenade to Camelot's queen, a scenario again found in Tennyson's sixth *Idyll*, not the eleventh, and again matched in the third movement's call-and-response thematic treatment. Courtly sensual indulgence likewise comprises the subject of the second movement's elfin scherzo, as is verified by closer consideration of an episode in Tennyson's eleventh *Idyll* and by the draft's preservation of an unpublished trio section that is based entirely on the first movement's storm motive. Thus the first three movements identify seduction and sensuality as the underlying causes of Camelot's demise and Arthur's attendant last battle, the latter again vibrantly depicted in the finale's sequence of musical topics.

This paper accordingly links the *Eroica's* detailed programmatic strategies to the closely narrative, highly episodic processes of MacDowell's earlier symphonic poems, in contrast to prevailing perceptions of his works as being merely "evocative" or "atmospheric." It thereby positions MacDowell more securely in the camp of his New German mentors, Franz Liszt and Joachim Raff. Finally, it speculatively assesses MacDowell's reasons for suppressing his inscriptions, including his programmatic aesthetics, formalistic preoccupations, and attitudes toward sex.

Theorists vs. Theorists (SMT)

Henry Klumpenhower (Eastman School of Music,
University of Rochester), Chair

Fundamental Bass and Metalanguage:
An Anatomy of Two Analytical Practices
Maryam A. Moshaver (University of Alberta)

In his 1981 essay "Music as Metalanguage: Rameau's Fundamental Bass," Alan Keiler offered an analogy that aligned the theory of the fundamental bass with the model of generative grammar. Basing his reading in part upon the *Traité de l'harmonie* (1722), he distinguished a dual role in Rameau's conception of the fundamental bass, which could function as an analytical statement *about* a musical texture (as "depth") and at

the same time operate as a constitutive element of that texture (as “surface”). Though Keiler’s analysis touches on two contrasting views of the fundamental bass—one diachronic in the context of the generation of musical ideas, and another synchronic, as analytical summation—he concentrates primarily on the latter.

My focus is on a competing model of the generative fundamental understood through the temporalized meaning that comes explicitly to the fore with Rameau’s notion of “geometric progressions” from 1726 onwards. In contrast to Keiler’s synchronic model, however, that conceives the fundamental bass as a metalanguage relating a musical surface to a more foundational grammar of musical conventions, Rameau’s own analytical practice is radically diachronic as it retraces, rethinks, and indeed reanimates the music conceptually from a point of origin in a *corps sonore* temporally projected in what Rameau calls a “fundamental succession.” The fundamental bass, I will argue, is not *derived* from the musical surface, it validates it, and its logic, a logic of *écart* or displacement, is not a metalanguage; it is the language itself, which Rameau conceives as at once analysis and discovery.

Schoenberg’s Sentence

Áine Heneghan (University of Michigan)

Writing in English for the first time inspired Schoenberg to rethink not just his nomenclature, as he was forced to find terminological equivalents in a new language, but also the very nature of the theme, as he considered anew its structural and expressive features. It was then that he was motivated to expound on “melody and theme,” delivering a lecture before the American Musicological Society, and sending to Prentice Hall the “sample” chapter for *Fundamentals of Musical Composition*. In its earliest drafts, all themes were designated “sentences” (attractive because of its syntactic parallel), and “schemes for the construction of sentences” were “distinguished according to the kind and degree of subdivision and repetition into undivided and subdivided sentences.”

Schoenberg’s writings invite us to consider the “two main forms of the sentence” (periods and sentences) not as “fundamentally opposing theme-types” (Caplin) but as different manifestations of the same principles. The *Formgefühl* (feeling for form) that *Fundamentals* aims to foster enables the student of composition (and analysis) to negotiate coherence and contrast, thereby creating (and recognizing) sentences in their various guises. Exploring the complicated evolution of “Satz” and “sentence” permits an understanding of thematic construction that is both flexible and nuanced. Moreover, it encourages us to attend to the performative aspects of the theme, comparing the balance and repose of the period with the dynamism of the sentence, a dynamism that is apparent not only in the analysis of Beethoven’s op. 2/1-i but also in Schoenberg’s own Menuett from the *Suite*, op. 25.

Musica Prisca Caput: Vitruvian Music Theory and Enharmonicism in Sixteenth-Century Italy

Daniel Walden (Harvard University)

In this paper, I will demonstrate that a systematic study of sixteenth-century musical writings can best help us retrace the legacy of the ancient Roman architectural theorist Vitruvius as it influenced enharmonic music theory and practice. I will begin by offering a close reading of Daniele Barbaro's music theory treatise, *Della Musica*, which was shaped by his understanding of Vitruvian schematics and logic. Although his translation and commentaries on *De Architectura* served as the standard text for the next several hundred years, Barbaro's *Della Musica* remained unpublished, and has been generally overlooked by modern scholars, but is remarkable for its distinctively positive treatment of enharmonic music theory and praise for enharmonic performers. Turning from theory to practice, I will then focus on two enharmonic composer/theorists: Nicola Vicentino and Fabio Colonna. Both designed keyboards with upwards of thirty-one divisions of the octave that were capable of performing the microtonal intervals of the enharmonic genus; both also inserted compositions into their treatises demonstrating how the enharmonic genus could be reintroduced into contemporary performance practice. I will analyze how two sample works from these treatises show how the composition and the performer's physical gestures at the enharmonic keyboard call attention to central principles of Vitruvian architectural theory as illuminated by Barbaro. Finally, I will show how Colonna's writings and compositions take an even more explicit Vitruvian stance, suggesting perhaps that a concept of "Vitruvian music theory" had begun to crystallize by the beginning of the seventeenth century.

The Monochord = (Motion + Space) = Musical Motion

Joon Park (University of Oregon)

The language of western music assumes, often without overt reference, the general concept of space in which various musical events occur. This assumption of space, by no means the only way to conceptualize music, is a necessary condition for any modern concept of musical motion. While musical motion gained some scholarly attention in recent years, there have been fewer studies on the underlying space. Drawing from works by Andrew Barker, David Cohen, David Creese, and Bernard Stiegler, I reinvestigate the role that the monochord played in the conceptualization of musical space among the earliest Greek writers on music. A stretched string with a movable bridge, the monochord offered a crucial experiential basis for the reinterpretation of musical motion in terms of space.

The word "motion," as it was defined by Aristotle, referred to four species of change (substance, quantity, quality, and place). Although change of place is today's primary

definition of motion, it was not used in musical contexts initially. Yet, as treatises became more descriptive of the construction of the monochord (as in Ptolemy's *Harmonics*), changes in the Pythagorean-Platonic ratio became changes of place through the shifting of the monochord's bridge. This, in turn, redefined a note as an entity navigating through a quantized space, determined by proper ratios. Drawing attention to ancient Greek definitions of motion, I aim to demonstrate the crucial role that the monochord played in the solidification of pitch as an entity in space, a foundational concept in music theory.

Thursday afternoon, 5:30 p.m.

AMS President's Endowed Plenary Lecture

Hildegard's Cosmos and Its Music:
Making a Digital Model for the Modern Planetarium

Margot Fassler (University of Notre Dame)

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

The work reported on in this talk is a collaborative effort involving forces performative, scholarly, and technological. Because of the way Hildegard describes her understanding of the cosmos in the treatise *Scivias*, the model unfolds in two acts. The First Act allows for the events that occur before the universe as she depicts it was set in motion with all its epic struggles, and the Second Act places the Cosmic Egg in motion, with zoomable features. To do this work, the creators have transformed flat illuminations into moving, sounding three-dimensional images, following Hildegard's instructions for how they work as faithfully as possible. It is as though a twelfth-century composer wrote a storyboard for us to follow, lacking the technology herself.

The AMS President's Endowed Plenary Lecture is made possible through a generous gift from Elaine Sisman and Martin Fridson.

Thursday evening

After the Post (SMT)

Jonathan Bernard (University of Washington), Chair

Varieties of Pitch Presence: Process, Gesture, and the
Excessive Polyvalence of Pitch in Atonal Music

Aaron Marcus (Graduate Center, CUNY)

In *Varieties of Presence* philosopher Alva Noë argues that perceptual presence (“being there for us to perceive”) is not only a matter of existence or proximity, but, crucially, availability, the scope of which is fixed by *understanding* (including conceptual and practical [e.g., sensory-motor] forms of knowledge). Influenced by work in cognitive linguistics, embodied cognition, gesture, and musical process and temporality, I seek to reevaluate formal accounts of pitch presence in atonal music on phenomenological grounds. In particular, I argue that no completely formal conception of pitch can adequately account for its phenomenological presence in atonal music because there is *no single referential relationship in perception*. Therefore, an adequate account of our experience of pitch in atonal music must include pitch’s *function* in temporally situated contexts and the modes of construal deployed by the listener.

After arguing for an experientialist account of pitch presence, I adopt three classes of construal phenomena from the linguist Ronald Langacker and describe the temporally situated contexts that constrain such phenomena in order to account for what I call the “excessive polyvalence of pitch” in atonal music. The construal phenomena are specificity, prominence, and perspective. Specificity refers to the “level of precision or detail at which a situation is characterized,” prominence to the immediate scope (e.g., Hatten’s prototypical gesture) of an ongoing musical process, and perspective to the direction of temporal focus within the immediate scope. The construal phenomena and their temporally situated contexts are illustrated with examples from the Bartok Quartets.

Steve Reich’s Phase Music Reconsidered

Sean Atkinson (Texas Christian University)

Considerable amounts of research have been published on the metrical aspects of phasing in Steve Reich’s music. Previous work by Warburton (1988), Cohn (1992), and Roeder (2003) detail not only a way to accurately describe the process of phasing, but also describe the effect the phasing has on the listener. With a focus on melodic and harmonic concerns, Quinn (1997) applies a fuzzy conception of contour theory to phase music, and Woodley (2007) reveals that local voice-leading patterns mimic

those of common-practice tonal music. This presentation seeks to build on these studies and reconsider how Reich's use of phasing directly informs a harmonic trajectory. Though the technique of melodic phasing is similar from piece to piece, two ways of engaging with harmony unfold. The first uses melodies and phasing to create a large-scale tonal progression. In *Nagoya Marimbas* (1994), short melodic patterns suggest local harmonies, which then contribute to a background tonal structure. The second reveals that the melodic phasing is but a single process that interacts with a separate and independent harmonic process, the two of which combine to create a large "counterpoint" of processes. In the first movement of *Electric Counterpoint* (1987), a harmonic process initiates the music, followed by a melodic process, after which the two combine and end the movement. This meta-process, which governs the smaller melodic and harmonic processes, along with the tonal voice-leading paradigms in *Nagoya Marimbas*, might be fruitful ways of engaging other phase-shifting music by Reich specifically and phase music more generally.

Frank Zappa and Atonality

Brett Clement (Ball State University)

Frank Zappa's interest in atonal music waxed and waned throughout his career. However, as a teenager, he began his career as a committed composer of twelve-tone serial music. In a letter written to Varèse circa 1957, Zappa reveals modernist ambitions through claims of using a "strict twelve-tone technique" and "having something to offer [Varèse] in the way of *new ideas*." However, he soon thereafter turned away from serial composition and toward a "more haphazard style." To better understand the repercussions of these events, this presentation will investigate techniques used in Zappa's later atonal music, focusing in particular on melodic structures.

Four relevant aspects will be discussed. First, *pitch-class diversity* is the tendency to avoid pitch-class repetitions within substantial segments of a melody. Second is *chromatic completion*, whereby large portions of the aggregate are exhausted through a surface emphasis on interval-class 1 and gap-fill techniques. Third is Zappa's occasional suggestion, but ultimate avoidance, of *symmetrical* pitch formations. Finally, *isomelism* is a technique of melodic variation through which a melody's ordered series of pitch classes is preserved (or transposed) while its rhythms are altered.

Following an analysis of Zappa's only published twelve-tone piece "Waltz for Guitar" (1958), I will discuss how his employment of the above-mentioned procedures allowed him to situate his music relative to his two early influences Webern and Varèse. I will conclude by demonstrating how combinations of these four techniques may establish relationships across entire pieces, focusing on "Be-Bop Tango" and "Jumbo Go Away."

Formative Processes in Post-Tonal Canons

John Roeder (University of British Columbia)

Analysts tend to treat canon as a solution to a style-dependent set of constraints. Such a systematic approach suits Renaissance polyphony, imitative tonal music, and less codified styles in which imitation controls textural density, involves “dissonant counterpoint,” or is constrained by serial designs. However, it does not apply to canons with unknown constraints; it provides little basis for explaining deviations from exact canonic repetition; and it does not address listeners’ dynamic experience of imitation, particularly of its meter and grouping. This paper aims to enrich the analysis of canon by addressing all three limitations together: it examines how deviations from exact canons in seemingly unconstrained post-tonal music contribute to formative processes of grouping and meter. Its method draws upon recent temporally oriented theories concerning the formation of segments, the varying salience of pulse, and durational projection.

Four analytical examples, covering a variety of post-tonal compositional styles, demonstrate these processes. In Reich’s *Tehillim*, a varying imitative delay between voices produces a succession of pulse streams that differentiate the text phrases. In a Kurtág song, there is no tactus, but the varying timing of voices creates an exchange of leading and following roles that shapes the text setting. A distorted tempo canon from Adès’s *Asyla* is shaped by how the *comes* and *dux* realize each other’s durational projections. In another tempo canon from Adès’s *Lieux retrouvés*, the different concurrent projective metric functions of the parts are coordinated to articulate large-scale form.

Digital Musicology: New Cooperative Initiatives (AMS)

Frances Barulich (Morgan Library & Museum), Chair

Digital humanities are becoming increasingly pervasive in scholarly discourse. While digitally based projects, driven largely by individual or limited institutional efforts, are no strangers to musicology and music theory, several recent projects, remarkable for their diversity and scope of coverage, reflect new collaborative currents. Moreover, these noteworthy, innovative, and cooperative ventures between librarians at multiple institutions often involve interdisciplinary partnerships. In this panel session, six music librarians leading these initiatives will highlight key features of these projects that will particularly impact musicology, focusing not only on new and updated digital content freely available to scholars, but also on enhanced functionalities and interactions that will particularly benefit the study of music.

The Contemporary Composers Web Archive

Bonna J. Boettcher (Cornell University)

The Borrow Direct Music Librarians Group, developed from a broad-based library partnership between the Ivy League institutions, the University of Chicago, and MIT, launched the Contemporary Composers Web Archive (CCWA) in the late summer of 2013. This project, working in conjunction with a Mellon grant administered at Columbia, aims to capture at regular intervals the Web sites of selected late-twentieth and twenty-first-century composers to ensure the preservation of these frequently revised, ephemeral, yet ultimately vital testaments of composers' creative careers in easily accessible archives. During the project's formative months, the supportive responses from more than thirty composers, many of them iconic figures of the age, attest to the formation of an essential resource for modern music research.

The Web Archive of Contemporary

American Composers at New York University

Kent Underwood and Robin Preiss (New York University)

This library-based web archiving project complements (without duplication) the content of the Borrow Direct library initiative by focusing on a select group of young, emerging composers from the United States. These artists have been wired to the Internet practically since birth, and the time is ripe for us to begin a documentation strategy with them early in their careers for the benefit of researchers studying their works in the years to come.

The Crisis Confronting Twenty-First-Century

Sound Recording Collections

Judy Tsou (University of Washington)

Today's music industry increasingly favors online-only, direct-to-consumer music distribution. Accompanying these sound files are license agreements prohibiting libraries from downloading and sharing content. The inability to purchase, own, and lend these online-only sound files challenges the traditional role of libraries to provide broad and enduring access to a growing swath of recordings documenting our cultural heritage. In 2013, the University of Washington and the Music Library Association received a grant from the federal Institute of Museum and Library Services to explore strategies to address this dilemma. This presentation will address the project outcomes, including the 2014 summit between stakeholders and industry representatives to discuss access to online-only sound files and articulate possible cooperative solutions to institutional access and preservation of these recordings.

The Blue Mountain Project: A Digital Archive of Modernist Arts Journals

Darwin F. Scott (Princeton University)

In September 2012, the Princeton University Library received a two-year grant from the NEH to inaugurate the Blue Mountain Project, devoted to creating digital editions of avant-garde journals in the arts published 1848–1923. The project employs collective expertise to create a freely available, trusted digital repository of important, rare, and fragile texts that both chronicle and embody the emergence of cultural modernity in the West, enhanced by full-text searching, deep indexing, detailed metadata, and descriptive essays. Five music journals are among the thirty-six initial titles, and a second NEH grant proposal under review will add another thirty-seven titles in the arts. Attendees will not only learn about the digitized music journals but also a rich storehouse of interdisciplinary arts journalism rife with references to music and dance that remain largely unexplored by musicologists.

The RISM OPAC: Next Stages

Sarah J. Adams (Harvard University)

Founded in 1952, RISM is the largest and only globally operating organization that documents written musical sources. Updates and revisions to volumes published years ago are long overdue and much needed by musicologists. Until 2013, only Series A/II, dedicated to seventeenth- and eighteenth-century manuscripts, was freely available online to researchers. Several recent updates and planned expansions of the RISM OPAC, however, will dramatically increase RISM's digital footprint, broaden its coverage, and secure its role as a central tool for accessing musical primary sources online. This presentation highlights the improvements scheduled to appear during 2014 and early 2015, including the incorporation of Series A/I data, the addition of records from several externally prepared databases, a more dynamic resource that will enable easy addition and updating of entries, and an ability to link RISM data with open data sources, enhancing the potential for RISM metadata to underpin international digitization initiatives and individual research projects.

The Music Treasures Consortium

Jane Gottlieb (The Juilliard School) and Susan Vita (Library of Congress)

Hosted by the Library of Congress, the Music Treasures Consortium continues to grow into one of the most vital, cooperatively maintained portals to digital reproductions of music manuscripts, early imprints, and primary source documents held by key international music collections. This presentation provides background on the development of the project, with highlights of contributions by selected institutional contributors.

Ecomusicology and Listening Beyond Categorical Limits

Tyler Kinnear (University of British Columbia), Chair

Sponsored by the AMS Ecocriticism Study Group

Alexandra Hui (Mississippi State University)

Daniel Grimley (University of Oxford)

James Currie (University at Buffalo, SUNY)

Bringing together scholars representing the history of science, music and geography, and posthumanism, this session investigates some of the complexities of categorizing in the context of ecomusicology. In creating conversation around systematization, several questions arise: Who defines, influences, and preserves categories? What recurring issues and challenges do scholars face when using categories in their work? To address these questions with the prefix “eco-” is also to ask how musical knowledge is shaped in a globalized ecology in which race, class, gender, nation, and nature are interrelated.

Following a short introduction charting three categories for the definition of ecomusicology (culture, music/sound, and nature/environment), three panelists provide ten-minute presentations on some of the categorical boundaries, divisions, and limits that arise in their work.

Alexandra Hui explores the early twentieth-century efforts of the Edison Phonograph Company to shape their consumers’ listening practices. Through print advertising and live demonstration recitals, psychologists and marketing experts encouraged listeners to consider their musical experience in terms of desired mood rather than specific musical piece, artist, or genre. This effort to understand, create, and standardize a new form of listening anticipates later background music programs and products. Hui will then draw connections to postwar nature sound recordings with the aim of showing how the evolving manipulation of the sonic environment to elicit motor and mood responses in listeners can illuminate how constructed sonic spaces are normalized and even naturalized.

Daniel Grimley considers the field of music-landscape studies, in particular the ways in which such interdisciplinary research demands thinking and listening actively across individual disciplinary boundaries and scholarly limits. His presentation will consider problems of theory, textuality, and historical context, as well as the challenges of defining “landscape.” He will then turn briefly to four key moments of landscape encounter in Finnish music: Eila Hiltunen’s Sibelius monument in Helsinki (1967), the photographs of Into Konrad Inha, a passage from the final movement of Sibelius’s Fourth Symphony (1911), and J. G. Granö’s 1929 text “Pure Geography,” a volume which includes one of the earliest attempts to analyze a landscape acoustically.

James Currie asks: if, as Marx long ago schooled us, in the condition of modernity, “all that is solid melts into air,” what would it mean for academic music studies if the

category of ground was similarly subject to such radical instability? After all, to ground a piece of music (by means of things such as context, or nation, or economics, or politics) has been one of the means by which musicology of the last quarter century has been able to argue for a strongly humanistic understanding of what music does. But if our music has no stable ground, then what is the human up to when it is being musical? In these catastrophic end times of modernity, the musical human may well not be open to being grounded in more traditional humanistic terms. As a means of thinking through the problematic of ground in late modernity, Currie turns his attention to a more literal understanding of ground (as in the land, the physical surface on which humans act), one that is more central to the concerns of ecomusicology, and thinking about how the global corporate disasters of the present, such as Monsanto and the like, are making this literal sense of ground impossible too. In a set of dialectical plays between conceptual and literal senses of ground, Currie endeavors to create some kind of organizing force for his presentation through a reading of the ending of the MGM 1939 classic, *The Wizard of Oz*. Famously, Dorothy repeats the mantra “there’s no place like home,” and thus transports herself back to the agrarian world of Kansas—in other words, to a human social life grounded, as it were, to the land. The obvious conclusion will be that we can never now get back there. And, Currie asserts, Dorothy never does either.

These presentations are followed by a panel discussion, concluding with an audience Q&A. With four position papers engaging categorical topics, this panel stimulates discussion around the potential benefits and limitations of categories in music research and raises some possibilities for future engagement with this methodological tool.

In addition to the panel, the session theme extends to the 2014 Ecomusicology Listening Room (ELR3), a physical/virtual exhibit. For the ELR3, three headphonic listening stations in the exhibit hall present recordings selected by the participants. In each “room” is supplemental text that features a panelist’s response to how their disciplinary training informs their experience of the selected piece, allowing them to “listen beyond limits.” (ELR3’s sounds will also be housed at ecomusicology.info and can be accessed by scanning the accompanying QR code with a portable device.) The purpose of the ELR3 is to create an alternative space for discourse around the session theme through visitors’ direct engagement with specific musical examples.

Main Title Music (SMT)

Mark Richards (University of Lethbridge), Chair
Scott Murphy (University of Kansas), Respondent

Branding the Franchise: Music and the (Corporate) Myth of Origin

James Buhler (University of Texas at Austin)

A central facet of the film industry since 1980 has been its orientation around the production of blockbusters and the development of product franchises. Although music’s place in this configuration has been widely recognized as a resource

for cross-promotion and for its capacity to generate ancillary income and to establish an appropriate cinematic tone, less appreciated has been its function in product branding, its way of binding the world of the franchise together across not just various films but an increasingly diverse media landscape. The world of the franchise is immersive; it overlays our world with another fictive one. Indeed, its ancillary products infiltrate and overrun our world. And the franchise is constructed thus to extract profit that flows back to the corporate body. But how to initiate this world and how to make us forget—or at least not to resent—the corporate origins that lay at its base and incorporates us into its economic circuits? Music is one of the prime tools media companies use to do this.

Intra-Phrasal Chromaticism and Formal Structures in Korngold's Main Titles Frank Lehman (Tufts University)

A distinguishing aspect of chromaticism in film music is that it is often integrated at both intra-thematic and larger formal levels. This presentation takes for its case-study the main title cues of E. W. Korngold. First, I provide an overview of the tonal and thematic design of all twenty of Korngold's main titles, in the interest of discerning structural implications of normative Classical Hollywood main title plans such as "bold A theme, lyrical B theme." I then offer a close reading of the "Main Title" from the swashbuckler *The Seahawk*, which contrasts fifth-based logic for its heroic A-theme with major-third-based logic for its swooning B-theme. This B-theme is organized tightly around the western hexatonic system, though rather than the typical connotations of magic or the otherworldly, hex-materials here and throughout the score associate with action and the romance of the open sea. In my analysis, I use a combination of linear-reductive and transformational methodologies to clarify the unusual structure of this theme and its framing-formal and rhetorical place within the main title (and subsequent motivicization). What turns out to be most remarkable about the tightly coiled hexatonicism of this cue is not its total referability to major-third space, however (which it shares, for example, with music by Korngold's avowed inspiration of Liszt); rather, it is the fashion in which triadic chromaticism is accommodated into a formally straightforward antecedent/consequent melody; the theme's gyrations are essential and smoothly assimilated components of the very fabric of a lyrical theme, replacing diatonic logic on all but the most superficial levels.

Identification and Alienation: Subjectivities in the Main-Title Music of Alien-Themed Films Charity Lofthouse (Hobart and William Smith Colleges)

Title-sequence music from movies featuring aliens varies widely, from traditional overture-like main themes to Theremin-saturated openings and atonal concert pieces. This paper draws on recent work by Cox (2011, 2013), Huron (2006), and others to show how this main-title music “humanizes” or “alienates” the viewer through embodied musical participation.

Main-title music from films whose plots highlight human-vs.-alien showdowns, such as *Independence Day* and *Star Trek: First Contact*, affords successful musical prediction and possesses melodic, harmonic, and metric qualities that facilitate mimetic participation. This allows a listener to access what Cox refers to as a “quasi-first-person” experience of the music. I propose that this experience maximizes a listener’s feeling of embodied humanity and group affinity against an alien “other” through the satisfaction of vicarious participation. Conversely, main-title music from films with more complex encounters attenuates the ease of mimetic participation. Examples from *The Day the Earth Stood Still* and *2001: A Space Odyssey* feature the intervention of alien forces into the course of human politics and evolution. By attenuating embodied mimetic response, their main-title tracks “alienate” viewers from—and through—the film’s opening sounds.

I conclude that elements such as pitch organization and instrumentation serve not only as style topics appealing to non-mimetic associations, but also evoke or distance the viewer from embodied subjectivity by heightening or weakening mimetic participation and shifting listeners from quasi-first-person to second-person roles.

Music and Mexicanidad as Post-National Imaginary

Leonora Saavedra (University of California, Riverside), Chair
Alejandro L. Madrid (Cornell University), Respondent

Sponsored by the AMS Ibero-American Music Study Group

The aim of this panel is to explore the ways in which individuals in different geographical locations (California, New Mexico, the northeast of Mexico) subscribe to “Mexicanidad” as a concept sensitive to their own sense of imagined history. The ethnic readings that this label inspires have been understood in terms of the way in which individuals engage with the political and socioeconomic dimension that inform citizenship, as a form of agency that, even while in tension, does not reject the idea of the nation-state. However, the increased mobilization of capital, people, symbols and meanings that characterizes globalization renders problematic attempts to circumscribe “Mexicanidad” to any reductive narrative centered on geo-political and/or ethnic understandings, making it a highly politicized and discursive label. In

this light, this panel presents three case studies that highlight the ways in which music articulates discourses of “Mexicaness” as post-national imaginaries. The aim of the panel is not necessarily to reach a consensus about what being “Mexican” is, but to explore the plurality of ways in which this utopia is articulated nowadays.

Hispanidad in a Post-Chicano Era

Peter J. García (California State University, Northridge)

This essay examines “Chicanismo” among southern California musicians in their awareness and loyalty to “Mexicanismo.” Departing from fieldwork observations and interviews with chicano musicians and bands in Los Angeles the essay explores how awareness and loyalty to *mexicanismo* involves a reevaluation of the cultural and political character of citizenship in current Chicano music discourse. More specifically, this case study suggests that approaches to musical stylings in chicanocentric music discourse (who mix tejano, cumbia, ranchera, norteño, banda, merengue, and salsa) allude to a “Mexicanismo” in which musicians disregard any sense of assimilation, reclamation, and rejection of their own role as citizens of the United States, an issues historically linked to narratives of Chicano identity. This phenomenon hints to a post-chicano era in which “Mexicanismo” is not something inscribed in the essentialized authenticity of Mexican genres (e.g., *ranchera* music), which can be eroded as it interacts with other styles. Rather, “Mexicanismo” is posited as a post-national performative construct which musicians either ground on a specific community or that is international in scope, or that is both. Chican@ musicians and musical expression in southern California express this post-national identity politics based on their awareness and/or loyalty to an imagined or metaphoric mythical “Mexicanismo,” which strategically distances itself from non-national imaginaries of Latin@ or Hispan@ musical communities, bands, and artists in the United States.

The (New) Mexican Familia: Music, Language, Power, and Latinidad in Northern New Mexico

Lillian Gorman (University of Illinois at Chicago)

This essay focuses on Mexican and New Mexican Spanish music in northern New Mexico as a site of conflict in which Mexicans and New Mexicans negotiate their cultural identities. Drawing from a larger project on cultural and linguistic interactions between first-generation Mexicans and native New Mexican Hispanics (Nuevomexicanos) the essay explores the multiple and contradictory invocations of identity that flow in the reception of New Mexican and Mexican music. This case study departs from an extensive set of interviews with nine mixed Mexican-Nuevomexicano families, which show how these contradictions reveal linguistic hierarchies and tensions between nationality, citizenship, ethnicity, and regional identity. The conceptual

framework of this project considers the competing authenticities and the inscription of asymmetrical power relations that occur in the reception of New Mexican and Mexican music as concepts that resonate with a larger theoretical construct of “Latinidad.” Ultimately, this project seeks to underscore the ways in which these musical forms converge and diverge in their reception in order to illustrate the complex and multiple meanings of (New) Mexican identity in northern New Mexico.

¿De quién es la fiesta?: Mexican Roots in Colombian Vallenato

Jesús A. Ramos-Kittrell (Southern Methodist University)

This essay addresses the way in which Mexican musicians in Monterrey, Mexico articulate identity through Colombian vallenato. The case study departs from the different claims of ownership that vallenato inspires among Mexican musicians and Colombian expatriates in the city. Historically, Colombian music has been marginalized in Monterrey as the sound of people from the lower classes. It was because in 2001 a group of younger musicians looking for a sense of local “roots” in the city mixed these low-brow sounds with hip-hop and electronica grooves that Colombian music hit the mainstream. This “legitimacy” moved Colombian expatriates to approach Mexican state agencies to promote their music. Mexican musicians reacted by creating networks with Colombian agencies and government officials to promote vallenato as a Mexican expression of local culture. While state agencies attempt to position vallenato within nationalist orderings of expressive culture, the activity of Mexican musicians points to the contradictory character of these efforts. Vallenato culture in Monterrey highlights creative ways of engaging with the political and socio-economic dimensions of cultural citizenship as an identity trope that goes beyond the idea of the nation-state. The city is a critical locus to forge this imaginary: it is a site where transnational cultural encounters articulate a notion of “roots” in relation to the workings of consumption. Ultimately, this case study approaches “roots” as a globally articulated way of being rather than ethnic “otherness.”

New Approaches to Introducing Jewish Music

Joshua Walden (Johns Hopkins University), Chair

Sponsored by the AMS Jewish Studies and Music Study Group

Michael Beckerman (New York University)

Philip Bohlman (University of Chicago)

Ronit Seter (Jewish Music Research Center)

Wendy Heller (Princeton University)

Tina Frühauf (Columbia University / RILM)

Mark Kligman (University of California, Los Angeles)

Samuel Zerín (New York University)

This panel assembles scholars of Jewish music with expertise in a broad variety of historical and geographical subjects, who have developed a range of methodologies for academic exploration in the field. The participants will discuss their approaches to undergraduate and graduate teaching and pedagogical writing in different areas of Jewish music studies. Subjects addressed will include the content and structure of course syllabi on topics of Jewish music; methods of introducing historical approaches to Jewish music in writing for students and readers who are new to this field of study; and the decisions that factored into the preparation of individual chapters of the forthcoming *Cambridge Companion to Jewish Music*.

New Ontologies of Sound and Music

Naomi Waltham-Smith (University of Pennsylvania), Chair

Sponsored by the AMS Music and Philosophy Study Group

Aural Vulnerableness as Ethical Ontology

Olivia Bloechl (University of California, Los Angeles)

Aural receptivity is a fundamental property of able hearing, as well as arguably a condition of ethical listening. In this paper I conceive receptivity in hearing as vulnerability and consider whether an ethics can be derived from this nearly universal aural exposure, given its ambiguous potential as an opening to wounding or caring. From the observation of shared aural vulnerability, I sketch a relational model of aural vulnerability as a mutual exposure experienced in listening, especially listening to voices.

Phenomenological description of listening as an ethical experience of vulnerability is valuable for its own sake, and as a resource for analyzing listener experience of music. However, there are difficulties in moving from this aural experience to whatever

ethics it might provoke. Suppose that in listening I become aware of the other's sonically manifest vulnerability: does my intuition of our common vulnerability as hearing beings yield any prescription, say of non-violence? Even granting that vulnerability summons a response, and thus initiates an ethics of some kind, what might compel my commitment to respond in a way I deem good?

My consideration of these questions enlists feminist philosophies of vulnerability in Butler, Cavarero, and Murphy (and, more distantly, Rousseau and Beauvoir) in an enquiry about aurality. I conclude provisionally that it is best to preserve the ambiguity in the movement from an ontology of aural vulnerability to an ethics. This would likely involve a restraint, though not abandonment of the ethical project, allowing for freedom in the event of listening.

The Matter of Hearing: Diderot, d'Alembert, Le Cat, and the Multinaturalist Rationality of Eighteenth-Century Sound

Daniel Villegas Velez (University of Pennsylvania)

Recent scholarship on the European long eighteenth century proposes an understanding of its many *querelles*, particularly in France, as an episode in a wider history of mediation of nature-culture relations (Siskin and Warner 2010; Latour 1993). No longer seen as the historical passage from theories of mimesis to representation or from mechanistic explanations of life to incipient organicist ones, this period is of crucial importance for contemporary discussions on the ontology of sound. A case in point is Veit Erlmann's (2010) materialist-oriented critique of rationality which attempts to trace the overcoming of theories that use signs as privileged mediators between sound and sense, such as Diderot's paradigmatic use of the metaphor of "*L'homme clavecin*."

This paper engages with Diderot and Claude-Nicolas Le Cat through contemporary understandings of materiality (Harman, 2005; Latour, 1993; Stengers, 2010) arguing for a material theory of metaphor that considers sound, and with it musical sound, not as that which mediates reason and sensibility or resonance but as a mode of rationality itself. For Diderot it is not this opposition that is at stake but rather the limitations of a rationalist and anthropocentric conception of matter and nature that he attacks with a host of non-human alibis: harpsichords, *serinettes*, eggs and stones, among others. By remaining close to how these writers conceptualized sound and hearing through their materialist philosophies, the importance of the long eighteenth century is critically reinscribed into the material historiography of hearing and contemporary theories of materiality.

Music and the Ambivalent Politics of Feminist New Materialism

Robin James (University of North Carolina, Charlotte)

I examine the use of sound and music in foundational feminist new materialism (such as Elizabeth Grosz's and Rosi Braidotti's writing). Here, sound and music are used as *metaphors* for or *examples* of materiality (often embodied materiality). However, there is often little attention to the *materiality of sound itself*. "Sound" or "music" are metaphors for the "matter" that feminist new materialists seek to recuperate from philosophy's metaphysics of presence and/or feminism's supposed textuality. For example, in *Chaos, Territory, Art*, Grosz argues that prior to and beyond traditional western philosophical systems, "music sounds what has not and cannot be heard otherwise" (57)—i.e., it gives us access to the embodied materiality philosophy obscures. Though feminist new materialism often uses sound and music to describe and theorize the "matter" that philosophy, in its ocular- and textual-centrism, elides, its accounts of the materiality of sound and music themselves are often quite *empirically*, historically, and theoretically thin, focused instead on textual, speculative, philosophical accounts of what sound and music are and how they work. Why are new materialist feminisms so (ironically) textual about their study of sound and music? What would happen if we took the materiality of sound music seriously? How would this improve both the philosophical study of music, and the possibilities new materialism offers for feminism? How does feminist new materialism's critique of the feminist theoretical tradition apply (or not) to feminist musicology?

Sound Synthesis Procedures as "Texts": A New Virtuosity in Computer Music

Christopher Haworth (University of Calgary)

This presentation will analyze a set of "textual" uses in the work of Florian Hecker and Russell Haswell. The central claim of the paper is that their practices constitute a new model of virtuosity particular to digital music, one in which the meaning of individual technologies and their histories becomes necessary background knowledge to interpretation. Drawing on methodological insights from the nascent field of software studies (Fuller 2008), I will analyze the technical, historical and aesthetic registers of two of the computer programs used by these composers—Curtis Roads's *Pulsar Generator* and Iannis Xenakis's *GENDYN*—before outlining how their normally invisible genealogies are aestheticized in recent works. In the hands of these "post-digital" artists (Cascone 2000), sound synthesis procedures are made to carry an author function, and this transgresses their legal status as technological "inventions" rather than texts. This "pro-instrument" (Bailey 1993, 99) computer music strenuously rejects two prevailing tendencies in computer music: one, the recourse to prior models of musicianship and virtuosity in new musical instrument design

(cf. Dobrian and Koppelman 2006); and two, the discursive tendency of composers and theorists to separate art and technics into separate spheres of practice (Smalley 1997), rather than consider their mutual evolution (Nancy 1996, 4). I will argue that this is an ontological politics because it concerns what music “is,” and this is staged at the level of practice, discourse and aesthetics. A case study I will draw on in the presentation is the favoring of particular forms of sound synthesis over others, for example, the sonification of abstract mathematical models with no basis in natural acoustics over “ecologically valid” sounds like processed environmental recordings or sound synthesis based on the physics of musical instruments. Combined with a compositional focus on “sounding” the materiality of these technologies—the particular affordances, limitations and quirks of their operative functioning—this construction of an author function particular to computer music contributes to a new “technological aesthetic” in technologically mediated musics.

On Musical Objects

Jonathan De Souza (University of Western Ontario)

Object-oriented ontology (OOO), a branch of speculative realism founded by Graham Harman, radicalizes Martin Heidegger’s concept of *withdrawal*. For Harman, objects do not only withdraw from human consciousness; they also withdraw from interactions with each other. In this view, objects are doubly irreducible. First, objects are not exhausted by their relations. Second (and perhaps more surprisingly), they are not even exhausted by their own qualities.

Harman finds both reductive errors in literary criticism (though his argument may easily be applied to thinking about art, film, or music). Historicism identifies literary objects with their external contexts, while formalism identifies them with their internal structures. Instead, Harman proposes an anti-relational, anti-holistic approach. He encourages critics to probe texts by *modifying* them. For example, he suggests changing words in Keats’s “Ode on a Grecian Urn” to show that the poem is not “the exact current form it happens to have.” This method would resemble Ian Bogost’s “carpentry” (which does ontology by making things) or Edmund Husserl’s phenomenological variations.

Beyond that, though, Harman’s imagined critical practice parallels musical practices of variation, arrangement, remixing, distortion, and so on. This suggests that OOO does more than offer new ways of understanding musical objects (like tones, instruments, works, and recordings). It might more generally indicate a kind of musicality—and noisiness—in the being of objects. Along these lines, I claim that OOO, besides its reading of withdrawal, extends Heidegger’s concept of *attunement*, in a metaphysics of interobjective resonance.

Partimenti (SMT)

Michael Callahan (Michigan State University), Chair

Partimenti, *Imitatio*, and *Exempla*: Exploring (and Applying) the Pedagogical Parallels between Rhetoric and Composition

Joshua W. Mills (Florida State University)

One feature the partimento tradition shares with other historic methods of compositional training is a reliance upon *exempla*—models worthy to be studied and imitated. Similarly, the emphasis upon *exempla* and *imitatio* (imitation) is a cornerstone of classical rhetorical pedagogy. Techniques of rhetorical *imitatio* fall into four categories: 1) memorization of the texts; 2) verbatim copying of the texts; 3) paraphrasing a passage to convey a different meaning, often by utilizing different *figures* of speech; and 4) the translation of a text from one language into another. Analogs to each of these can be found in different techniques of seventeenth- through nineteenth-century compositional pedagogy, e.g.: memorization and practice with musical “figures” in the realization and performance of *partimenti* using standard schemata; copying in the collecting and cataloging of musical *exempla*; paraphrase in Niedt’s generation of an entire dance suite from a single figured bass, or in Czerny’s advice for learning to write sonatas; and translation in Bach’s arrangement of Italian violin concerti for clavier, or in the reductive analysis described by Czerny. Considering rhetoric’s importance in that age and the frequent parallels in language between rhetorical and musical treatises, it is reasonable to conclude that these pedagogical correspondences are not accidental. Viewing these different approaches to compositional training in light of their shared humanist tradition of rhetorical pedagogy and its disciplines of *imitatio*, can provide an additional perspective on their interrelationships, functions within their cultural context, musical utilities, and potential applications, both historical and contemporary.

Some *Dispositiones* of the Fonte Schema

Simon Prosser (Graduate Center, CUNY)

This paper furthers research on galant schemata (as pioneered by Robert Gjerdingen and others) by investigating how a particular schema could be integrated into a larger tonal-formal process. This aspect of composition can be understood in terms of *dispositio*, that is, the “disposition” of schemata in a composition, the larger patterns according to which phrase schemata are integrated into complete pieces and sections of pieces. Focusing on the schema that Gjerdingen has called the “Fonte” (after Joseph Riepel), I discuss two common *dispositiones* associated with the schema: 1) the expansion of a local key area, and 2) the “reactivation” of a tonicized dominant

to effect a return to the tonic. I offer a set of voice leading paradigms for conceptualizing the tonal processes at work in Fontes that fulfill one or the other of these two *dispositiones*.

Aspects of Partimento Practice in Joseph Riepel's
Anfangsgründe zur musikalischen Setzkunst
Stefan Eckert (Eastern Illinois University)

Joseph Riepel's *Anfangsgründe zur musikalischen Setzkunst*, published mostly between 1752 and 1768, has been acknowledged as one of the central eighteenth-century sources to teach composition on the basis of combining measure-units of different lengths. On first glance, the first four chapters of the *Anfangsgründe* emphasize melodic aspects of composition, chapters five and six focus on counterpoint, the combined chapters seven and eight (the *Baßschlüssel*) on harmony, and the final two chapters on fugue. However, a closer reading reveals that contrapuntal and harmonic issues already make up a significant portion of the opening chapters and that later chapters not only regularly refer back to the discussions and examples introduced earlier, but that the chapters on counterpoint, harmony, and fugue also continue to discuss melodic issues and instrumental genres discussed in the earlier chapters. This is significant because scholars have focused mostly on Riepel's contribution to the conception of musical form articulated in the first four chapters of the *Anfangsgründe* with little or no attention to his writings on counterpoint or fugue. Moreover, scholars have struggled to make sense of Riepel's conception of harmony, which is neither systematic nor unified. Building on the partimento research by Gjerdingen and Sanguinetti, I demonstrate how the *Anfangsgründe* contains numerous aspects of partimento practice and even some partimento fugues. Considering Riepel's harmonic and contrapuntal ideas from the standpoint of the partimento tradition adds significantly to our insight into Riepel's theoretical thinking and it allows a better understanding of how melodic, harmonic, and contrapuntal issues are often interconnected in the *Anfangsgründe*.

Harmony without Theory: Apprenticeship at the Paris Conservatory
Robert O. Gjerdingen (Northwestern University)

Michael Masci (*Theoria*, 2013) makes the intriguing claim that "in American institutions, the *practical study of harmony* has become increasingly identified with the *theoretical study of tonality* by means of an applied, prescriptive notion of harmonic syntax." He contrasts this development with the almost a-theoretical approach seen in Henri Reber's *Traité d'harmonie* (Paris, 1862). This comparison could be applied equally well to almost any harmony text associated with the Paris Conservatory throughout the nineteenth century (Groth, 1983; Peters, 1990).

Several factors help to explain the substantial differences between North American harmony classes and the nineteenth-century experience at the Paris Conservatory. First, the course in “harmony and practical accompaniment” would routinely take six years to complete. Second, the students began as children, sometimes as young as nine. And third, from its inception the Paris Conservatory wholeheartedly embraced “The Italian School,” meaning the methods and standards of the conservatories of Naples, of Padre Martini in Bologna, and of other masters at Rome and Venice. These factors suggest why someone as gifted as Nadia Boulanger would take three years to progress in harmony from an honorable mention (1900, age 13) to a first prize (1903), how a thirteen-year-old could win a first-prize (Henri Fissot, 1857), or why Boulanger in the 1920s (!) would task Walter Piston with writing a four-voice fugue on a theme of the Neapolitan partimento master Fenaroli. The talk will present and discuss actual Parisian harmony tests from the 1880s.

Pop without Tech

Mitchell Morris (University of California, Los Angeles), Chair

Sponsored by the AMS Popular Music Study Group

Reviving the American Musical Past: The Rejection of Technology in the Modern String Band

Nicholas Johnson (Butler University)

Popular musicians have increasingly exchanged electric guitars, drum sets, and amplifiers for acoustic instruments and the musical styles of the iconic string band. Following a spike of interest after *O Brother, Where Art Thou?* in the early 2000s, a rebirth of American and British folk music has swept through the popular music industry. Current manifestations of the string band, such as Old Crow Medicine Show, the Avett Brothers, the Carolina Chocolate Drops, and Mumford & Sons, have experienced significant financial and critical success, playing in a style that is over a century old.

These acts share many commonalities drawn from the classic string band: preference for the banjo, mandolin, fiddle, and acoustic guitar, an absence of percussion, rich vocal harmonies, simple song forms, and a fondness for ensemble playing over virtuosic solos. I argue, however, that as important as the musical style is the purposeful rejection of contemporary musical technology, as has been similarly observed regarding the folk revival of the 1960s. Current string bands often eschew modern methods of music production, performance, and dissemination: acts employ analog

recording equipment, rarely perform with technology beyond basic amplification, and actively market vinyl recordings.

This study explores how the rejection of modern technology by string bands has been harnessed by the music industry to target a specific audience that sees itself as “other” for its condemnation of ubiquitous industrial methods like auto-tuning and digital recording. I contend that the neo-folk revival has been marketed as a rejection of technology to support a perceived authenticity enacted through a musically and aesthetically postmodern presentation. Borrowing from Frederic Jameson’s concept of the pastiche replacing parody in postmodern culture, I argue that the unplugged, heterogeneous varieties of modern string bands can be heard as postmodern representations of the American musical past.

Vulnerable Voices and the Production of Affect in Japanese Idol Pop

Matthew Richardson (Northwestern University)

Most performers of Japanese idol pop eschew vocal processing, despite the genre’s densely multi-mediated circulation. Singers intentionally cultivate a nasal timbre and imprecise intonation to give the impression of amateurism. The endearing mediocrity of idols’ vocal presentations work with the performers’ amateurish choreographic styles and boy- and girl-next-door personas to generate an affective tone of *kawaisa*, or cuteness, that facilitates the type of affective relationship sought by idol fans. Given the centrality of unprocessed voices to idol production, the heavy use of vocal processing by technopop idol trio Perfume might appear to contradict the genre’s affective structures. Prevalent assumptions in scholarly literature on vocal processing tend to conceptualize the processing as dehumanizing or indicative of the post-human. Yet Perfume’s use of vocal processing actually intensifies the distinctly human projections of *kawaii* vulnerability expected from conventional idol performance.

The paper analyzes cuteness through vocal vulnerability. I show how the nasal timbre, shaky intonation, imprecise rhythmic delivery, and inexact ensemble coordination of the idols’ voices in “*Nee . . .*” (2012) by the boy group SMAP and “Gingham Check” (2012) by the girl group AKB48 position the performers as emotionally vulnerable and generate idol pop’s *kawaii* affective tone that facilitates the fantasies of mutual dependence commonly constructed by idol fans. I then argue that the warm, distant quality of the vocal processing in Perfume’s “575” (2010) works in tandem with a fascination with absence linked to classical Japanese poetics to heighten the type of *kawaii* affect expected from idols. In short, the electronic processing averts attention from itself by intensifying the affective subjectivity of the performers beyond the normal abilities of amateurish idol voices. This positions Perfume as exceptionally vulnerable and thus exceptionally *kawaii* idols. As such, technology masks its operation, intensifying the sought-after *kawaisa* by making Perfume sound human, all too human.

Off the Grid: Self-Effacing Production in Juke and Footwork

Michael D'Errico (University of California, Los Angeles)

The history of electronic dance music is littered with machines. Canonic devices such as the Akai MPC sampler, the Technics SL-1200 turntables, and the Roland TR-808 and 909 drum machines have helped to define entire subgenres, while mobilizing communities of practice both in the studio and on the dance floor. At the same time, just as these devices become enmeshed in the histories and practices of the music, their techniques often become transparent to the community, fading into the background of dancers' minds and producers' computer screens. Other times, producers and audiences seem to efface the machines entirely, focusing their creative attention instead on affectively manipulating physical bodies on the dance floor. What happens to the visceral experience of electronic dance music in the perceived absence of technology? Or is it simply the case that the proliferation of machines in dance music has fundamentally reconfigured the listener's experience of his or her own technological body?

Combining analyses of musical techniques with the online discourse of DJs, producers, and critics, this paper focuses on the curious case of Chicago footwork—a style that appears to both celebrate and mask its technical underpinnings. Expanding on the concept of the “self-effacing producer” (Jarrett, 2012), I argue that footwork DJs achieve their affective impact by masking the technical apparatus of their production, thus heightening the sense of physicality and presence in both DJs and dancers. While many of their musical techniques seem to highlight mediation processes—complex rhythmic quantization, microsampling, metric and temporal modulation—footwork producers instead align these techniques with physical cues from the dancers, intensified by sexually explicit samples calling attention to the body in motion. By detailing the musical and social displacement of technological objects in an otherwise technologically pervasive genre, this paper offers new methods and perspectives on the integrated embodied practices of dance, music, and human-computer interaction (HCI).

Free-Reeding and the “Plaintive Cry” of the Exotic: Understanding Post-Punk's Relationship to Dub through the Materiality of the Melodica

Mimi Haddon (McGill University)

On 25 March 1979 at the Lyceum Theatre in London, Hugo Burnham, drummer for the UK post-punk band Gang of Four, handed his sticks to guitarist Andy Gill and came to the front of the stage to play a melodica, a plastic free-reeded acoustic wind instrument with a keyboard on top. Gang of Four were not the only musicians of the era to adopt the instrument; several other UK post-punk bands added

the melodica to the conventional rock line-up of bass, guitar, vocals, and drums as a conscious tribute to Jamaican melodica player and dub musician Augustus Pablo.

My paper analyzes the use of the melodica in three post-punk songs: "Ether" by Gang of Four (1979), "In a Lonely Place" by Joy Division (1980), and "She's in Parties" by Bauhaus (1983). I investigate how this toy-like, "no-tech" instrument was used, as well as what and how it signified within the context of late-1970s/early-1980s post-punk. While scholarship on the relationship between white musicians and those of Jamaican descent has focused primarily on the musicians' social relations and on what Christopher Partridge calls the ideological "rapprochement" between punks and Rastafarians, my paper will explore the intersection between post-punk and dub-reggae through the materiality of the melodica.

I argue that the melodica in post-punk signified at three principal levels. First, its cheap, kitsch, and easy-to-master qualities complemented the fetishization of amateurishness that post-punk musicians had inherited from their punk predecessors. Secondly, the melodica's associations with Jamaican dub-reggae meant that it signified at the level of genre. Finally, since issues of musical genre are closely bound to issues of social identity, the melodica and its technological simplicity also evoked the stereotypical images of "otherness" and fantasies of the "primitive" that critics of the time had sutured to Jamaican music and its musicians.

Romantic Aesthetics (SMT)

Berthold Hoeckner (University of Chicago), Chair

The Aesthetics of Rupture: Adorno and the Adagio of Beethoven's Ninth Symphony

Judith Ofcarcik (Fort Hays State University)

The intrusive fanfares that disruptively signal the start of the coda in the slow movement of Beethoven's Ninth Symphony (op. 125) have inspired conflicting structural interpretations. Defined by Spitzer as "a breakthrough, or eruption, of the repressed," Adorno's aesthetic concept of *Durchbruch* captures the disruptive nature of the fanfares, while also accounting for their effect on the expressive trajectory of the movement. This trajectory can be mapped onto an internal quest: Theme A represents a yearning for tonal completion that is never attained, and can be heard as an earnest, effortful search for truth. The tonally and affectively remote Theme B is a potential solution to Theme A's yearning; however, the alternating scheme of the movement ensures the rejection of Theme B. Expressively, Theme A turns away from the second theme as the false serenity of temporary escape from problems. The fanfare, with its connotations of aristocracy and the hunt, represents authoritarian social order, in direct opposition to the individual. The search for true serenity persists until after the second fanfare, when the external world can no longer be ignored, and Theme A

voluntarily abandons its quest—a move of abnegation in hope of transcendence that is just out of reach (for this movement, at least). This analysis will explore the musical mechanisms that suggest this narrative, while addressing the complex musical and aesthetic content of Beethoven's late style.

The Musical Opus as *Magnum Opus*: Organicist Analysis and the Hermetic Tradition

Anna Gawboy (Ohio State University)

Metaphors of gestation and growth in musical discourse often carry peculiar implications, emphasizing hidden correspondences and a reciprocal relationship between part and whole. Solie (1980), Street (1989), and Montgomery (1992) have established that musical organicism owes less to direct observations of nature than to a speculative worldview promoted by German idealism and romantic *Naturphilosophie*. However, this immediate historical context provides only a partial understanding of organicism's full metaphysical implications. This paper traces how philosophers such as Goethe, Schelling, and Hegel appropriated concepts of organicism drawn from the Hermetic tradition and transmitted them into musical discourse.

Though heterogeneous, Hermetic texts engage several core ideas: that the universe is unified by macrocosmic/microcosmic correspondences; that nature is permeated by a mysterious force unifying and animating all matter; that organic growth occurs from “seeds” representing a concentrated encapsulation of all future developments. The alchemical *Magnum Opus* (Great Work) attempted to demonstrate these tenets by setting inorganic material into a process of incubation that paralleled gestation in living beings. Hermetic views of nature were eclipsed by positivism in the mid nineteenth-century, but I argue that these concepts survived in music theory because of their continued usefulness, providing an explanation for how apparently dissimilar structures could be secretly related to one another. Organicist discourse imbued music with heightened metaphysical significance by implying that compositions were a microcosmic reflection of a unified natural world just as that view was becoming increasingly unfashionable in the biological sciences.

Sense and Sensibility (SMT)

Philip Rupprecht (Duke University), Chair

“Compassion with the Abyss”: Sensory Estrangement in Britten’s Late Works *Death in Venice*, op. 88 and *Phaedra*, op. 93

Marianne Kielian-Gilbert (Indiana University)

Benjamin Britten’s final vocal composition, *Phaedra*, op. 93 (1975) selectively sets Robert Lowell’s verse translation of Racine’s *Phèdre* as a dramatic solo cantata for mezzo soprano and small orchestra. My discussion characterizes the sensory estrangement and entanglements of tonal hearing and inversional equivalence in *Phaedra* op. 93 and Britten’s *Death in Venice* op. 88 (his 1973 opera based on Thomas Mann’s novella about the aging novelist Aschenbach’s unrealized obsessive passion for the boy Tadzio).

In both works, the unbecoming obsessions of Aschenbach and Phaedra overshadow their sense of self, out of place and disabled by societal norms: Aschenbach materializes within, the “plague” outside; Phaedra in her guilt chooses suicide, ingesting Medea’s poison. Both characters receive Britten’s nuanced musical, dramatic, and motivic characterizations made “strange” by inversional patterning. Their “estrangement” emerges through activating the capacities of one experiential dimension (tonal and/or inversional) to dramatically influence and be influenced by another.

Britten’s melodic-harmonic-rhythmic inversions call attention to the difference, sensory strangeness and perceptual distortion of exact intervallic inversion in a tonal and temporal context and alternately motivate listeners to re-turn tonally oriented patterning as inversionally configured. Working from the idea that the labors of music analysis and experience implicate relational (social-cultural) dimensions, I consider ways that Britten’s “inversional” strategies differ from such practices as harmonic dualism (Tymoczko 2011), inversional balance (Lewin 1968) and disability hearing (Straus 2011), gender (a)symmetry (Scherzinger 1997), prolongational effect (Forrest 2010), and/or the aesthetics of mirror inversion (Cone 1967).

Defining Sensibility: A Topical World in the Slow Movements of Haydn’s String Quartets

Eloise Boisjoli (University of Texas at Austin)

She blushes. She turns pale. She casts down her eyes. These are some of the gestures eighteenth century English novelists used to portray their characters’ sensibility and moral virtue. The literary idea that words were inadequate for expressing Sensibility, which must instead be expressed through gestures, maps well onto the textless signification of topic theory. As a musical topic, Sensibility is often associated with

the north German keyboard style of C. P. E. Bach, however I suggest that this is too limited of a definition. Instead, it can function as a topical world (Monelle) with multiple signifiers and a complex signified, and at times even be expanded into an expressive genre (Hatten).

In this paper I will show how movements from Haydn's string quartets often embody musical Sensibility, such as in the slow movement in op. 64/5, an exemplar of the style. I will then show how Haydn integrates the unmarked, galant style and the marked, sensible style in the slow movement from op. 33/3, as a musical commentary on the balance between reason and sentiment. Finally, I will show how Sensibility functions as an expressive genre in the slow movement of op. 76/3, in which the learned, pastoral, and hymn topics are combined under the dramatic trajectory of Sensibility, portraying the attainment of eighteenth century moral virtue in music.

Teaching Writing as a Music Theorist (SMT)

Nancy Rogers (Florida State University), Moderator

Sponsored by the SMT Professional Development Committee

Walter Everett (University of Michigan)

William Marvin (Eastman School of Music, University of Rochester)

Lynne Rogers (William Patterson University)

This special session is geared toward music theorists who require prose writing in their undergraduate classes or are considering doing so. Many SMT members have both a deep engagement with undergraduate writing in many forms (from traditional term papers to journals and blogs) and a keen interest in using writing in a variety of courses (from the music theory core to electives for non-music majors to aural skills courses). As Writing Across the Curriculum becomes more prevalent, music theorists may find that teaching prose writing becomes an increasingly important aspect of their professional development.

Our panelists (who regularly incorporate prose writing in their undergraduate courses) will begin the session with brief statements about the benefits and difficulties of including writing in music theory classes. Anticipated topics include:

- The challenges and rewards of Writing Across the Curriculum
- The kinds of writing assignments appropriate for music majors and for non-music majors
- Using writing effectively in both written and aural skills courses
- How teaching writing skills differs from teaching musical skills

After the opening remarks, there will be a panel discussion. Audience members will be invited to ask questions, make comments, and share their own experiences including writing in the core music theory curriculum.

Toward a Theory of Music Patronage Post-1900 (AMS)

Jeanice Brooks (University of Southampton), Chair

Louis Epstein (University of Massachusetts, Amherst)

Rachel S. Vandagriff (University of California, Berkeley)

James Steichen (Princeton University)

William Robin (University of North Carolina, Chapel Hill)

Emily Richmond Pollock (Massachusetts Institute of Technology), Respondent

Research into music sponsorship has expanded over the past three decades, reflecting a growing acknowledgement that patrons as well as their clients are essential to music and therefore to musicology. Important studies by Jeanice Brooks, Myriam Chimènes, Ralph Locke, Cyrilla Barr, Sylvia Kahan, and Paul Merkley have shown that knowledge of events behind the scenes not only enhances our understanding of musical style, production, and taste, but also opens familiar works to novel interpretations. In view of the opportunities offered by patronage studies, this musicological sub-field would clearly benefit from a robust theoretical foundation. But a large proportion of extant scholarship focuses on individual sponsors in isolation or on the history of specific compositions, employing methodologies based on “Great Man” theories and the top-down mediation of form, content, and style. Models of courtly or aristocratic patronage during the fifteenth through nineteenth centuries may not be appropriate to the sources of sponsorship specific to the twentieth and twenty-first centuries, which arguably require different theoretical underpinnings.

This panel lays the groundwork for the theorization of music sponsorship by moving beyond dyadic exchanges between patrons and clients to examine the networks of individuals, institutions, and official bodies that supported music-making post-1900. The notion of the network allows for discussion of patronage as a broad range of interrelated activities performed by a web of actors with diverse motivations. Each participant will present a brief case study of networked sponsorship, working in the aggregate toward a more nuanced theoretical understanding of patronage. Louis Epstein will begin by presenting on how entrepreneurial, pan-European networks of composers, music publishers, and impresarios assumed some of the traditional trappings of disinterested patronage in efforts to increase the visibility and viability of “modern” music between 1920 and 1932. James Steichen will discuss George Balanchine’s simultaneous work in early 1936 at the Metropolitan Opera and for the Rodgers and Hart musical *On Your Toes*, a complex of projects that offers evidence of rather porous institutional and aesthetic boundaries between the choreographer’s official work for the American Ballet and his so-called “popular” endeavors. Rachel S. Vandagriff’s research into the Fromm Music Foundation, Ford, and Rockefeller Foundations investigates how post-Second World War support for new music interacted with the creation of Ph.D. programs in composition and fundamentally altered the contemporary music economy in the United States. Finally, William Robin will

examine how institutional networks shape the patronage of new music in today's global marketplace, addressing works sponsored by processes both old and new—from orchestral commissions to crowdfunding—and exploring how that music is marketed online and in local contexts. Emily Richmond Pollock will offer a formal response, followed by a more general discussion of critical approaches to post-1900 music patronage.

Friday morning

Affect and Collaboration at the Fin de siècle (AMS)

Michael Beckerman (New York University), Chair

A Moravian Fin de siècle: Collaborative Dynamics Underlying
the Emergence of Janáček's Distinctive Compositional Style

Andrew Burgard (New York University)

During the years around 1900, Leos Janáček—then in his 40s—began to compose rather differently. Many of the distinctive stylistic elements associated with his famous late works first occurred in his compositions from this period, most notably in his opera *Její pastorkyňa* (*Jenůfa*). Accordingly, Janáček literature generally portrays a mid-life “discovery” of his compositional “voice.” In this paper I challenge prevailing notions that Janáček’s new musical directions in his turn-of-the-century compositions resulted from an autonomous and internal process of finding personal expression, arguing instead that his participation in the growing Czech cultural life of Brno substantially influenced his experimentation with new musical ideas during this time.

The historiographical cliché about Janáček’s highly original, mature compositional style holds that Janáček discovered his voice by distilling Moravian folk music and speech melody into a personal idiom with which he could express his own fraught emotional experience. While this explanation invokes important preoccupations in Janáček’s musical thought during these years, its basis in the romantic aesthetics of musical creation as individual artistic expression produces misleading historical descriptions. For example, scholars continue to stress Janáček’s relative cultural isolation and creative autonomy in developing his characteristic style. This was true to some extent, but it misrepresents the active cultural life that Janáček pursued in Brno and neglects the important influence of his increased interaction with other local artists and intellectuals around the turn of the century.

Based in original archival research in Brno and engaging sociological theories of artistic production, this paper examines how Janáček’s activity with local cultural organizations and his interactions with other creative figures mediated the ways that his creative musical energies were redirected during this period. Drawing on examples of Janáček’s music from this period and analogous work of his cultural collaborators (especially the Slovak architect Dušan Jurkovič), I argue that Janáček’s collaborative interactions with cultural groups and other artists affected his mode of cultural action and changed his approach to creating modern works of art.

“In the Mood”: The Affective Landscapes of

Edvard Grieg’s *Stemninger*, op. 73

Daniel Grimley (University of Oxford)

Grieg’s prelude to the fourth act of Henrik Ibsen’s complex, contradictory, and self-reflective “dramatic poem” *Peer Gynt* (1867/76), “Morning Mood,” is among the best-loved passages in the repertoire. Commonly assumed to invoke Norway’s iconic western fjords, the prelude in fact sets the stage for Ibsen’s eponymous wanderer, washed up, physically and metaphorically, upon the Moroccan coast. Hedda Høgåsen-Hallesby has recently argued for a more nuanced and multi-layered response to the sense of place in Grieg’s score. But the idea of “mood,” and its relationship with landscape, is central to Grieg’s work in other ways, and extends well beyond his famous collaboration with Ibsen. In this paper, I examine the significance of mood in one of his last works, the piano collection *Stemninger* (“Moods”), op. 73, and assess the term’s significance and its association with notions of landscape, absence, and displacement.

As Erik Wallrup has shown, the philosophical origins of the term “stemning” (“Stimmung”) in Scandinavia can be traced through the dissemination of early nineteenth-century German idealism. The term refers both to the idea of mood or atmosphere, and to the performative singing or bringing-forth of a particular state of mind or sense of being-in-place. Such themes were widely discussed in fin-de-siècle Scandinavian art and literature by writers such as Richard Bergh, and became a recurrent trope in Grieg’s music and its critical reception. Drawing on archival materials from Bergen Public Library, I examine how the idea of mood in the *Stemninger* reflects these broader debates and the way in which it underpins individual numbers within the set.

Understood as attunement or affect, the idea of “stemning” here refers to the music’s imaginative geography—the way in which it shapes our sense of acoustic environment. As close reading of the final number, “Lualât” (Mountaineer’s Song) reveals, the affective landscape of Grieg’s *Stemninger* is ultimately concerned with abandonment or loss. It is precisely this feeling of absence, I conclude, that recalls the fate of Ibsen’s fairytale hero, within an allegorical narrative of exile, place, and homecoming.

American Indianism (AMS)

Michael Pisani (Vassar College), Chair

American Indianism and the Creative Work of Frederick Russell Burton: "The Accompaniment Completes the Song"

Jeffrey van den Scott (Northwestern University)

Among the individuals who drew on Native American sources to create a "truly" American art music in the early twentieth century stands a curious figure who created works based on original ethnological research, as well as vivid descriptions of Indian music in his novels. In the literature on "Indianist" music, Frederick Russell Burton (1861–1909) receives only fleeting references, which focus almost exclusively on his ethnographic work. Correspondence between Burton and Franz Boas, Livingston Farrand, and Hamlin Garland, among others, places him in the center of New York's musical and anthropological circles, creating a context for his musical and literary work that is not found in current sources. Burton's creative output shows that in addition to transcribing, analyzing, and arranging Ojibwe melodies, he was intent on emphasizing the artistic value of this music—a position stressed by his composition of an "Ojibway" Symphony.

This paper examines archival documents from the American Museum of Natural History in New York and Chicago's Field Museum alongside Burton's published works placing his musical arrangements in dialogue with two of his novels, *Strongheart* and *Redcloud of the Lakes*. In these works, Burton fictionalizes his views through the voices of both Indian and non-Indian characters. By juxtaposing Indian melodies with a Chopin nocturne, Burton implies that under proper guidance, this music can be rendered suitable to meet the tastes of "civilized" company. When we combine these observations with the notes he prepared on his 1904 phonograph recordings of Ojibwe songs and his correspondence, a fuller picture comes into view. Easy as it is to recognize the condescending attitude behind some of his ideas, Burton was admirably open to the integration of Indians and their music into modern American life. At the same time, his urging of American composers to make use of Ojibwe sources before Canadian musicians beat them to it underscores the essentially arbitrary nature of these traditions in projecting a specifically American musical identity.

The Politics of International Opera Production:

Arthur Nevin's *Poia* in Berlin, 1910

Aaron Ziegel (Towson University)

On 23 April 1910, Arthur Nevin's Amer-Indianist opera *Poia* made its stage debut at the Berlin Royal Opera. Although enthusiastically received at an unstaged concert

premiere in Pittsburgh, 1907, and subsequently promoted throughout the country by Nevin and famed ethnographer Walter McClintock—including a White House lecture-recital upon the invitation of President Theodore Roosevelt—no American stage production was forthcoming. Instead, the opera's collaborators redirected their efforts towards Berlin, where for several years McClintock had already been visiting to satisfy the German curiosity for all things American Indian. At the Berlin Royal Opera, *Poia* finally received the finest production possible, with the company's principal singers and Karl Muck at the podium. The stage was set for the artistic triumph of an American composer abroad. Yet for reasons more political than musical, the score unleashed a barrage of anti-U.S. anger, false accusations, audience hostility, and critical dismissal in the German newspapers. The stateside press corps followed this controversy with an enthusiasm rarely accorded the premiere of a new American composition, quick to defend the interests of Nevin, and by extension the nation itself. One periodical described the event as "the first telling shot in what may become . . . one of the greatest wars in the history of music."

This case study traces the unfolding of this little-known operatic scandal. Period press reports, score study, and archival materials from the McClintock Collection at the Carnegie Library situate my historical and musical analysis. An assessment of Nevin's compositional style reveals an idiom infused with "exotic," Indianist thematic materials, yet comfortably situated within a Euro-romanticist mainstream. Since the composer's opera appears to be an unwitting catalyst of the resultant furor, this paper will isolate the roots of the German critics' discontent and examine the American press's nationalistic response. This research is aided in particular by a heretofore-unexplored scrapbook of materials compiled by McClintock, which preserves exceptionally rare press clippings from German newspapers and correspondence surrounding *Poia's* stage premiere. Beyond the obvious impact of the scandal on Nevin's career, of greater significance is the light this episode sheds on subsequent German-American musical relations.

American Modernisms (AMS)

Andrew Mead (Indiana University), Chair

America's Past(time): Baseball, A-temporality,
and Milton Babbitt's *Whirled Series*

Alison Maggart (University of Southern California)

Milton Babbitt's longstanding interest in baseball is well documented. In interviews, he frequently describes baseball as "the best structured" game, but one which has "deteriorated like so many things" (Babbitt/MacBlane 2001). The inclusion of questions regarding baseball perhaps displays interviewers' efforts to make Babbitt more accessible to audiences; however, Babbitt's melancholic tone is off-putting.

Could the “deterioration” of “so many things” refer to the dissolution of modernism, decreased support for musicians, or increasing fragmentation of musical society: all concerns Babbitt lamented (Babbitt 1994, Babbitt 1983)? If so, what other parallels might be drawn between baseball and Babbitt’s beliefs about contemporary music—particularly when *Whirled Series* (1987) and *Around the Horn* (1994) explicitly refer to baseball?

Theories regarding the function of nostalgia, as well as sociological studies correlating leisure and professional activities, suggest that baseball can offer insight into Babbitt’s constructed identity and aesthetic practice. From its mythic origins, to its emphasis on statistics, to its “timeless” structure: baseball not only embodies issues important to Babbitt—American identity and cultural memory—it, moreover, in concretizing abstraction, is susceptible to the superimposition of his subjective values. In *Whirled Series* intersections between the contextual, compositional structure and baseball symbolism complicate the received view of Babbitt’s works as autonomous. The finale’s surface-level realization, though hardly evoking a baseball sound world, suggests the “timelessness” central to baseball symbolism. Drawing from this symbolism, Babbitt not only creates a work that resonates with American culture and ideologies, he also promotes the ability of serialism to (like baseball) re-imagine the past and project the future.

Beyond the University Walls: Building an Infrastructure for Modern American Music Anoosua Mukherjee (New York University)

There has been much debate in recent years—and mediation, courtesy of Martin Brody—about how musicologists should handle composers who were bound up in the Cold War system of government patronage. Emily Ansari has focused on Aaron Copland’s involvement with government-funded international diplomacy, all the while navigating this issue of American cultural exceptionalism. But there was another type of cultural diplomacy taking place at home that revolved around an institution as complex as any CIA-fronted organization: the American university. By mid-century, the university had evolved into a cultural force with an aggressive social agenda that allowed for composers to grow into powerful civic leaders. This paper investigates the work of three modernist composers—Walter Piston, Roger Sessions, and William Schuman—who held academic and administrative positions at Harvard, Princeton and Juilliard, which they used to shape American classical music culture—not through their compositions—but by overhauling music departments, authoring definitive texts on modern composition, and extending the reach of the university institution beyond the campus walls.

Each of these three composers is connected with a site of university-based institutional power: 1) Piston devoted thirty-four years to the students of Harvard and was

responsible for codifying a historicist approach to music theory through his paradigmatic textbooks; 2) Sessions is credited with institutionalizing modern music theory as an academic discipline and developing the first doctoral programs in composition and music theory; and 3) Schuman implemented a widely imitated curriculum at Juilliard that successfully modernized music studies. Later, as president of Lincoln Center, Schuman also fleshed out the role of composer as a new kind of public intellectual by championing concert music in the local community as a remedy for social ills.

This project relies on primary sources found in university music libraries and archives to form a cohesive body of evidence, weaving together academic records, administrative reports and composer correspondence into a narrative of education reform, cultural patronage and urban renewal. This paper attempts to widen the traditional historiographic focus on post-war composers to include their work as self-fashioned cultural figures and practitioners of modernism outside of the concert hall.

Cinematic Sounds (AMS)

Daniel Goldmark (Case Western Reserve University), Chair

Béla Balázs's "Last Take": An Operatic Tribute to Silent Film

Alexandra Monchick (California State University, Northridge)

Zeitoper, the topical opera of the Weimar Republic (1919–33), was known for incorporating the most modern props. Jazz and popular dance idioms were present in operatic scores, while radios, phonographs, telephones, and other recent innovations were present on the stage. Film in particular took on a significant role in *Zeitoper* because composers wanted to reclaim the audiences they were losing to cinema. Films were shown within operas, silent film music was placed within operas, pantomimic staging techniques were incorporated into operas, and montage techniques influenced operatic musical and dramatic structures within operas. In 1930, Béla Balázs, a film critic, screenwriter, and one of the greatest “cinematic” minds of the time, went even further in writing a *Zeitoper* about the making of a silent film at precisely the same time as the talkie was replacing silent film.

Balázs, best known for his collaboration with Béla Bartók on *Bluebeard's Castle*, wrote *Achtung, Aufnahme!!* as an elegy to silent film. Featuring music by the little-known Franz Schreker student Wilhelm Grosz, the opera is a grotesque comedy depicting the tensions surrounding the shooting of a silent film. Through a study of Balázs' two early monographs, *Visible Man* (1924) and *The Spirit of Film* (1930), this paper will explore the connections of *Achtung, Aufnahme!!* to silent film. Counter to contemporaneous studies simply focusing on montage, these seminal monographs—previously ignored within musicology—explore the importance of the close-up. In *Achtung, Aufnahme!!*, Balázs used mirror techniques and onstage movie cameras to

take close-ups of the actors and the audience. Moreover, elements of satire and American slapstick comedy, which Balázs esteemed, are pervasive in the work. Lastly, the diegetic stage music in the opera, played by the character of a pianist, is reminiscent of silent film music of the time. It is striking that as the author of many screenplays, Balázs consciously chose to make an opera about filming rather than a film about filming. *Achtung, Aufnahme!!* not only signifies the decline of silent film, but also serves as an allegory for endangered contemporary opera.

Alec Wilder's "Fall" from the Avant Garde

Charles E. Brewer (Florida State University)

After his introduction in 1930 to Dr. James Sibley Watson, Jr., as a potential "sex-besotted butler" for a film, Alec Wilder became an intimate within a group of cinematic amateurs attempting to create avant-garde films in a Rochester carriage-barn. Dr. Watson eventually asked Wilder to provide a thirteen-minute score to the silent film "The Fall of the House of Usher," a distinct challenge for a young composer who had "managed to turn out only pieces lasting a few minutes at most." Wilder later claimed this initial score was a failure, but his remembrance was mostly of his inability to play and synchronize his complex score with the film. "So the score gathered dust."

A reexamination of the surviving complete piano score and partial orchestration demonstrates the young Wilder's attempt to match the film's "style and intensity." Rather than a musical style derived from French impressionism, evident in many of his other compositions from this time, Wilder filled his Usher score with modernist compositional devices, including extreme dissonance, asymmetrical meters, ostinatos, and motivic integration. Even his use of a wind ensemble in the scored fragment (understandable in light of his strong friendships with wind players) is unusual in the context of traditional silent film scores from the late 1920s. Though the score has few indications for synchronization, it is clear that Wilder did not attempt to mimic every gesture in the film with music but sought to create a continuous and unified composition. In a number of respects, Wilder produced music that mirrored the aesthetics of *The Dial*, which promoted a modernism tempered by what Dr. Watson termed "lyric invention."

It is evident that Wilder had difficulty with accepting his abilities to write what he termed "serious music," and this first embarrassment with the Usher score only fed his lack of self-confidence. When commissioned to prepare a new score for Usher in the early 1950s, Wilder produced a very different composition, in which he was able to approach his work with an assurance in his own lyric invention.

Film, Music, Affective Economies

Berthold Hoeckner (University of Chicago)

Brian Massumi's claim about the "autonomy of affect" relies on a conception of culture *emergent* from nature whereby pre-personal affect escapes full capture into social emotion. Since cinematic emotions are often generated through musical affect, I focus on films that show how this process underwrites the production of economic value.

My examples range from Frank Capra's *American Madness* (1932) to George Stevens's *I Remember Mama* (1948)—morality tales about the essential role of trust in a market economy. Responding to the Great Depression and World War II, both directors traced the transition from traditional to modern society, marked by a shift in the social order from personal trust to system trust. Capra highlighted the difference between commodity and gift economies, contrasting rampant capitalism with utopian community, whose affective surplus heals ailing bodies and mends social relations. In his portrayal of an early twentieth-century immigrant mother who sneaks into a hospital to sing to her sick child—an incident her older daughter turns into a short story that secures the family's financial health—Stevens affirmed that affective labor could be converted directly into cultural capital.

As both directors endorsed a model of modern banking based on trust, their creation of cinematic emotions aligned with a changing aesthetic of film. If affective escape had been central to an early cinema of attraction that elicits an excess of sympathetic responses, they pursued the emotional conversion of affect in a modern cinema of narration that catalyzes catharsis through empathy.

Sound Object Lessons

Carolyn Abbate (Harvard University)

Two objects in close-up: paper blowing down a street, and a candle passed along a table. The paper is the Wanted poster in *The Informer* (1935); the candle appears in *The Old Dark House* (1931). These moving objects make a musical sound. What are they saying?

From 1926 to 1934, technologies for coordinating and recording sound and music in film went through a period of intense experimentation and improvisation. This metamorphosis is only now being fully documented, by Emily Thompson and other historians of sound. That moving objects in close-up make magnified sounds reflects technology's impact on the imaginations of musicians and designers, an aesthetic negotiation with the microphone and its history, and with the pseudo-science of sonification. Yet technological developments are also a legible vernacular philosophy of sound and musical efficacy, giving insight into changes in hearing as a form of perception. It is a truism in cultural theory that close-ups transformed audiences'

visual sensoria. But what did close-ups of skittering objects do to the auditory sensorium? How do they trace a negotiation—by technicians, musicians, and audiences—through that mish-mash of semiosis, musical expressionism, rendered sound, sound effect, and opera-inflected decision-making whose end result is musical sound for a cinematic scene?

To trace this history, referencing technological novelties, films, and musicians' and technicians' writings is a first step. Putting critical pressure on our intellectual practices in epistemology of the senses and history of sound is a side effect. The end is to reconstruct a form of vernacular philosophy about musical meaning.

Cycles (AMS)

Susan Youens (University of Notre Dame), Chair

Schubert, Well Temperament, and the Conception of Key: Defending the Transpositions in *Winterreise*

Angeline Van Evera (Vienna, Va.)

Many scholars believe that the transpositions in *Winterreise* were imposed upon Schubert by his publisher Haslinger in an attempt to lower the range of the cycle and make it more appealing for amateurs. While acknowledging the lack of documentary evidence, David Schroder asserts that Schubert and Haslinger had a difficult relationship, concluding that it is hard to believe that Schubert sanctioned some of the changes. Yet our view of the transpositions that Schubert would or would not have sanctioned is colored by our perspective as twenty-first-century musicians; I argue that Schubert implemented transpositions based on what I call the *Temperaturfarben*, or temperament colors, of each key in well temperament. Recent research has shown that in Schubert's day, equal temperament sounded more like well temperament, in which each key has a unique timbral color created by intervals that are not uniform in size. Keys close to C major sound pure and ring presently, while more distant keys sound tense and beat. When the transpositions in *Winterreise* are examined according to their amount of *Temperaturfarben*, patterns emerge suggesting that Schubert consciously used the unique colors of the keys to create dramatic structures and as a guide for his key choices.

Richard Kramer declares, "no amount of speculation as to cause or effect can bring the matter [of transposition] right—can justify what is in effect a tampering with the critical essence of the cycle." Kramer believes that these transpositions, whether conceived by Schubert or not, were a violation of Schubert's conception of key. By examining the transpositions through the lens of *Temperaturfarben*, however, it is evident that these changes enhance the dramatic arc of the cycle, causing us to rethink an inviolable conception of key. The transpositions modified the trajectory for part one so that it does not come to an emotional peak and resolution too early, thereby

accommodating part two. The changes in the second half also come at a structurally significant point, the end, allowing for a greater sense of both build and resolution, and in turn, providing insight into how to interpret the cycle's ambiguous ending.

Memories Spoken and Unspoken: Hearing the Narrative Voice in *Dichterliebe*

Andrew H. Weaver (Catholic University of America)

What happens when a composer alters a poet's carefully arranged poetic cycle? This question haunts examinations of many song cycles and has proven especially problematic for *Dichterliebe*, in which Schumann set twenty of the sixty-six poems of Heine's *Lyrisches Intermezzo* and chose sixteen of them, rearranged, for his published cycle. The long-held view that Schumann crafted a clear plot from Heine's non-narrative cycle has recently been questioned; David Ferris, for instance, has argued that *Dichterliebe* presents not narrative discourse but only a fragmentary series of memories. In response to Ferris, as well as to Berthold Hoeckner's seemingly opposed argument that *Dichterliebe* is a coherent whole held together by narration, this paper argues that the cycle is indeed a string of memories, but one told with a distinct narrative logic.

I argue this by using the tools of narratology. A close examination of tense and voice in Heine's poems reveals two poetic voices (both stemming from a single persona): a narrative voice that frames and interrupts the work (the "Narrator"), and the voice of a protagonist (the "Actor"), who speaks in a present tense situated in the past, as in a cinematic flashback. There are thus two embedded stories, and despite the illogical, fragmentary presentation of events in the Actor's story, the Narrator's story (his telling of his memories) is governed by a logical strategy. Recognizing these two poetic voices helps shed light on problematic aspects of the music, including Schumann's decision to delete four songs prior to publication, the voice-piano relationship, and the eternally enigmatic final postlude. In my interpretation, the postlude is an unspoken memory, an unbidden encroachment of the Actor's sincere romantic perspective into the Narrator's cynical present, which has significant implications for the cycle's meaning. This paper proposes answers to age-old questions about this beloved work while also offering a fresh approach to the study of song cycles.

The End of the Undergraduate Music History Sequence? (AMS)

Colin Roust (University of Kansas) and
Douglass Seaton (Florida State University), Co-chairs

Sponsored by the Pedagogy Study Group

J. Peter Burkholder (Indiana University)

Don Gibson (Florida State University)

Melanie Lowe (Vanderbilt University)

Recent discussions of music history teaching—notably at the meetings of The College Music Society and the AMS in November 2013—have highlighted the idea that it might be time to consider eliminating conventional music history course sequences from music major curricula. The usual suggestion would replace a two-, three-, or four-term survey with courses on various topics or with a menu of such courses. The present panel discussion on this topic is timely, since it is important to rethink the history survey to ensure that we are meeting the pedagogical and vocational needs of our students, fulfilling our departments' educational missions, and responding to current thought in our discipline.

In a 2004 article, James Webster suggested the historiographical issues here: “. . . issues of periodization altogether have been little discussed either by general historians or by musicologists during the last quarter-century. This inhibition has multiple causes: the apparently simplistic, overgeneralizing character of most period-designations, the desire for objectivity in historical writing following World War II, the preference for ‘thickly textured’ history and cultural studies as opposed to the traditional ‘grand narratives,’ the attractions of metahistory and the anti-foundationalist orientation of postmodernism.” (“The Eighteenth Century as a Music-Historical Period?” *Eighteenth-Century Music* 1, 2004, 48) Considering pedagogy more directly, concerns over well-established ideas about what we should teach come from many sides, perhaps most notably from feminist scholars and ethnomusicologists—to take a representative of each, Susan C. Cook's and Gavin Douglas's essays in *Vitalizing Music History Teaching* (Pendragon, 2010). These critiques might challenge not only our courses' content but the assumption that chronological surveys serve that content effectively. How might our positions on these factors influence the configuration of music history curricula?

This panel discussion will include several topics:

1. The present and/or potential construction of music major curricula not based on a core music history survey sequence. Melanie Lowe, of Vanderbilt University, where an innovative music history curriculum was recently adopted, will be the presenter.
2. The continued validity of a music history survey course sequence. Peter Burkholder, author of the longest-established current music history textbook, will be the presenter.

3. The relationship between curricular experimentation and the positions of accrediting agencies, particularly the National Association of School of Music. Don Gibson, Immediate Past President of NASM, will be the presenter.

Discussion should range from basic questions about the discipline (What is the discipline of history today? Is the “grand narrative” passé, or does it still have some relevance?), to pedagogical principles (To what extent should we cultivate students’ skills in contradistinction to content knowledge? How do students best learn history?), to administrative practicalities (How can innovative music history courses fold into other curricular components? How do we argue for new kinds of courses to curriculum review committees or to accreditation panels?).

Exile (AMS)

Stephen Hinton (Stanford University), Chair

“America Costs Me Sleepless Nights”: The Kolisch Quartet and the Business of Chamber Music in 1930s America

Derek Katz (University of California, Santa Barbara)

Unlike his brother-in-law Arnold Schoenberg, who famously declared that he had been “driven into paradise,” Rudolf Kolisch eagerly sought opportunities to establish the Kolisch Quartet in North America. Although initially a group that primarily presented new works by European composers, by the early 1930s the Kolisch Quartet was commanding some of the highest fees in Europe for their performances, from memory, of a small repertoire centering on Mozart, Beethoven, Schubert and Schoenberg.

The Kolisch Quartet first appeared in America in April 1935 and immediately signed a contract with Sol Hurok and NBC to present thirty-five concerts in the next two seasons, at fees comparable to or higher than those that they were receiving in Europe. Despite this promising beginning, the quartet had ceased to be an economically viable proposition by 1939, when two members accepted American symphony posts. By 1944 Kolisch was playing in Broadway shows to make ends meet.

Kolisch’s correspondence, the business records of the quartet, and documents from other quartet members reveal a struggle with the peculiarities of American support for chamber music in the 1930s. Many concerts were sponsored by organizations, like the New Friends of Music in New York and Pittsburgh, that sold subscriptions by advertising repertoire rather than performers. Similarly, subscriptions to concerts sponsored by the Civic Concert Service were sold before performers were engaged. These arrangements left the Kolisch Quartet vulnerable to being undercut by ensembles, most notably the Budapest, Roth, and Griller Quartets, willing to play for substantially lower fees.

The quartet’s concert repertoire also changed in America, as circumstances dictated popular programs, drawn from individual movements from nineteenth century

works, for civic concerts, while twentieth-century repertoire was concentrated in special events, like the cycles of Schoenberg and Bartók quartets for campus concerts sponsored by Elizabeth Sprague Coolidge. The increasing reliance of the Kolisch Quartet on concerts in academic settings anticipated both Kolisch's future leading the Pro Arte Quartet at the University of Wisconsin-Madison and the sudden appearance after the war of numerous American quartets supported by university residencies that specialized in modern music.

Becoming a Transatlantic Composer: Darius Milhaud at the End of Exile

Erin K. Maher (University of North Carolina, Chapel Hill)

Darius Milhaud was one of a number of prominent composers who left Europe for the United States to escape the Nazi threat. When the war was over, rather than returning to France permanently or remaining in the United States, he chose a third path: from 1947 to 1971, he would alternate academic years between Paris and California as an "international commuter." This paper draws on correspondence between Milhaud and his friends and colleagues in both countries, including recently uncovered letters from post-war France, to show how he prepared for this transatlantic musical career during the three years between the liberation of Paris in 1944 and his initial return in 1947. Milhaud's music preceded his arrival: he sent copies of his new scores to Francis Poulenc, and influential friends such as Roland-Manuel in Paris and Paul Collaer in Brussels reintroduced his music to the general public after the wartime ban. At the same time, his work in the United States continued with both current projects and future plans.

For Milhaud, becoming a transatlantic composer involved renegotiating—but not diminishing—his French identity. His country of origin and the shift from exile to a life divided between two nations set his case apart from what has been considered in scholarship on World War II-era composers during and after exile, which has focused almost exclusively on Austro-German individuals and frameworks. By centering my study on a French composer whose post-war path diverges from established narratives of exile and return, I challenge the narrow focus of existing models of "remigration" and offer a new contribution to current discussions of twentieth-century migrations and music.

Experimentalism in Practice: Perspectives from Latin America (AMS)

Eduardo Herrera (Rutgers University), Chair

Musicological discussions of avant-garde practices have significantly increased during the last decades. Departing from descriptive narratives of musical style, the work of Amy Beal, Robert Adlington, Cecilia Sun, Benjamin Piekut, and others has challenged the notion of what has been conventionally called avant-garde music in order

to investigate the contradictions imbedded in the adoption of that label by individuals, institutions, and the financial apparatus that support it. While scholarly narratives and historical accounts of musical experimentalism have largely focused on European and American practices, the present session responds to an interest in broadening the discussion to include other perspectives; in this case, from Latin America.

This panel investigates music traditions from Mexico and Cuba during the 1960s and 1970s conceived and/or perceived as experimental. This time period marks a turning political and epistemological moment for Latin America; militant and committed aesthetic practices resonated with this moment and resulted in a multiplicity of artistic and musical experimental expressions. In Cuba, the triumph of the 1959 revolution triggered new cultural policies that resulted in the creation of institutions that sponsored the avant garde. In Mexico, the Tlatelolco student massacre of 1968 left the youth with an urgent desire for social change and sound experimentation came to be regarded as a way to express an attitude of resistance.

In the course of the session, the two panelists engage the following questions: How is the idea of experimentalism inhabited individually and collectively? How are spaces, places, and venues significant in the imagination of experimental practices? How are local practices dialogically articulating cosmopolitan musical imaginaries? Moreover, in which ways do experimental practices stimulate rethinking asymmetries of late modernity and hegemonic paradigms of modernity? Exploring these manifestations helps us understand the multiple sites in which experimentalism emerges and becomes meaningful beyond Eurocentric interpretative frameworks.

Performing Resistance: Quanta and the Musical Avant Garde of 1970s Mexico

Ana Alonso-Minutti (University of New Mexico)

Quanta was a collective improvisation group formed by composer Mario Lavista in 1970. Apart from a commitment to sonic exploration, the group's ideals resonated with an attitude of anti-conformism that permeated among the youth in Mexico City. With the slogan "If people don't go to the concert, the concert will go to the people," Quanta became a pioneering ensemble by holding daily street performances in strategic neighborhoods of Mexico City for over a year, many of which included audience participation. In their performances, Lavista, along with Nicolás Echevarría, Juan Cuauhtémoc Herrejón, and Fernando Baena—later substituted by Antero Chávez—were playing a variety of electronic and acoustic instruments (including Julián Carrillo's microtonal harps and pianos) using an assortment of objects. Quanta's emphasis on the sensorial aspect of the experience granted them an unconventional positive reception and attracted visual artists and dancers to join their collective improvisation sessions. Performing on the streets opened sites of contradiction, where social expectations and musical traditions collided. Theirs was labeled by media critics as

a “subversive art,” and their public appeal quickly came to be regarded as a sign of resistance: that of the “true new music.”

As Benjamin Piekut has noted, experimentalism is a grouping, not a group; not what is described, but what is *performed* as experimental. In this study I argue that Quanta performed experimentalism by negotiating an ambivalent place in the official discourses of the musical avant garde and at the same time by adopting a subversive attitude that echoed that of a youth counterculture thirsty for social change. Although Quanta has been listed as a prime example of musical experimentation in late twentieth-century Mexico, there is no scholarly account that engages with the types of practices carried out by the group, and no contextualization of its place in the broader cultural scene of the country. Through a combination of oral history and archival research, this study responds to a much-needed discussion of an intense period of experimentation based on collective improvisation. The outcome contributes to a scholarly revision of historical accounts of a moment of much political and social turmoil.

Experimental Music and the Avant Garde in Post-1959 Cuba: Revolutionary Music for the Revolution

Marysol Quevedo (Indiana University)

After the 1959 revolution Cuban composers Harold Gramatges, Juan Blanco, and Leo Brouwer remained in the island and held administrative positions at prominent cultural institutions. They promoted new, avant-garde, and experimental musics by contextualizing them within the reconfigured cultural framework of the revolution. This new framework allowed them to disseminate experimental music as long as it supported the revolution's goals of shaping the *hombre nuevo*, the communist New Man, and offered an alternative to the bourgeois, capitalist, imperialist, commercial culture the revolution opposed. Cuban composers' support of experimental music carried aesthetic meaning in two intersecting ways: first, as part of a long tradition of leftist, *vanguardista* artists; and second, as part of the revolution's cultural politics of enacting social change through culture.

An overview of the aesthetic views circulated in published writings before the revolution by composers Blanco and Gramatges shows that these activities anticipated the cultural policies of the revolutionary government, revealing a strong connection between pre-1959 leftist intellectuals and the post-1959 revolutionary cultural agenda. This is followed by a discussion of Blanco and Brouwer's roles in promoting avant-garde and experimental music after 1959. Two compositions serve as case studies: Brouwer's music for the 1968 film *Lucía*, and his orchestral work *La tradición se rompe . . . pero cuesta trabajo* (1967–69). The writings and case studies present a set of recurring concerns among Cuban composers: before 1959, they struggled to reach audiences due to the established cultural elite's preference and support of canonic and

conventional concert music; after 1959, avant-garde music embodied the rebellious spirit of the revolution, composers gained access to the masses through government sponsored mass communication, and post-1959 audiences were more open to new music because it became part of their everyday lives. In spite of the rupture in political and socio-economic systems brought by the revolution, composers continued to promote new music as their predecessors had done in decades prior. Their engagement with avant-garde and experimental compositional approaches fulfilled the revolution's goals of shaping a socially conscious citizen, presented these composers as *artistas comprometidos* (committed artists), and fulfilled the revolution's internationalist aims as well as an aesthetic need for experimentation, while bringing avant-garde and experimental music to a larger section of the Cuban citizenry.

France Making a Spectacle of Itself (AMS)

Stephen Rumph (University of Washington), Chair

Offenbach's *Madame Favart* and the Business of Performing

Kimberly White (University of Southampton)

Première at the Folies-Dramatiques in 1878 and proclaimed an immediate success, *Madame Favart* numbered among Offenbach's final works for the stage. The *opéra comique* features a famous incident in the lives of Charles Simon and Justine Favart, the celebrated couple who played an integral role in the development of *opéra comique* in the eighteenth century. Through a series of dramatic ruses, disguises, and staged performances, Madame Favart orchestrates their escape from the tyranny of the Maréchal de Saxe and procures her husband a position as director of the Opéra Comique. The work's emphasis on intrigue has led some musicologists to dismiss Offenbach's music drama simply as a fashionable satire on eighteenth-century morals. In my paper, I argue that such a designation overlooks the work's very prominent performative dimension and its identity as one of several works in his oeuvre dealing with performers and performance, including an arrangement of Mozart's *Der Schauspieler-direktor* as *L'impresario* (Bouffes-Parisiens, 1856), *La Diva* (Bouffes-Parisiens, 1869), and *Les Contes d'Hoffmann* (Opéra-Comique, 1881).

I situate *Madame Favart* within the context of this selection of Offenbach's works as well as within the larger corpus of nineteenth-century music dramas produced in Paris that focus on professional performers (both historical and contemporary) and the business of performing. In Offenbach's music dramas, boundaries between the stage and the "real" world become porous: the performer-characters effectuate crucial plot changes through staged performances, creating a *mise-en-abyme* that destabilizes the distinctions between the real and the performed. With *Madame Favart* as the principal case study, I then explore how Offenbach used these works as a medium to articulate—or, more aptly, to perform—his aesthetic position within the Parisian

theatre industry. I draw a connection between *Madame Favart* and Offenbach's efforts to highlight operetta's generic and stylistic affinities with eighteenth-century *opéra comique* from his early years at the Bouffes-Parisiens. By integrating several instances of stage music, Offenbach not only imitated the style but also effectively performed classical *opéra comique*. His homage to the genre's pioneers worked as a kind of rapprochement that, I argue, helped to repair Offenbach's public image in the post-1870 climate.

In Search of Lost Time: Nostalgia, Exile, and Fauré's *Dolly* Julianne Lindberg (University of Nevada, Reno)

In France, the years surrounding the *fin de siècle* were marked by an uneasy relationship with the present. Philosophers questioned the modern march of progress; nationalists sought to recapture the glories of the *ancien régime*; artists broke with teleological notions of time. Significantly, it was at this time that "the child" became muse to a bevy of composers. Keyboard albums comprise the largest body of child-inspired work from this period, following earlier models set by Schumann and Bizet. Among others, Pierné, Fauré, Inghelbrecht, Debussy, Ravel, Satie, d'Indy, Koechlin, and Casella all wrote albums that looked to the child as inspiration.

Undoubtedly, one of the most celebrated of these compositions is Gabriel Fauré's *Dolly* (1894–96) for piano four-hands. Though often praised for its charming simplicity, *Dolly* displays a complex relationship between conceptions of childhood and their relationship to the adult. This paper will explore three of the six movements included in the album: "Berceuse" (1), "Le Jardin de Dolly" (3), and "Tendresse" (5). Through different means, both musical and thematic, each of these movements addresses the topic of childhood from the distance of the exiled adult, who longs for a return to a forever-barred domain.

Fauré's musical construction of longing might be regarded as "nostalgic," a mode that quietly laments the inability to return to a time gone by. "Nostalgia" describes a condition of feeling that is both deeply personal, but inextricably tied to the communal. Relying upon Carlo Caballero's discussion of "sincerity" and Svetlana Boym and Linda Hutcheon's work on nostalgia, I argue that Fauré's nostalgia is complicated with the paradox inherent to "the child": children and childhood represent not only a lost past, but a hope for the future. Through inventive harmonic language, resistance to linear conceptions of time, and the deliberate juxtaposition of folk-like melodies with musical constructions of desire, *Dolly* reveals a metaphorical "elsewhere," competing with fixed notions of past, present, and future. Within all of this will emerge the projection of a tiny, exceedingly French hero: the child herself.

Fauré, Debussy, and *Les Bébé*s in Toyland

Rachana Vajjhala (University of California, Berkeley)

A nation's best defense is the chest of its children.

—Albert Surier (1910)

When he wrote these words, Albert Surier, founder of the popular bodybuilding publication and political mouthpiece *La Culture physique*, was in the midst of authoring manuals on fitness and militarism. He was not alone in perceiving in France's children the nation's future, particularly in the face of impending war with its arch-enemy. By the close of the *belle époque*, children's physical education had taken on a new urgency. This paper will begin by considering two ballets that offer divergent yet complementary constructions of childhood: Fauré's *Dolly* and Debussy's *La Boîte à joujoux*. It will suggest that both of these ballets participated in the curious and significant morphology of childhood, a morphology precipitated by the memory of recent and humiliating military defeat as well as the threat of further conflict. My sources will include Baudelaire's "A Philosophy of Toys," the gymnastic teachings of Jaques-Dalcroze, and the many manuals on physical fitness for young people, all in order to study the impassivity attributed to French children at this time.

The petite and exquisite *Dolly* had teeth. Her gestures, however, owed as much to the music hall as to the ballet stage. Clowns and acrobats peopled the production, charming audiences and critics alike with their shenanigans. *La Boîte à joujoux* staged a familiar toyland narrative, replete with delicate heroines and strapping heroes. Debussy had originally suggested that the work utilize marionettes instead of actual children, so as to better depict the blankness he desired. As with *Dolly*, *La Boîte* presented a gestural language quite apart from other contemporaneous children's ballets.

My study of *Dolly* and *La Boîte* has a larger, disciplinary objective. Scholars have often retreated from discussions of anything other than the most exhaustively documented choreographies. Works such as these two ballets, which lack an extensive archival afterlife, have been neglected. *Dolly*'s boisterous clowns and *La Boîte*'s gamboling toys invite lighthearted spectatorial engagement, but I suggest that their shared topos extends that invitation to play to historians as well. Rather than Debussyan puppeteering, we might attempt a "live" historiography, in which the (re)animation of historical bodies is pliant, as those long-lost bodies themselves once were.

Musicology, Archaeology, and Fauré's *Hymne à Apollon* (1894)

Samuel Dorf (University of Dayton)

Perhaps inspired by Gabriel Fauré's *Pavane* (1887), with its languid harp-like strings and sinuous woodwind lines, the archaeologist and music scholar Théodore Reinach asked the composer to create an instrumental accompaniment to a recently discovered second-century BCE hymn dedicated to Apollo. Reinach along with other scholars

from the French School of Athens deciphered the Greek notation from the marble tablet but remarked that “the instrumental accompaniment was missing from the stone: it needs to be supplied.” Fauré obliged, supplying an accompaniment for harp and winds. In a scholarly article on the hymn Reinach justifies the addition of the modern accompaniment to the ancient song and notes deficiencies in the original, but ultimately concludes that “the musical ideal of the Greeks . . . was very similar to our own: we could not suspect until now, our current ideal melodic principles are the same.” Unsurprisingly, Fauré’s accompaniment wraps the Greek modal melody in a comfortable tonal blanket. The need to reimagine antiquity to suit the tastes of the present went beyond scholarship. In his private life Reinach similarly sought to infuse a modern vision of ancient Greek life into his daily trappings. He built a replica ancient Greek villa in the south of France (with modern plumbing discreetly hidden) in order to live out his ancient Greek fantasies. This remodeling of the past to fit the aesthetic of the present took place at a time when the fields of musicology and archaeology experienced an influx of new scientific ideas that introduced empirical methodologies into these disciplines. The 1890s saw the maturation in France of both musicology—with the acceptance of the first dissertations at the Sorbonne—and archaeology, with the development of stratigraphy. Building on previous scholarship on the relationship between technology, imagination, and the idea of neoclassicism, I argue that despite their basis in “science,” the personal fantasies of the archaeologist and composer lurk behind the patina of “authentic” musical antiquity; Fauré’s rendering of the *Hymne* is not merely a smoothing out of the past for a modern audience, but an invitation to reexamine the creative relationship between scholars and their objects.

Jazz Transformations (SMT)

Keith Salley (Shenandoah University), Chair

Melodic Transformation in George Garzone’s Triadic Chromatic Approach; or Jazz, Math, and Basket Weaving

Jonathan De Souza (University of Western Ontario)

The transformational attitude is situated within the music, asking “If I am *at s* and wish to get to *t*, what characteristic gesture . . . should I perform in order to arrive there?” David Lewin (1987, 159) describes this as the position of an “idealized dancer and/or singer,” yet it may also represent the perspective of an *improviser*.

This paper constructs a transformational model for a technique of melodic improvisation developed by saxophonist George Garzone. His “triadic chromatic approach” strings together triads according to two rules: successive triads must be connected by a semitone, and they must have different inversions. Garzone notes that the resulting lines mysteriously resolve to any underlying harmony.

I explain this property by treating Garzone's triadic permutations as a mathematical group. For major and minor triads, each permutation moves one step on the Tonnetz, performing a random walk in this familiar music-transformational space. Moves *between* triads involve a different kind of adjacency, taking a random walk on the pitch-class cycle. I combine these, viewing the triadic chromatic approach as a Markov chain. As time goes on, this chain asymptotically approaches a probability distribution where *every pitch class is equally likely to appear*.

In closing, though, I reexamine the transformational attitude, emphasizing that theoretical understanding of the triadic chromatic approach is distinct from its practice. Considering statements from Garzone's students, and an essay on weaving by anthropologist Tim Ingold, I suggest that here the goal *t* might be less fundamental than the "characteristic gesture" itself.

Jazz Harmony, Transformations, and ii–V Space

Michael McClimon (Indiana University)

Recent study of jazz harmony has been dominated by Schenkerian approaches, which rely on long-range voice-leading connections to explain harmonic progressions. As an alternative to this situation, this paper presents a transformational model that, while not devoid of voice-leading considerations, shifts attention back to harmony as a primary way of understanding jazz. David Lewin's "transformational attitude" is well aligned with the way jazz musicians themselves discuss harmony: they typically do not refer to a piece's harmonic structure as "the chords" (a set of musical objects) but rather as "the changes" (a set of "characteristic gestures" between them).

The most common harmonic progression in jazz is undoubtedly the ii7–V7–I7 progression, and jazz musicians often describe tunes in terms of their constituent ii–Vs. While some theorists are quick to dismiss this kind of description, in this paper I take the way jazz musicians actually talk about this music as a starting point for developing a more rigorous transformational approach to jazz harmony. This paper begins by outlining the basics of what I call "ii–V space," compares this space with other approaches to jazz harmony, and finally presents short analyses of compositions by Lee Morgan, George Coleman, and others to illustrate how this space may be useful for understanding jazz harmony.

Mashups and Borrowings (SMT)

Joseph Auner (Tufts University), Chair

Mashups, Meaning, and Form

Thomas Johnson (Graduate Center, CUNY)

Mashups pose problems to traditional theoretical concerns of form and meaning. Entirely comprised of existing music, such constructs would seem to derive entirely from their constituent sources, confusing issues of authorship and expression. For these reasons, existing approaches to mashups have been sociological, philosophical, or taxonomic as scholars grapple with the genre. Most of these studies focus on relatively simple mashups, and they often relegate the actual music to secondary status, if not ignore it outright. I will show, however, that many mashups, both simple and complex, manage to forge distinctive forms and to project original meanings precisely through their concatenation of existing material. I will use a semiotic methodology that draws from topic theory and Robert Hatten's *expressive genre* to challenge the current trope that mashups' merit lies only in their ability to create humor or subversion through "contextual incongruity" and to question the assumption that mashup aesthetics arise from methods of construction. Instead, mashups prove that literal quotation provides more than power of reference or allusion; it fundamentally shapes form and meaning. In this talk I will investigate the relationship between similarity of sampled genres and subversive potential to show their effects on form in mashups, leading to a robust exploration of meaning that transcends typologies of construction and obviates assessments of contextual incongruities.

Girls Who Are Boys Who Like Boys to be Girls:

Mashups and Androgyny

Christine Boone (University of North Carolina, Asheville)

The concept of androgyny seems almost inextricable from the mashup aesthetic. Because of the value placed on combining disparate artists into a single track, it follows that mashups that combine male and female artists would be particularly interesting to listeners and critics. When the first mashups began to circulate in the early twenty-first century, men and women became almost literally pitted against one another as they were being forced into contact. Most basic mashups are given a clever title combining the titles of the source songs, and then the contributing artists are listed like competitors in a wrestling match. Are these artists really in opposition to each other, or are they working together within the context of the mashup? The visual art that goes along with musical mashups can also be highly androgynous. The "Best of Bootie" compilations, for instance, feature two musicians' faces (usually a man and

a woman) digitally spliced together to form a hybrid, androgynous being. This paper will uncover the relationships that form between differently gendered musical artists as they are juxtaposed with one another in mashups.

These androgynous mashups are key sites for male/female power relationships. In this paper, I will examine the different types of meanings that result from combining male and female musicians (n.b. against their will, in most cases) into mashups. The meanings can range from simulated rape to female empowerment. I will analyze how these tracks are created, and exactly what features lead to such very different meanings.

Music and Activism (AMS)

George E. Lewis (Columbia University), Chair

Sing Out, Brother! Zilphia Horton's "Unfinished" CIO Songbook

Felicia M. Miyakawa (Austin, Tx.)

In 1938, the national headquarters of the recently formed Congress of Industrial Organizations (CIO) commissioned Zilphia Horton to compile a songbook appropriate for the use of CIO members. Horton, the director of music at the Highlander Folk School from 1935 until 1956, was perfectly suited to this task. She had already produced several such collections for local labor movement use, and in her position at Highlander—a folk school responsible for the political training of generations of labor activists—she had easy access to labor songs from around the country. Horton accepted the task, sent out national pleas for songs, and put together the collection of contrafact texts set to familiar tunes over the next decade. Just as the collection was set to go to press in spring of 1948, Horton received eleventh-hour permissions denials that severely compromised the collection. Also detrimental to her project was the souring relationship between Highlander and the CIO, prompted by the CIO's decreasing tolerance of Communist affiliations among its members.

Horton's CIO collection was never published, but many of the songs she collected for the songbook found their way into songbooks she bound for use at Highlander. One such collection, *Sing Out, Brother!*, compiled in 1947, contains nearly all of the songs intended for the CIO collection, with a few additional songs relevant to 1946 politics. *Sing Out, Brother!* seems to be Horton's attempt to salvage the CIO project as her faith in its publication diminished. Drawing extensively from her letters and songbook collection, this presentation details Horton's collection process; her attempts to secure publication permissions for songs not in the public domain; her correspondence with songwriters and political leaders regarding the provenance of individual songs; and her increasing frustration with incessant publication delays. Very little scholarship on Zilphia Horton exists. Yet Horton's letters to and from musical luminaries such as Pete Seeger, Alan Lomax, Woody Guthrie, and Elie Siegmeister,

and the friendly correspondence she shared with George Guernsey, the educational director at the national CIO office, place her in the thick of American inter-war cultural politics.

On the Battlefield: Black Women Musicians and the Mass-Mediation of the Civil Rights Movement

Tammy L. Kernodle (Miami University)

During the southern campaigns of 1961–64 music became increasingly important in framing and documenting movement activities and served as a strategic tool implemented by SNCC and CORE. These community-based song leaders, largely African American women, became increasingly important in developing the core repertory of freedom songs and performance aesthetic used by activists. The body of scholarship regarding the freedom song has grown considerably during the past twenty years. It constitutes collections of the most common songs used during the movement—the most famous are those compiled by Guy and Candie Carawan; references to songs in the personal accounts of activists, and histories devoted to the discussion of social movements and music. My work seeks to progress these historic and theoretical discussions by focusing on the vocalists who were instrumental in establishing these songs as a key tool in mobilizing activists and the communities in which they engaged. The purpose of this presentation is three-fold. First it will explore the role of black women musicians in establishing the freedom song as a strategic tool of resistance used to frame the behavioral actions of activists as they physically challenged the tenets of segregation. It will focus specifically on three song leaders that emerged out of the Albany Campaign—Rutha Mae Harris, Bernice Johnson Reagon, and Bertha Gober. Secondly it will discuss how SNCC's co-option of black congregational song styles was reflective of a larger contextual understanding of the relationship between music and activism that has served as an undercurrent of black musical traditions since slavery. Lastly it will discuss how these female song leaders aided in the mass-mediation of the Movement's rhetoric and activities through their popularity with non-black and non-southern audiences, as evidence through their performances at the March on Washington, concert tour of the U.S. during 1962–63, and multiple documentary recordings produced by various record labels during the early 1960s.

Singing the Black Experience: Authenticity and Social Meaning in Lena McLin's Vocal Pedagogy

Gianpaolo Chiriaco (University of Salento)

Within the discussion about perception and interpretation of the black voice (Eidsheim, 2008; Legg, 2010; Sell, 2005), the distinct teaching method of Lena McLin (1928) emerges as particularly interesting.

Composer, choir director, and voice teacher at Kenwood Academy, McLin is a pre-eminent figure in the black music scene of Chicago. The focus of this paper is on her vocal pedagogy, as it appears through her writing (McLin, 1970; 1972), and through interviews with her and her former students, Chicago-based vocalists. The practice of singing in a room where three of the four walls are covered with mirrors seems central in her teaching style. Triggered by questions from the teacher about their bodies and their choices, singers are invited to look at and recognize their own self and wishes in the mirrors. She explains it as a practice “to become real,” where the search for his/her own voice requires the singer to look at his/her naked self (Smith, 2007).

But the room is also the space where students learn how to bring on stage “something familiar, the echo of the sound of the community” (Serra, 2011). McLin, in fact, emphasizes the importance of being aware of the experience of blacks in America in order to sing. In her words, “singing is the expression of an internal feeling. But it is not just a feeling, it is a thought, a review of that particular situation that led to that feeling” (2013). Her method can be situated within the conceptualization offered by Griffin (2004), where the black singing body is positioned at the intersection of discourse about race and justice in the United States. Singers, regardless of the genre they perform, are invited to find their own voices and to find their motivation. Their singing style is therefore a result of the tension between the search for individuality and the expression of a black voice.

Finally, McLin’s method will be examined as a ritual, in which vocalists learn how to perform a sense of authenticity that itself affirms and contests the social meaning of a black voice.

Just You and the Bucket:

Music and Resistance in the Apartheid Women’s Prisons

Janie Cole (Music beyond Borders)

Music was a critical form of resistance and survival in the apartheid prisons of South Africa. But while there are many accounts by male prisoners of its use, especially by those held in the notorious Robben Island prison with Nelson Mandela, no detailed research has been done on the quite different experiences of female political prisoners—both black and white—under the regime. Drawing on new unpublished archival documents and first-hand interviews with surviving female former political prisoners, this paper examines how music became a mode by which women activists could express their fight against both the racist government and the oppression of women, combining a rich stock of traditional freedom songs with a specific women’s musical repertory to communicate a female perspective on the struggle and their prison experiences.

First, the role of women in the anti-apartheid movement and the importance of music for political activism will be considered to show how music was used as an

identity for female activists, surpassing political differences. Second, music-making in black/“colored” women’s jails is discussed, focusing on how it provided a means of entertainment with organized concerts to mark struggle anniversaries and singing competitions, and of personal resistance to harrowing conditions, human rights violations, and in dealing with the difference in treatment between male/female political prisoners according to constructions of white and Afrikaaner womanhood and gender norms versus revolutionary ones. Music was used to create solidarity when inmates in isolation never saw each other, adding to discourses on the power of sound versus sight. And the practice of singing allowed for communication and the circulation of ideas that could not be written down, contributing to censorship evasion history through non-linguistic behavior. Lastly, the experiences of white female prisoners, who were segregated and considered traitors by the security police, are compared for their imports of western musical styles and appropriations of black protest music which ultimately transcended political, linguistic, and racial differences. This model of women’s cultural expression to advance social change raises broader questions for research into music and women’s rights, trauma, and gender politics in the context of oppressive patriarchal regimes.

Music in World War I-Era France (AMS)

Jann Pasler (University of California, San Diego), Chair

World War I and the Parisian Avant Garde: New Music, Patriotism, and Narratives of Rupture

Barbara Kelly (Keele University)

This paper focuses on avant-garde musical networks in Paris during the war. It looks at selective concert initiatives that promoted new music, for instance, the concerts at rue Huyghens, including the Lyre et Palette, and Jane Bathori’s concerts at the Vieux Colombier. It shows how musical experimentation shifted from the influential Société musicale indépendante to these smaller concerts, which often incorporated lectures, theatre and art. These artistic events relied on the commitment of prominent performers, who ensured the continued presence of new music during the war, including Jane Bathori, Marcelle Meyer, Hélène Jourdan-Morhange, and Félix Dégrange. Strikingly in the programmes of the Théâtre du Vieux Colombier, new music brushed shoulders with traditional Christmas Carols, “Chants de la Révolution,” and war-time propaganda songs. While the conditions of war did not paralyze musical activity, neither could organizers, such as Jane Bathori, ignore the war on their doorsteps.

Building on the work of Michel Duchesneau (la Société musicale indépendante), Linda Laurent (Jane Bathori) and David Mastin (French Music Conservatoires during the Great War), the paper interprets archival materials concerning Paris-based

concert societies at the Bibliothèque nationale (Programmes: Sociétés de concert) and in private collections. It considers the extent to which new music in Paris was shaped by war. Certainly chamber music, often with voice, thrived, contributing to the vogue for stripped down textures and reduced forces. However, it is more difficult to account for the increasing fascination by contemporary composers for wind sonorities. With the majority of young (male) wind players on the fighting front, did their scarcity contribute to their perceived value? The existence of several societies for wind instruments, some of which were subsidized by the state, may provide part of the answer. Finally, these avant-garde concerts succeeded in placing a younger generation alongside the still dominant generation of Ravel and his circle. The paper concludes by interrogating the prevalent narrative that the Great War caused irrevocable generational rupture.

La Plus Grande Consolatrice: Music as Therapeutic Corporeal Practice in World War I-Era France

Jillian Rogers (University of California, Los Angeles)

In her memoirs, the Parisian socialite Misia Sert recounts playing the piano for the World War I-era French fighter pilot Roland Garros when he was on leave. After dinner, she recalls, he would lay under the piano as she played music for him. Sert's anecdote suggests that music-making during the war was useful for French citizens not only for its abilities to raise morale, distract, or provide pleasure—the most often cited rationales for wartime musical performances—but also due to its capacity to soothe or even repair injured bodies and troubled minds through sonic vibrations. While many scholars have demonstrated that music offered a space for the negotiation of political and national identity in France during World War I, the many concerts organized to entertain wounded soldiers, as well as numerous archival sources detailing French musicians' and soldiers' music-making experiences, prompt a reevaluation of the precise terms of music's therapeutic function during the war.

In this paper I show that many French musicians conceived of music-making as a therapeutic, vibrational, bodily practice after 1914. By examining soldiers' accounts of music-making in their correspondence, diaries, and the *Gazette des Classes du Conservatoire*, I demonstrate that enlisted musicians were frequently more concerned with music's non-symbolic capacities to act as a "*consolatrice*" than its political implications. Moreover, I illustrate that in their method books, memoirs, and interviews French musicians like Marguerite Long, Émile Vuillermoz, Marcelle Gerar, and Constantin Piron described singing and piano playing as beneficial sensorial practices, while also conceiving of the piano as a transformative bodily prosthesis. In situating these accounts of the benefits of music-making in relation first to Émile Jaques-Dalcroze's theories about the relationship between music, movement, and well-being, second, to the palpability of the sonic vibrations associated with the widespread use

of mechanized warfare, and third, to new electric current-based treatments for war-related physical and psychological injuries, this paper sheds light on the role that vibration and movement played in the development of music therapy in France during World War I.

Ornamentation (SMT)

Joseph N. Straus (Graduate Center, CUNY), Chair

How Low Can You Go?

The Effects of Ornamentation on Corelli's Deeper Structure

Paul Miller (Cornell University)

In his 1999 study of Corelli's op. 5 violin sonatas, Nicholas Cook identifies one ornamented version that achieves a middleground transformation over the original source structure. Other graced versions of Corelli sonatas recently published in *Hogwood* (2013), especially those by Roman and Dubourg, enact more dramatic alterations to Corelli's structural framework. The purpose of this study is to establish how deep a transformation can be found in the existing eighteenth century material that documents ornamentation and improvisation in the repertoire of Corelli sonatas. By invoking Schenkerian methods, my work draws upon a small but appealing literature on Corelli (Libby 1973, Wintle 1982, Rothstein 2006, W. Marvin 2011) that creatively engages with structural issues in the composer's often underdetermined scores. I propose that this repertoire enables performers to engage in an active dialog with the deeper structure itself, and that the historical record indicates that the degree of tension between these performance models and realizations is more dissonant than one might suppose from Quantz's conservative guidelines for ornamentation (1752). My work intersects with several threads in performance studies (Lester 1995, Zaslaw 1996, Dodson 2008) and Schenker research (Schachter 1990), but challenges the view that creative practice is primarily achieved by adding diminutions. Ultimately, I hope my study will be of use to performers who wish to understand better how far they might go in ornamenting Italianate music of the early eighteenth century before "running off the rails."

Ornamentation in Atonal Music

Michael Buchler (Florida State University)

Hearing and representing melodic and harmonic elaboration lies at the heart of tonal analysis. We sometimes disagree about what exactly is ornamental or how tones are prolonged, but our widespread collective understanding of passing tones, neighbor tones, suspensions, and the like underscores the important notion that some

notes are more structurally important than others. Do our methodologies allow us to make similar claims about atonal music? If not, can we produce formal atonal analyses that foster anything more than purely structural claims?

In 1987, Joseph Straus convincingly argued that prolongational claims were unsupported in post-tonal music. He also, intentionally or not, set the stage for a slippery-slope argument whereby any morsel of prolongationally conceived structure (e.g., the embellishments named above) seems as problematic as longer-range harmonic or melodic enlargements. We tend to think of prolongational structures as hierarchical, after all. This paper argues that large-scale prolongations are inherently different from small-scale ones in atonal—and possibly also tonal—music. It also suggests that we learn to trust our analytical instincts with atonal music as much as we do with tonal music and that we not require every interpretive impulse to be grounded by strongly methodological constraints.

Performing Nineteenth-Century Opera (AMS)

Heather Hadlock (Stanford University), Chair

Faire un tamtam: Sound and the Gong in Nineteenth-Century Opera

Gundula Kreuzer (Yale University)

In 1855, Wagner ridiculed the idea that his *Tannhäuser* overture might include a tam-tam stroke; yet for the opera's Parisian premiere of 1861, he added just such a stroke in Act I. This duplicity exposes the tam-tam's ambiguous status in mid-nineteenth-century Europe. Introduced to western composers during the French Revolution (as David Charlton has shown), the expensive Asian instrument was employed in increasingly nuanced ways: single earsplitting strokes tended to mark dramatic culminations, while repeated soft strokes evoked the uncanny. Yet the gong also commanded attention at popular entertainments, with colloquialisms and music-theatrical treatises soon denouncing its effect as clichéd. Examining a cross-section of nineteenth-century operas and satires, the first part of my paper affords more concrete insights into the gong's little-discussed musical and dramatic (ab)uses: a growing appetite for audio-visual spectacle fostered new instrumental timbres, which in turn encouraged views of the orchestra as noisy technology.

Beyond scores, however, the tam-tam assumed an independent existence as stage technology proper. Production books reveal its centrality for coordinating stage hands: the gong stroke consummated the multimedia climax while simultaneously veiling the noise of machinery. As such, it might be considered an aural signifier of Wagner's *Gesamtkunstwerk*. Moreover, its palpable sound waves and long reverberation epitomize the bodily effect Wagner desired for his works. No wonder that later nineteenth-century theaters added the tam-tam as an all-purpose effect enhancer to older operas as well, performance materials listing it as accessory. This left the

tam-tam fluctuating between orchestra pit and backstage, music and machinery, artistic medium and technological supplement.

By exploring this porous acoustic space, my paper challenges common equations of stage technology with optical effects and of stagings with opera's "visual" side. As a novel (and intended) sound effect, the tam-tam paradigmatically opens our historical ears to the sonic dimension of stage technologies, from the bells signaling scene-shifting to the creaks of the sets themselves. Bringing opera into dialogue with the burgeoning field of sound studies, my paper ultimately seeks to further our understanding of the materialities, functions, and multivalences of stage technologies in the conception and realization of nineteenth-century opera on stage.

Parallel Motion: Touring *Falstaff* and *Manon Lescaut*, 1893–94

Flora Willson (King's College, Cambridge)

On 1 February 1893 Puccini's *Manon Lescaut*—his first major success—premiered at the Teatro Regio, Turin; eight days later, Verdi's *Falstaff* appeared at La Scala, Milan. This rapid succession constitutes a provocative moment in the history of late-nineteenth-century Italian opera, gesturing perhaps (as Michele Girardi has claimed) toward a "passing of the mantle" from Verdi to Puccini. In this paper, I re-examine the *Manon-Falstaff* coincidence against an altogether more international backdrop, considering the connections between the two operas within a cosmopolitan culture founded on the mobility of works, composers, and audiences. My investigation focuses on two vantage points: the operas' premieres in 1893; and their first London performances, five days apart, in May 1894.

Productive connections abound. Behind both works was Giulio Ricordi, head of Italy's most powerful music publishing house. The designs of Ricordi's house artist, Adolfo Hohenstein, boasted elaborate historical locations, in both cases collected on a bespoke research trip to London and Paris. More significant still was Ricordi's explicit promotion of proximity: his insistence that theatres wishing to stage *Falstaff* must also accept *Manon*. Within weeks of their premieres—and despite Verdi's fears that "one would cancel out the other"—the works began to circulate together in Italy; shortly afterwards, they joined hands on the global stage. By the 1890s, such worldwide transit had become an essential characteristic of the art form—one enabled by and in constant dialogue with a complex layering of print media, communication technologies, and transport networks. Yet even though it was at the centre of a lucrative global market, Italian opera seemed to be in crisis, increasingly dominated by a collection of relics to be circulated and preserved. Building in particular on ideas about historical networks of production and consumption developed by Laura Otis, Franco Moretti, and Friedrich Kittler, this paper is concerned above all with the media discourse surrounding *Falstaff* and *Manon*: for what it reveals about the changing

status of Italian opera on the international market; and how it might generate a more mobile historiography of late-nineteenth-century opera.

Queer Music Theory: Interrogating Notes of Sexuality (AMS/SMT)

Amy Cimini (University of California, San Diego), Moderator

Co-sponsored by AMS LGBTQ Study Group & SMT Queer Resource Group

Nadine Hubbs (University of Michigan) and Gavin Lee (Singapore), Co-organizers

Naomi André (University of Michigan)

James Currie (University at Buffalo, SUNY)

Roger Mathew Grant (Wesleyan University)

Judith Peraino (Cornell University)

William Cheng (Dartmouth College) and Kevin Korsyn (University of Michigan),
Respondents

“Queer music theory” is a fantastically nebulous concept. On the one hand, the academic subfield of music theory has become increasingly interested in queer studies during a time in which queer theorists have had occasion to ask “what’s queer about queer studies now?” (the titular question of a recent *Social Text* special issue). On the other, the conjunction of queer theory with music theory demands a reinvestigation of what is meant by music theory in the first place. Bringing these two forms of inquiry together, this session aims to generate discussion on music, queerness, and theory, opening up new paths of inquiry at their points of intersection. We hope to provide methods for thinking through the concept, practice, and politics of “queer music theory,” asking how queer theory and music theory might be brought into new productive conversations.

The conundrum of queer music theory is approached first by asking: what is “music theory”? The crux of the issue here relates once again to the hoary problematic of the purely musical. After Eve Sedgwick’s *Epistemology of the Closet*, we are familiar with the marginalization/universalization dialectic that forces otherness into a minute space of irrelevance—for music theory, this arguably means stuffing “queerness” into “musical practice”—and maintaining that closet by unleashing repressing forces when queerness seeps into “music theory.” However expressed, the problematic of queer music theory is not merely one of definition, but also of epistemological policing. The challenge of this panel lies in the questioning of epistemic boundaries: How is musical unity heteronormative? Is formalism queer? What is queer musical temporality and timbre?

A further consideration, informed by Sedgwick, is how queer music theory should negotiate queer studies’ charge of anti-normativity. A queer music theory with general applicability may be attractive for the challenge it poses to varied normativities

beyond the sexual. However, this ubiquity also arguably robs queer music theory of its relevance to LGBTQ-identified knowledges, practices, and lives. We address the problematic of the particularity of queer lives versus the broader applicability of queer music theory.

This session comprises six position papers and two responses, each followed by floor discussion. The panel composition seeks diversity across multiple dimensions.

Nadine Hubbs examines white middle-class Americans' identification with outsiders and rebels, a tendency that Grace Elizabeth Hale, writing of "a nation of outsiders," has traced to the postwar mid-century. Born in the same moment, the American LGBTQ rights movement has been increasingly embraced by dominant middle-class culture, Hubbs argues, motivating the questions What's queer about queerness? and Who's queer now? This position paper engages Outlaw country star David Allan Coe's 1978 underground track "Fuck Aneta Briant" to highlight the unredeemed queer status of the U.S. working class and its long history in relation to sex and gender queers and allies.

Gavin Lee examines musical ambiguity as queer phenomenology. Queer persons are rebuffed by the normative world of people and objects and directed towards alternative forms of personal attachments, experiencing a "wonky" phenomenology of ambiguity through that redirection. The contradiction of musical embodiment in a work about Buddhist *disembodiment* (the queer composer John Sharpley's *Emptiness*) is read as one modality of ambiguity, which is also discerned elsewhere in meter, harmony, and form. With an understanding of ambiguity as queer phenomenology, the resistance to musical ambiguity is read as heteronormative.

James Currie applies a theory of cruising as formalism—a social formation that functions *without* the participants having to get to know the various realities that constitute the content of the humans they are coming into relationship with—to a re-evaluation of the contemporary pejorative connotation of *musical* formalism. An examination of the formalism inherent in the social life of cruising affords a re-evaluation of the scripting of musical formalism as resistant to sociality, offering new insights to how musical form was always closer to human social life than anyone had thought.

Are formalists, asks Roger Mathew Grant, nothing more than glorified pedants, wasting hours by measuring phrase lengths and codifying grammars? Or are formalists, as W. J. T. Mitchell once coyly suggested, "decadent aesthetes" who spend their time reveling in the inexorable complexities of art's intangible qualities? Taking a cue from Mitchell and other literary theorists invested in formal analysis, Grant's position paper situates the work of contemporary American music theory alongside the queer practices of decadence, extravagance, shameful indulgence, and antiquarianism. Grant proposes that it may be in looking backward at our formalist past—rather than forward toward our interdisciplinary future—that music theory looks queerest.

Judith Peraino examines how the tendency of rock and pop audiences of the "smart phone" generation to experience live performance through the lens of "tiny screens"

(to quote David Byrne) profoundly alters the notion of musical time, embodiment, sociality, and text. Drawing on Actor-Network Theory of Bruno Latour, and the recent work of Carolyn Dinshaw and Elizabeth Freeman on queer temporalities, this presentation “On Phone Theory” considers how the urge to photograph and video performances defers music to a time that is both “past” and “future” but never “present.” This queer temporality and agency of musical experience has ramifications for music theory and its own devices of temporal deferral.

Naomi André examines the conjunction of vocal timbre with gender, skin color, and historical narrative. Focusing on the intersection of race, class, and gender, André shows how new non-minstrel portrayals in post-1980s opera productions provoke a reexamination of blackness and Americanness in new operas (Anthony Davis’s *X*, *The Life and Times of Malcolm X* and *Amistad*; Richard Danielpour and Toni Morrison’s *Margaret Garner*) and the 2011–12 revival of *Porgy and Bess* on Broadway.

Schenker (SMT)

Gordon Sly (Michigan State University), Chair

Schenker’s *Yiddishkeit*

Wayne Alpern (Mannes College of Music, New School University)

Schenker’s Jewishness left an indelible imprint upon his character and thought. He grew up in the *Yiddishkeit* culture of eastern Europe oriented toward otherworldly values. Until he moved to Vienna to study law at the age of sixteen, he lived in a *shtetl* in densely Jewish area of Galicia near the epicenter of Hasidism, where the overwhelming majority of Jews were not only devout, but orthodox. Schenker was a *Maskil*, a secular yet believing Jew proud of his religious heritage. Even modernizing nineteenth-century *Ostjuden* remained true to their faith. Schenker spoke Yiddish, called modern music *meshugge*, ate *cholent* and *matzo*, used a Jewish calendar, conducted *Seder* and recited *Kaddish*.

Schenker also saw a deep connection between his analytic theory and religion. He characterized the *Ursatz* as musical monotheism and equated its compositional unfolding with God’s creation of the cosmos. Depicting himself as a musical Moses, Schenker cited Abraham ibn Ezra, a twelfth-century Torah commentator, as a scholarly model. Ibn Ezra’s cosmology and its Kabbalistic exegesis in the Hasidic doctrine of celestial auto-limitation, reconciling the paradox of human freedom with divine providence, parallels Schenker’s conception of a self-limited *Ursatz* with prolongational spaces, allowing for musical creativity within a transcendent fundamental structure. In historical context, Schenker’s avid Germanity, laced with Jewish self-hatred, was neither atypical nor extreme. Similar sentiments were expressed by over-assimilating Jews eager to shed their ethnicity by declaring allegiance to the

Fatherland. The *gravitas* of Schenker's achievement derives from its complex synthesis of music and religion, specifically his own.

Language and Mediation in Schenker's Theory of Tonal Music

Karl Braunschweig (Wayne State University)

Schenker's theory of tonal music relies on the fundamental mediation of language—perhaps to a greater extent than organicism—to negotiate the gap between technique and meaning, between concrete musical events and abstract concepts. In passages from “Der Geist der musikalischen Technik,” *Harmony, Counterpoint (I)*, *Meisterwerk (II)*, and *Free Composition*, Schenker reveals three distinct types of language mediation: 1) examples of musical-rhetorical figures linked to expressive values, 2) explicit descriptions of language tensions in foreground and middleground passages based on a narrative order of events (including a hidden version of the hermeneutic circle), and 3) poetic figures that define and motivate middleground and background events. In all of these cases, musical configurations rely explicitly on language conditions for their import. Language conditions here include the dynamic processes of signification identified in various discourses since the eighteenth century. Significantly, this places Schenker within a larger network of musical thought, with some surprising connections to earlier historical moments. This little understood role of language, however, plays a paradoxical role in his thought: it affords music access to a (mythical) point of origin and a genealogical connection to expression (*mimesis*) but also provides the impetus for emancipation of that same basis in order to achieve aesthetic autonomy for instrumental music (*ratio*). Schenker's paradoxical role of language—music as distinct from and yet fundamentally conditioned by language—is crucial for understanding the significance of his assertions of musical meaning, and for the particular systematic nature of his entire theoretical enterprise.

Schenker's Conception of Sonata Form before the *Urlinie*

Jason Hooper (University of Massachusetts, Amherst)

Heinrich Schenker largely dismissed nineteenth-century theories of sonata form in *Der freie Satz* (1935), replacing those approaches with one based on an interrupted fundamental structure and its elaboration. However, in his analyses dating before the first published mention of the *Urlinie* in 1921, Schenker employed a more traditional *Formenlehre* intended to support larger historical and aesthetic claims: He believed a long period of musical decline followed the death of Beethoven; the inability of later composers to write sonata-form movements that displayed the same mastery of compositional technique found in works by Haydn, Mozart, and Beethoven was emblematic of this trend.

To make this broad claim, Schenker needed a working theory of sonata form to discern the compositional mastery of the genius from the technical shortcomings of the non-genius. This paper reconstructs his theory, beginning with the combination of motives into periods and groups, followed by the disposition of these themes within a three-part exposition. Special consideration is given to the different ways the first and second themes may relate to the transition. Published analyses of Beethoven's late piano sonatas and unpublished analyses of Haydn's op. 33 string quartets are used to illustrate these ideas. By rehabilitating his early *Formenlehre*, we are given a new context to reconsider Schenker's later work and its relationship to more recent theories of form (Caplin 1998, Hepokoski and Darcy 2006).

The *Urlinie*, Melodic Energies, and the Dynamics of Inner Form

Frank Samarotto (Indiana University)

The *Urlinie* may be thought to be the guarantor of coherence in a tonal work but it is less clear that it is a motivator of form. For this reason: Viewed energetically the *Urlinie*, being a descending melodic line, enacts a decrease in energy. Initial ascent notwithstanding, the *Kopftön* may remain in effect for most of a piece, suggesting a curiously static picture.

Obviously many factors, rhythmic, textural, formal, may counteract this stasis. This paper, however, will consider one aspect little recognized: the injection into the *Urlinie* of conflicting melodic energies as a way of shaping the internal dynamics of a work and motivating its unfolding. Beginning with suggestive comments by Schenker, this paper examines the ways in which surface diminutions may infuse energy into the static *Kopftön*, at once digressing from it and sustaining it. Examples from the Baroque, particularly those not following any clear formal schema, will be particularly instructive. This project looks forward to a larger goal of reconsidering the role of the Schenkerian background in shaping the inner form of tonal music.

Virtuosity (AMS)

Karen Henson (University of Miami), Chair

In Defense of the Virtuoso:

Late Renaissance Ornamentation in a Rhetorical Context

Catherine Motuz (McGill University)

Since Alfred Einstein described a basic conflict between musical expression and ornamentation in 1949, the improvisation of Renaissance diminutions has suffered from a poor reputation. Howard Mayer Brown confirms many of Einstein's criticisms, writing that "apparently musicians took pleasure in obscuring the structural

elements of a composition” and that “virtuosi in their narcissism often have destroyed the character of the music they performed.” Timothy Collins has carried the latter quote into the twenty-first century, backing up his critique of modern musicians’ ornamental excesses, as his predecessors did, with writings by Dalla Casa (1584), Riccardo Rognoni (1592), Zacconi (1596), and others. Yet the treatises that provide quotable tirades against improvisational excesses also prescribe, through musical examples, a level of ornamentation far more elaborate than anything improvised today, compelling us to either recognize a double standard between the textual advice and musical examples in these works—as Einstein did—or to re-examine our understanding of late Renaissance aesthetics.

Taking the latter approach, I examine writings and surviving examples of ornamented pieces by Dalla Casa (1584), Bassano (1591), Bovicelli (1594), and Francesco Rognoni (1620). I focus on two famous madrigals ornamented by these authors for which some versions employ a contrafactum text: *Io son ferito abi lasso/Ave Verum/Quanti mercenarii* (Palestrina) and *Ancor che col partire/Angelus ad Pastores ait* (Rore). By comparing ornamented versions of the same musical lines serving different words, I first illustrate how the affect, syntax, pronunciation, and literal meaning of words are reflected in ornamented settings. Then, situating textual writings and musical examples in the broader context of Renaissance rhetoric—the concepts of which have been fruitfully applied to polyphony by Sean Gallagher, Patrick Macey, Bettina Varwig and others—I show that the so-called liberties taken by performers in fact conform to Renaissance rhetorical principles including *varietas* (Cicero/Quintilian) and *copia* (Erasmus). I address the claim that ornamentation obscures the structural elements of polyphonic models by demonstrating how ornaments are applied and distributed according to the ideal structure of a good oration as defined by Quintilian and in the anonymous *Ad Herennium*.

Sounding the Limits: Technology, Virtuosity, and Disability

David VanderHamm (University of North Carolina, Chapel Hill)

The burgeoning field of research on music and disability has brought renewed attention to the societal framing of embodiment that accompanies and shapes music and musical performance. Yet in contrast to the “physically justified” but culturally constructed notion of disability that has been the starting point for many studies, discussions of exceptional performers like Django Reinhardt tend to treat virtuosity as a self-evident fact of performance. This paper explores the relationship between virtuosity and disability as culturally constructed categories that are based in the physical fact of bodies interacting with instrumental technologies. Though the concepts might appear as opposites, virtuosity and disability are both deviations from normative embodiment. The difference between the two may only be whether that

deviation is given a positive or negative valence; both concepts provide ways of imparting meaning to “extraordinary bodies.”

Through an analysis of performances by Tony Melendez and John Gomm, and in conversation with recent scholarship in disability and performance studies, I argue that virtuosity and disability function through a codependent logic of limits regarding technologies and bodies. Though only one of these guitarists would be considered disabled, both approach the guitar as an open technology whose features do not dictate a normative technique. Thus physical challenges provide opportunities for creative musical labor. For Melendez, virtuosic performance can serve as a tool to convert the potentially negative stigma of disability into positive cultural capital. Unlike the representational practices that code disability as passivity or something lacking in the body, performed virtuosity allows him to exercise more control over his representation, actively forming his public identity as a musician.

Performing virtuosity simultaneously with disability points to the precariousness of performance and the centrality of the body, while providing ways of valuing musical labor that include but ultimately overflow the category of the aesthetic. The reception of music by Melendez and Gomm emphasizes the ways that audiences value music not just as a product, but as the action of skilled bodies. Disability and virtuosity are perhaps most joined in the ways they require envisioning new and often individual forms of embodied, creative practice.

Visions and Revisions in the Seventeenth and Eighteenth Centuries (AMS)

Steven Zohn (Temple University), Chair

Creating a Hit: In the Workshop of Cicognini/Cavalli's *Giasone*

Thomas Lin (Harvard University)

Francesco Cavalli's *Giasone* (Venice, 1649) was the seventeenth century's most famous opera, performed forty times in Italian cities over four decades—a reception unmatched by any other opera of that period. While its contents were sometimes altered for these performances, one piece remained largely untouched: the aria “Delizie, contenti” (“Delights, pleasures”), Jason's paean to the joys of love. Its pulsating rhythms and undulating melody provide visceral insight into a man besotted with Medea. This aria continues to appear in western music anthologies and YouTube clips, a testament to its persistent appeal to singers and audiences.

Of *Giasone*'s libretto, by Giacinto Andrea Cicognini, a different version survives as a play published fifteen years after the opera's premiere, containing a passage with intriguing similarities to “Delizie.” In contrast to Anna Amalie Abert's hypothesis that the prose edition's publication was a commercial ploy, Anna Tedesco has recently proposed that the prose had been prepared by the librettist as early as 1648, as

a working draft for *Giasone*'s final versified format. My paper complicates Tedesco's binary relationship between the two versions, providing a glimpse into the workshop of a librettist busy laboring over one of opera history's most successful but also controversial librettos (the Arcadian Academy would vehemently denounce it). Indeed, the first, pre-premiere impression of the libretto did not even contain "Delizie." The short strophe in its place did not survive the rehearsal period, which resulted in the definitive second impression, printed shortly after the premiere.

In this nexus of versions—the play and the libretto's two impressions—"Delizie" forms a locus that provides unique insight into the creative process of a dramatist who was primarily a playwright, yet whose librettos (including *Orontea*) were among the most published of his century. Searching for a high-impact entrance aria for the opera's protagonist during rehearsals for *Giasone*, librettist and composer spun what was initially a prose idea into a wildly successful, tuneful piece. I investigate this revisionary procedure by considering other passages in the opera and similar instances in Cicognini's other plays-turned-librettos, ultimately casting an eye toward other Seicento librettos fashioned similarly from prose.

Moral Poems, Symbolic Figures, and Poetic Conceits: Reimagining Allegory for the Seventeenth-Century Operatic Stage

Maria Anne Purciello (University of Delaware)

For its 1639 performance, Giulio Rospigliosi revised the opera *Chi soffre spera*, reworking the pastoral prologue in which Indolence sleeps contentedly while Sensuality and Virtue quarrel over who holds more power over mankind. The new prologue closes as the characters agree to allow the results of an improvised comedy resolve their dispute, leaving a chorus of nymphs to inquire: "If Sensuality confronts Virtue, who will win?" Bearing striking resemblance to the prologue seen in Venice four years later where Fortune, Virtue, and Love wrangle over their relative powers in *L'incoronazione di Poppea*, Rospigliosi's precedent offers an intriguing twist for its audiences: it introduces an opera in which the plot is conceived entirely as an extended metaphor. Though allegorical figures had provided a dramatic means of mitigating the space between sung drama and its audiences ever since Tragedy and Music first took the stage in Peri's *Euridice* (1600) and Monteverdi's *L'Orfeo* (1607), they were generally presented as symbolic representations. Rospigliosi's *Chi soffre spera* instead redefines operatic allegory as an extended poetic conceit, offering a more erudite approach that, I suggest, is reflective of the librettist's decade-long exploration of the literary device.

This paper begins by situating Rospigliosi's literary and artistic activities during the 1630s within the cultural and intellectual sphere of the Barberini papal court—a place where religion, learning, and the arts were inextricably intertwined. It proposes that the confluence of ideas about literature, music, drama, and visual imagery within

this rich intellectual environment provided a unique opportunity for Rospigliosi to explore the moral and dramatic potential of allegory. Between 1632 and 1639, Rospigliosi wrote five libretti for the Barberini, all of which employed the literary device in different ways. Concurrently, he commissioned three paintings from Nicolas Poussin, carefully prescribing the allegorical subject matter of each. These “moral poems,” as Poussin’s 1672 biographer would later call them, provide fascinating insight into Rospigliosi’s evolving concept of allegory, and suggest that the extraordinary prologue to *Chi soffre spera* was not a chance occurrence, but the development of a new operatic strategy that marked a decisive moment in the genre’s history.

Venus and the Semiotics of the French Opera Prologue, 1700–1750

Anita Hardeman (Western Illinois University)

The seventeenth- and eighteenth-century French opera prologue has been criticized as extraneous to the main action, initially included to praise the king and retained as an opportunity for visual and musical display. As part of the operatic style inherited from Jean-Baptiste Lully, the prologue’s suppression in the 1750s was seen as a progressive development. Recent research by Rebecca Harris-Warrick has suggested that the prologue was much more than an allegorical appendage, and thus the study of the twenty-three prologues written between 1700 and 1740 that feature Venus uncovers important aspects of this subgenre. Venus’s consistent depiction across a variety of composers, such as Campra, Monteclair, Mouret, and Rameau, and librettists, including Danchet, Fuzelier, and Pellegrin, suggests a typology of prologues, where specific musical and textual characteristics become signifiers of Venus’s role as preserver of peace. I argue that this typology suggests that the prologue functions both semiotically and dramaturgically, enabling its simultaneous existence as a panegyric to the monarch, a commentary on current dramatic and social ideas, and a liminal space that transforms the audience from individuals to spectators.

In these prologues, Venus is intrinsically linked to the conflict that motivates the dramatic action, equally likely to instigate conflict or to resolve it. My analysis demonstrates that a specific set of musical and textual ideas can be associated with each of these roles. Whereas the peaceable Venus is characterized by texts comparing her triumph to military victory, set to music in triple meter accompanied by recorders, the Venus who causes conflicts has none of these traits. Moreover, by bringing peace to the allegorical realm of the prologue, Venus creates the dramaturgical space in which the opera itself can subsequently unfold. Venus’s silencing in the 1730s, accomplished through the usurpation of her music by characters such as La Verité in *Jephté* and L’Amour in *Castor et Pollux*, appears to foreshadow the prologue’s suppression in the 1750s. Yet without the prologue, composers and librettists lost their access to its rich semiotic content and its potential to illustrate aesthetic, social, and generic controversies.

“Mere Bastard Sounds”: Dandrieu and Musical Pictorialism

Mathieu Langlois (Cornell University)

Few composers of the early eighteenth century lavished as much attention on the physical “look” of their published music as Jean-François Dandrieu. His three volumes of *pièces de clavecin* (1724, 1728, and 1734) are exceptional, not only for their elaborate title pages, but for their concern with visuality and pictorialism. While some have noted that Dandrieu’s character-piece titles are drawn from the music itself, and might even act as performance directions, these works’ engraved illustrations and Dandrieu’s larger concern with the visual have attracted little critical attention.

This paper explores the engagement of Dandrieu’s title-page images with the musical content of the volumes, and suggests that musical-visual dialogue occurs on multiple levels. Through engravings, character-piece titles, and the musical vocabulary itself, the composer creates a spectrum of provocative relationships between music and image. These range from the direct visual and sonic representation of a subject, to the mediation of the aesthetic register in which the music was to be received, to the alignment of the musical product as a whole with contemporary fashion and social ideals so as to explicitly announce to potential consumers the volume’s “modernity.”

By situating Dandrieu’s publications in the context of illustrated reprints of Lully’s operas and libretti, I argue that, in both sonic and material form, his character pieces drew on the multi-sensory aesthetic of the instrumental *symphonies* of French opera. Visualness, in this context, offered one means by which instrumental music could be provided with a “sense” or “character.” Contemporary theorists Dubos and Batteux suggest that musical “painting” could, under select circumstances, receive aesthetic sanction as a lower compositional mode than true “expression.” Together with titles and imagery, then, the word painting of character-piece compositions may even be regarded as a kind of “packaging” for the musical product—one that mitigates the familiar problem of how to understand instrumental music. The rich illustrations for Dandrieu’s volumes thus serve to amplify his music’s aesthetically valid mimetic quality; music and image become mutually reinforcing agents working toward both the marketability and intelligibility of the product.

Without . . . (SMT)

Harald Krebs (University of Victoria), Chair

Pitch Centricity without Pitch Centers

Stanley V. Kleppinger (University of Nebraska–Lincoln)

Pitch centricity is commonly understood as the effect of perceptual focus upon one pitch class above all others in a given musical context. From this vantage point, western music of approximately the last century is often casually classified in two ways:

either it projects no pitch center, or it engenders pitch centrality via continuation of common-practice techniques or new, divergent methods. But lost in this dichotomy is a third potential class of post-common-practice repertoire: music that coaxes the listener into associating the music with pitch centrality without fostering certainty about what its pitch center might be. Often in music by Copland, Bartók, and others, the question “What is the pitch center of this passage?” seems the right question to ask, yet consensus among listeners about the identity of that center is virtually impossible to reach.

This scenario contrasts with non-pitch-centric musical contexts, where the question “What is the pitch center of this passage?” may seem irrelevant rather than only perplexing.

This paper speculates that certain common-practice tonal elements catalyze the “listen-for-pitch-centers” mechanism of the auditory process, even in those cases where identifying a certain pitch center is a difficult or impossible task. This line of thought highlights the importance of distinguishing between pitch-centric listening and pitch-center identification; the former may exist without the latter, and the gap between them is an essential stylistic feature for much music of the last century. This paper advocates recognizing that gap and its analytic consequences in several relevant excerpts.

Meter Without Tactus

Richard Cohn (Yale University)

Yeston defined meter as a set of inclusion-related pulses. There is a consensus among both music psychologists, and writers of music-theory textbooks, that these sets are oriented to a single *tactus*, whose role is analogous to that of a root (resp. tonic) among chordal (resp. scalar) sets of pitches. Many theorists of musical meter (including Lerdahl & Jackendoff, London, Krebs) share this commitment to the *tactus* idea.

This paper shows that the implementation of the *tactus* idea is characterized by contradictions within the work of individual researchers, and unacknowledged yet fundamental conflicts between different researchers; yet these conflicts and contradictions do not undermine the metric research programs in which they are putatively embedded. This suggests that *tactus* is a supplementary decoration to a theory of meter, rather than fundamental to its definitional core.

This finding redirects attention away from music theory proper, and toward the historical circumstances from which the *tactus* idea arose, and the sociological conditions that encourage its perpetuation. I suggest that the *tactus* idea is a relic of eighteenth-century theories of *tempo giusto* that was flash-frozen into music theory at a moment when both musical notation and institutional pedagogy became stabilized. The perpetuation of that state to the present day results from the fundamental

conservatism of institutions of musical education, historically fluctuating interest in musical meter among researchers, the low priority of metric theory within music-theory pedagogy, and the default analogical transfer onto meter of an ontology of orientation that is fundamental to theories of tonality.

Friday noontime concert

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

Robert Crowe (Boston University), Soprano

with

Il Furioso:

Neil Cockburn (Mount Royal University Conservatory), organ

Victor Coelho (Boston University), lute

David Dolata (Florida International University), lute

Program

Oleum Effusum est

Barbara Strozzi / Unknown
(1619–1677)

Giacomo Carissimi
(1605–1674)

Verse for Organ

Christopher Gibbons
(1615–1676)

Incassum Lesbia

Henry Purcell
(1659–1695)

Organ Voluntary

Henry Purcell

A Divine Hymn

John Church
(1675–1741)

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 Signor Charissimi, the famous master in Rome. Fine it was, indeed, and too fine for me to judge of.”

Giacomo Carissimi's fame, across Europe but especially in England, was such that his cantatas and motets came to represent the general stylistic markers of the mid-century Italians. When Charles II triumphantly returned to London in 1660, he brought with him not only the instrumental music of the French, but also the vocal music of the Italians, and Carissimi was a favorite. John Blow composed in Carissimi's style as a boy in the service of Charles, and he and Pelham Humfrey no doubt inculcated in their student, Henry Purcell, its precepts. The brief reign of James II and his consort, Mary of Modena, magnified the influence of the Italians in the showy new Roman Catholic Chapel Royal, bringing with it the first truly important castrato, Siface, (Giovanni Francesco Grosso) to England in 1687. What he sang while in London is unfortunately unknown, but as he sang in the Chapel itself, it is likely that some significant solo motets were among his repertoire. The influence of the Italians is felt in the collection published in the *Harmonia Sacra* of 1693 (a smaller version was published in 1687, the larger 1693 edition was reprinted and expanded in 1714/1726) contains many of the best English "Divine Hymns," in reality motets, from the short period of their flourishing.

A motet each by Carissimi and his near-exact contemporary, Bonifatio Gratiani, are present in the *Harmonia Sacra* of 1693/1714/1726. Their sweeping, florid recitativo/aria style was brilliantly adapted by Restoration composers in the 1680s and 1690s, whose English motets round out the collection. However, those two pieces do not illustrate the musical debt owed the Italians as well as does an unpublished manuscript of "Carissimi" in the collection of the Royal Academy of Music. Carissimi's great popularity aided the false attribution of many compositions of other composers to him, especially in England (Andrew Jones, 1983), and *Oleum effusum est*, GB-Lam MS 42, is one such misattribution—probably made at some point in the late eighteenth or early nineteenth centuries. The first two thirds are actually Barbara Strozzi's *Oleum effusum est*, first published in 1655 in her *Sacri Musicali Affetti* (op. 5), with some mild, but possibly significant, 'singerly' alterations to both music and text. The final 122 measures, however, are by an unknown but very able composer and appear to have been composed specifically to "complete" Strozzi's motet. His/her attempt straddles English and Italian styles and produces a fascinatingly harmonious, though subtly demarcated whole.

We begin with this combined motet, known only from the late eighteenth-century copy. Using the high male voice (both castrati and "trebles," as John Evelyn called uncastrated adult male singers in this approximate range) common in the courts of Charles II and James II, with organ, lute, and theorbo providing the "through-bass," we present three other solo motets that all demonstrate the powerful influence the motets of the Italians had on the solo sacred music of the later Stuart reigns: Henry Purcell's *Incasum Lesbia*, which almost exactly follows the Carissimian model, John Church's rather conservative *A Divine Hymn*, and William Croft's *A Hymn on Divine Music*, where Croft begins to experiment with more modern styles as his motet progresses. Interspersing these solo motets will be organ music of Blow, Purcell, and the younger Gibbons, spanning the reigns of the children and grandchildren of the unlucky Charles I.

Friday afternoon

American Mythopoetics (AMS)

Neil Lerner (Davidson College), Chair

Singing the Self into Citizenship: How Performance Transformed
a Star-Spangled Song into the U.S. National Anthem

Mark Clague (University of Michigan)

14 September 2014 marks the two-hundredth anniversary of Francis Scott Key's writing of the lyric "Defence of Fort McHenry," known as "The Star-Spangled Banner." Yet this date commemorates less a moment of inspiration than a century-long process of cultural inscription by which song became symbol. Thus, the 1931 bill making "The Star-Spangled Banner" the United States' national anthem was less an act of legislative creativity than simple acknowledgment. This paper addresses the *Banner's* symbolic transformation from a rousing tune of celebration to the only viable choice as official national hymn 117 years later. Prohibitionists, nationalists, pacifists, and even music teachers opposed it, yet no other song could overcome the weighty precedence enjoyed by Key's *Banner*.

Exploring sheet music imprints and contemporary writings—illustrated with new, historically informed, recordings—this paper traces the *Banner's* shifting cultural resonance through social and military conflict to articulate the anthem's symbolic transformation. I argue that Key's literary response to the Battle of Baltimore remains more mythic than understood, but participates in a common (for the day) broadside practice that communicates the shifting emotions of monumental events. These symbolic processes continued as the song circulated, deepening linkages between national and sonic identities. Musical details likewise changed in concord with symbolism: tempo slowed, dotted rhythms multiplied, an opening triadic descent appeared. While John Stafford Smith's original Anacreontic source tune remains recognizable, the song's affect tacked from rejoicing to reverence, paralleling its new meaning in a process that continues at sporting events today.

While specifics are unique to the history of Key's anthem, this study examines two issues vital to music scholarship generally: first, that the agency behind music's meaning may have little to do with creators and everything to do with use by later performers and listeners (here including Fourth of July revelers, activists, politicians, secessionists, and soldiers); and second, that the *Banner's* metamorphosis suggests more general principles of social change building upon the work of Pierre Bourdieu to propose a mechanism of cultural dissonance and social re-harmonization.

Sounding Citizenship in Mitch Miller's *Sing Along with Mitch*

Emily Gale (University of California, Merced)

In 1961, producer/recordist Mitch Miller (1911–2010) retooled his popular sing-along album format and introduced it to a televisual audience through weekly, hour-long variety show episodes on NBC. Miller, at this point, had already released eleven *Sing Along with Mitch* LPs, of which Columbia Records had sold an astonishing 4.5 million units. On NBC's *Sing Along with Mitch*, Miller, joined by his all-male chorus, plays host and invites his audience to sing along by way of subtitles while he, his gang, and special guests perform sentimental songs.

This paper argues that in *Sing Along with Mitch*, Mitch Miller employed sentimental songs to engage cultural nationalism and ideals of democracy. Recognizing the power of familiar songs, Miller invigorated the sense of community and emotional unity endemic to sentimental songs through the collective performance of song on television. Miller not only sparked renewed interest in sentimental singing; he would also go on to participate in other projects that similarly aligned singing with national identity, including the documentary film *Keep America Singing* (1994). Miller used television—and specifically, music on television—to enact an experience I refer to as “sounding citizenship”; he created a participatory experience for mass American audiences which sought to unify and structure a sense of American identity and to construct an American musical past.

Based on close readings of the televisual and musical texts as well as an extensive survey of trade newspaper discourse, interviews, and print ephemera, this paper brings attention to a figure who, despite his incredible popularity, has received little scholarly attention. The paper also contributes to the long history of American music in which music making has participated in nation building, and it broadens the contemporary discourse concerning popular music on television. I revisit Miller's sing along show as a site for examining the relationship between sentimentalism, nationalism, and Cold War redefinitions of America. *Sing Along with Mitch* played an important but unacknowledged role in the dissemination of ideas about national identity, and music served an integral role in shaping these mass cultural processes.

Richard Nixon in the Zone

John Kapusta (University of California, Berkeley)

Beginning in the early 1970s, many American classical musicians embraced the rhetoric and “awareness” practices of the human potential movement. Inspired by t'ai chi, Moshe Feldenkrais's “awareness through movement,” and Timothy Gallwey's “inner tennis,” American musicians incorporated into their music-making the state of being “in the zone,” as people began to say around this time: an ideal mode of mind-body integration through which musicians tapped into spontaneous flows of

vital, “inner” creativity. For these musicians, music made “in the zone” was expressive of an essential humanity denied by the “mechanical” excesses of modernism, which for them tended to turn performance and composition into automated processes and the performer herself into a kind of machine.

This paper explores the role of “zone” aesthetics in the composition and performance of John Adams’s “post-minimalist” music. Early works such as *Shaker Loops* and *Harmonium* connected states of mind-body unity with personal sincerity and spontaneous creativity, both in terms of thematic content and Adams’s compositional process. In *Nixon in China* and *The Death of Klinghoffer*, the metrically unmoored, intuitively wrought musical idiom first linked with the “zone” in those earlier works (in Nixon’s “News” aria, for instance) serves as a foil for sections that actively advertise a strict meter (Madame Mao’s aria, for example), suggesting varying degrees of openness to deeply human experience. Rather than establishing a neat moral hierarchy, however, characters’ displays of ungarded sincerity “in the zone” tend to highlight the disconnect between their sheer humanity and their often unethical acts.

Presidential Representation and Political Mythopoetics in John Williams’s *JFK* and *Nixon* Frank Lehman (Tufts University)

Throughout his career, John Williams has set the musical tone for the American presidency, most creatively in scoring Oliver Stone’s controversial *JFK* (1991) and *Nixon* (1995). While invested in capturing the character of these commanders-in-chief through musical codes, Williams’s soundtracks are equally engaged in the act of the evocation and telling of “history”—specifically a tragic myth of 1960s America in which the promise represented by J. F. K. is destroyed from without, Nixon from within, by the malevolent forces of the military-industrial-complex. In considering the poetic, thematic, and dramatic means by which Williams paints his orchestral portraits, I reveal the extent to which music supports Stone’s paranoiac narratives, especially in cases where the director’s collage-like visual aesthetic pressures otherwise nostalgic trends of Williams’s default tonal style.

I offer a music-analytical approach to *JFK* and *Nixon* that is informed by interviews, studies of political mythology and paranoia, and musicological appraisals of Williams’s ideological tendencies. Stone’s 1960s-as-lapsarian metanarrative positions Kennedy as a romanticized absence, and Williams paints him as a public recollection rather than a human being with interiority, an image of the fabular fallen king. Nixon, by contrast, is a tragic antihero, consumed by dark forces of history and an overabundance of ambivalent thematic material. Particular attention is paid to the dismantling of Kennedy’s noble theme during *JFK*’s prologue and motorcade sequence, and the near-fascistic accompaniment of Nixon’s speeches. Having demonstrated the

active role these scores play, I conclude that Williams's music constitutes an authoring of history in a strong, albeit postmodern, sense.

Composers Responding (SMT)

Anne Shreffler (Harvard University), Chair

Brahms's Emergent Identity: A Narrative Interpretation of *Variations on a Theme by Paganini*, op. 35, Book I

Gillian Robertson (Florida State University)

In recent years scholars have adopted theories of musical narrative in order to interpret large-scale trajectories in various genres of common-practice piano music, including an assortment of character pieces, first movements of sonatas, and other forms from multi-movement works. Despite this growing literature they have refrained from tracing narrative trajectories across theme and variations. Does the recursive nature of the genre render narrative analysis moot?

In this paper I seek to address this question through a narrative analysis of Brahms's *Variations on a Theme by Paganini* op. 35, Book I for solo piano. My interpretation relies on an eclectic methodological approach, one that draws primarily on Byron Almén's theory of musical narrative (Almén, 2008) and Heinrich Schenker's theory of tonal structures. Details of agency (Monahan, 2013), musical borrowing (Burkholder, 1994), topics, and voice-leading supplement my analysis. Rather than discussing each variation in succession, my analysis focuses on tracing a number of marked events across a selection of the variations.

Brahms borrows the theme from Paganini's Caprice in A minor op. 1, no. 24 for his op. 35 variations. The pronounced association of this borrowed theme with its original composer and his image as a virtuoso violinist effectively initiates a narrative conflict between two "fictional composers:" "Paganini" (representing order) and "Brahms" (representing transgression). My examination of Brahms's variations reveals a comic archetype featuring emergence as a discursive strategy, in which Brahms's persona (the transgressive element) grows in importance across the set, acquiring a higher rank value over Paganini's virtual presence.

Prokofiev's "Haydn'skiy" Symphony: Accounting for both Western and Russian Musical Features in Analysis

Micah Lomax (Florida State University)

"If Haydn had lived to our day, he would have retained his own style. This is the kind of symphony I wanted to write: a symphony in classical style." It was this motivation in 1917 that prompted Sergei Prokofiev to title his first symphony "Classical

Symphony.” While this title bears implicit harmonic and formal expectations associated with a multi-movement work, an analytical investigation reveals the presence of many features discordant with these expectations.

Theorists including Rifkin, Harter, and Bass have attempted to explain these non-normative features in Prokofiev’s music as surface-level alterations of disguised diatonic structures. Their analyses attempt to demonstrate that the expected formal or harmonic structures exist underneath the chromatic surface, resulting in the dismissal of these deviations. But if it can be shown that these deviations are actually Prokofiev’s Russianization of Haydnesque musical techniques, analytically accounting for them can reveal significant musical relationships previously overlooked.

In this paper, it will be argued that the use of Russian analytical tools alongside western models results in a more nuanced reading of Prokofiev’s “Classical Symphony.” By using Hepokoski and Darcy’s sonata principles, Schenkerian voice-leading graphs, and the theories of Rimsky-Korsakov, it will be demonstrated that certain musical features previously dismissed in analysis are structurally significant and stylistically normative for Russian music. Because accounting for both western and Russian musical features produces a significant additional layer of depth and understanding, this analysis may also serve as a preliminary model encouraging an “East-West” approach to subsequent analyses of Russian music.

Cage’s Satie, 1948–58

Jeffrey Perry (Louisiana State University)

Even by his own iconoclastic standards, the stance that John Cage staked out with regard to the music of Erik Satie was extreme. Although Robert Orledge notes of Satie that “Curiously, rhythmic originality never seemed to concern him,” Cage insisted that his own rhythmic innovations (his use of symmetries and of square root, or micro-macrocosmic structures) derived from similar structures he found in Satie’s works. This essay begins with a survey of the documents at the center of Cage’s (mis)reading of Satie. It then examines the rhythmic structural innovations that Cage ascribes to Satie. It concludes with a study of parallel developments in the music of both composers that suggest lines of influence between them (some predating his first Satie essay) that Cage himself did not acknowledge. The paper includes detailed analyses of selections from Cage’s *Five Songs* and *Six Melodies for Violin and Piano*.

In Disguise: Borrowings in Elliott Carter’s Early String Quartets

Laura Emmery (Emory University)

Elliott Carter’s string quartets feature some of the composer’s most innovative, personalized, and bold ideas. The first three quartets (1951, 1959, and 1971) were particularly exploratory in nature, leading to the development of techniques that

mark Carter's mature and late periods—harmonic language based on all-interval tetrachords, dense textures containing multiple polyrhythmic strands, complex counterpoint, individualization of characters, spatialization, and novel formal designs. Carter attributes the inception of his rhythmic expression to the techniques of Ives, Stravinsky, and Nancarrow, composers which he quotes, some more explicitly than others, in his First String Quartet. However, a close study of the sketch material, housed at the Paul Sacher Stiftung in Basel and the Library of Congress, reveals that the works of other composers, namely Bartók and Webern, served as an inspiration and even the conceptual point of Carter's Second Quartet. While Carter did not specifically discuss these composers' impact on the development of his own expression, the sketches show careful reworking, re-composing and disguising of segments from Bartók's Third String Quartet and Webern's Bagatelle op. 9 no. 6. In this essay, I examine the purpose, function, meaning, and different uses of existing music in Carter's early quartets, following the typology set forth by J. Peter Burkholder in his studies on musical borrowings.

Corporate or Neoliberal Musics (AMS)

James Currie (University at Buffalo, SUNY), Chair

Inside-Out: David Tudor's Conception of the Pepsi Pavilion as a Musical Instrument

You Nakai (New York University)

In 1970, David Tudor made a musical instrument. This instrument was 120 feet in diameter and stood inside the World Expo site in Osaka, Japan. It was funded by the Pepsi-Cola Corporation and built under the auspices of "Experiments in Art and Technology." Every account of the Pepsi Pavilion attests that Tudor had been assigned to design a sound system, and ended up making an "instrument" out of the whole edifice. But the strange implications of turning an entire pavilion into a musical instrument have been left unquestioned in previous scholarship. This paper investigates the radical nature of Tudor's endeavor based on extensive research of his archive at the Getty Research Institute, examination of a prototype modifier made by Gordon Mumma for the Pavilion, and analysis of four Pepsi pieces that Tudor created for his instrument. The composer's claim, taken at face value, reveals an image of "instrument" that is more counterintuitive than the conventional use of the term in electronic music to address electronic components. For if the pavilion is itself an instrument, then the instrument is larger than the human performer. Tudor's conception thus places the performers, along with the audience, "inside" the instrument. This idiosyncratic perspective allows us to grasp the entirety of Tudor's seemingly disparate trajectory—extending from his early career as a prodigious organ player to the most prominent pianist of post-war experimental music, and further becoming

one of the founding figures of electronic music—from a surprisingly coherent angle. It will also yield a fundamental insight into the topological metaphor of “inside” that this otherwise reticent composer used from time to time to portray his works.

The Electronic Avant Garde and the Genesis of Music as Collaborative Research

Nicholas Jurkowski (University of California, Santa Barbara)

In their 1994 book *The New Production of Knowledge*, authors Gibbons, Limoges, Nowotny, Schwartzman, Scott, and Trow posit a fundamental shift in the nature of knowledge production beginning in the mid-twentieth century, from disciplinary, academy-centered theoretical research (which dominated scientific progress until the mid-twentieth century), to a results-based, trans-disciplinary approach, focused on application rather than theory. This paradigm became dominant in the context of World War II and Cold War technology-gap concerns, but commercial entities soon embraced it in developing new products and technologies. Though primarily concerned with the scientific realm, the authors do mention humanities and the arts, noting that while production of popular arts during the second half of the century has exemplified the newer model, the realm of high culture has generally proceeded according to the older model. However, I argue that the possibilities of electronic music allowed composers an avenue into the ascendent model of research, often taking the form of collaborations with corporations in developing audio technologies. This helped shape the direction avant-garde music took in the 1950s and 1960s in the United States and NATO-aligned countries, and the effects can still be seen today in the differing focuses and specializations of primarily electronic and primarily acoustic composers.

This paper outlines the modes of knowledge production as presented in *The New Production of Knowledge*, and applies these ideas to two case studies in early electronic music. The first is the development of the RCA Mk. II synthesizer in 1957, which, while something of a technological dead end for RCA, held great initial promise for the company, and was developed with the input of Milton Babbitt and Vladimir Ussachevsky. The second case is the partnership between the Sony corporation and the Japanese art collective Jikken Kobo (active 1951–58), of which Toru Takemitsu was a member. Jikken Kobo members tested and composed works using Sony’s newest recording devices, while Sony provided state-of-the-art technology and performance venues. In both cases, the alliance between research wings of private-sector companies and avant-garde musicians showed evolving possibilities for the composer’s place in modern society.

Neoliberalism and the Musical Entrepreneur

Andrea Moore (University of California, Los Angeles)

The 2012 MacArthur Fellowship recipients included a musician named Claire Chase, flutist and founder of the International Contemporary Ensemble (ICE). While the MacArthur Foundation often honors musicians, Chase was specifically identified in official materials and subsequent reporting as an “arts entrepreneur and flutist.” This designation demonstrated a growing enthusiasm for entrepreneurial ideas in classical and new-music concert culture, where journalists and high profile arts bloggers, along with university-level educators, have linked entrepreneurship to an ideal of classical music’s “renewal” in the United States. The expanding number of programs and courses in musical entrepreneurship across the country emphasize its practices as the most viable—and perhaps desirable—point of entry into twenty-first century concert music performance.

In this paper, I consider the increasingly institutionalized push for musical entrepreneurship in the larger context of neoliberalism, defined by David Harvey as the proposal that “human well-being can best be advanced by the maximization of entrepreneurial freedoms within an institutional framework characterized by private property rights, individual liberty, unencumbered markets, and free trade.” Neoliberal ideals and policies have promoted entrepreneurship across multiple sectors of American life, extolling “flexibility” and “innovation” and creating markets in areas previously sheltered, however slightly, from market pressures. Concert culture is one such area.

In neoliberal labor discourse, entrepreneurship—which places all risk of a venture on the individual—is promoted as a welcome alternative to old-fashioned, hierarchical labor conditions, especially organized labor. Denigration of organized labor is clearly articulated in the discourse around American orchestras’ financial crises, which are often blamed on union contracts, and by extension on orchestras’ “inflexibility.” Drawing on Harvey and political theorist Wendy Brown, I analyze the rhetoric and practices of musical entrepreneurship, in particular the claims for this mode of working as a kind of resistant or radical rethinking of the musical establishment, or a solution to concert music’s perceived problems. I compare current entrepreneurially conceived ensembles with twentieth century groups that appear similar in structure and argue that the newer groups, far from demonstrating a resistant ethos, are fully imbricated with dominant economic and political formations.

Staging Overcoming: Disability, Meritocracy, and the Envoicing of American Dreams

William Cheng (Dartmouth College)

An armless pianist who plays with nimble toes, a virtuoso kite-flier with epilepsy, and a breakdancer with arthrogryposis: just a few among numerous sensational portraits of disability in reality-television competitions. Ever since this entertainment genre took flight at the turn of the millennium, it has capitalized on token appearances by contestants with conspicuous impairments. Through performances of specialized feats, these contestants are shown to exemplify the anyone-can-be-a-star, rags-to-riches spirit of reality television writ large—the meritocratic principle that talent and effort can trump all ails and adversity. Shows such as *American Idol*, *The Voice*, and *X Factor* glorify the singing voice (*qua* natural instrument) in particular as evidence of a normatively able, expressive body. Narratives of overcoming on these programs deliver comfort food to the millions of viewers who consume this feel-good programming as part of their weekly media diets. Such hyperexposure of “savants” and “supercrups,” however, paradoxically brings disability under erasure, slipping from well-intentioned celebration into patronizing triumphalism.

My paper explores how American reality singing competitions manufacture, stage, and exploit spectacles of disability and overcoming via appeals to musical meritocracy. As a pervasive—but rarely interrogated—organizational force in contemporary capitalist societies, meritocracy teases utopian notions of nondiscrimination, claiming evaluative processes that aspire to fairness: “blind” orchestra auditions, “double-blind” peer-reviews of articles and abstracts, “need-blind” college admissions—it is neither incidental nor coincidental that metaphors of (sight) impairment abound in descriptions of antiprejudicial procedures. Blind auditions represent the core conceit of NBC’s *The Voice* (2011–), which I investigate with recourse to analyses of auditionees’ draconian legal contracts, interviews with contestants, and recent theoretical interventions in musicology and disability studies (the recuperation of sentiment, the sensorial turn, exceptionalist ontologies of sound, and academic work as call to justice). By lending an ear to reality competitions’ affective currencies, my project broadly illuminates the connections and collisions between disability’s gritty realities and meritocracy’s glossy ideals in musical media of late modernity.

Cross-Dressed Performance, Gender, and Sexuality in Cross-Cultural Perspective (AMS)

Susan Cook (University of Wisconsin-Madison), Chair

“What Does It Mean to Do Something in the Name of Love?”:
The Cross-Dressing Devotions of Beverly Sills Fans

Nancy Guy (University of California, San Diego)

Cross-dressed performances by male fans of soprano Beverly Sills offer an avenue for exploring the meaning of an operatic diva in her devotees' lives. My interlocutors' stage personae range from a singer who dons an evening gown and red wig while performing opera arias in falsetto, to a flamboyant lip-synching drag queen, to a church organist who discreetly pins one of Sills's own broaches inside his suit when he performs, but who also impersonates Sills in the company of friends. An examination of the rationale for their activities represents an intervention into the literature on both drag performance and fandom studies. The vast majority of scholarship on fandom accounts for fans' strong identification with their idols as growing out of or in reaction to the commodification of music and the hegemony of the recording industry. Queer studies of drag queens often place cross-gender performance in the category of camp while asserting psycho-sexual explanations for the behavior. Male fans of Sills, nevertheless, show that they cross-dress to personally identify with Sills's voice, body, and subjectivity. Moreover, I find that their actions are primarily motivated by love and a genuine affection for Sills. “Love” is the four-letter word virtually banished from academic writing. As anthropologist Virginia R. Domínguez has boldly asserted, we have been professionally socialized into excising love (as both the motivator for our own pursuits and those of the people whom we study) from our scholarly writing. With this paper, I develop a theoretical framework that accounts for this force as it motivates the cross-dressing performance practices of Sills fans.

The Art and Eroticism of Cross-Dressing in Contemporary Chinese Kunqu Opera

Joseph S. C. Lam (University of Michigan)

Cross-dressing is a performance practice of traditional Chinese opera that twenty-first-century China is reclaiming as a form of cultural heritage and as an act of popular entertainment. This development is clearly a reversal against an informal, but effective, policy of suppression of cross-gender performance that socialist China implemented between the late 1950s and 1990s. As the practice of theatrical cross-dressing is being revived, it generates many discussions and interpretations of its performative nature and cultural-social meanings. A central subject of debate asks

if cross-dressing on the Chinese stage is a theatrical art, an erotic entertainment, an expression of one's gender and sexuality, a cultural-social game, or all of the above?

Historical documents do not give clear answers, even though there is no denial that the practice of theatrical cross-dressing was inseparable from homosocial/homosexual practices in eighteenth- and nineteenth-century China. There is, however, also no denial that many historical and contemporary practitioners/fans of Chinese opera assert that cross-dressing is above all a performative art, one that sophisticatedly and virtuosically enacts artistic and gender ideals—it has little to do with sexual practices. Singing, for example, is often presented as proof that a master female-impersonator, such as the legendary Mei Lanfang (1894–1961), can perform the ideal female voice more effectively than a woman performer. To probe the current reemergence of cross-dressing in China and its nature as art or erotic entertainment, this paper examines cross-dressing performances in kunqu, the classical opera of globalized China. Employing the Chinese dyad of performance virtuosity (*yi*) against physical charm and erotic desire (*se*) as interpretive paradigms, this paper analyzes singing, acting, and dancing in five performances of a favorite kunqu scene, namely, the “Zither Seductions/Qintiao” scene from the *Jade Hairpin*. Judging from what can be heard and seen on stage and through recordings, and what is documented about the performers’ lives off stage, their cross-dressing acts appear to be more a performance of theatrical skills than a manifestation of gender or sexual identities.

Did the Clothes Make the Man? Cross-Dressed Performance in Nineteenth-Century Variety and Burlesque

Gillian Rodger (University of Wisconsin-Milwaukee)

Female to male cross-dressed performance was common in a number of nineteenth-century theatrical forms in the U.S. and England, and particularly in the satirical and musical genres of burlesque and extravaganza. In these sexually charged genres, women took the leading male role of the principal boy, striding across the stage, spitting, swearing and talking directly to the audience in comic asides. While principal boys were nominally male, their appearance was feminized and their costumes highlighted the feminine curves of the actresses who portrayed them. Burlesque actresses sang a broad range of repertoire that included songs in light operatic style, folk songs, and ballads, as well as commercial popular songs that were more typical of low-class variety halls.

In the same period, variety halls featured a small number of actresses known as male impersonators who also performed male comic characters. These women shared their repertoires with male variety performers and songs allowed the actresses to perform broadly comic improvised monologues that interrupted the song. In sharp contrast to principal boys, the ideal for male impersonators stressed realism; in surviving photographic images, these actresses are not always clearly identifiable as women.

This paper contrasts the performances of principal boys in burlesque and male impersonators in variety to challenge the assumption that cross-dressed performance in a Euro-American context must inexorably be connected to the personality and sexuality of the performer on the stage. It examines the constructions of gender that emerged during the performances, and asks whose interests these actresses served. How did these performances reflect and/or challenge the social construction of gender in nineteenth-century America, and how do they challenge the contemporary trope of drag performance as an indication of a character's, and even an actress's, gender ambiguity and sexual non-conformity that is found, for example, in a number of the cases discussed by Rebecca Bell-Metereau in *Hollywood Androgyny* and, more recently, Judith "Jack" Halberstam in *Female Masculinity*? I will contend that, through performance, these actresses served the interests of the men in their audience, but that these interests depended greatly on the social class to which the audience members belonged.

Going through the Motions: Transgender
Performance in *topeng Cirebon* from North Java, Indonesia
Henry Spiller (University of California, Davis)

In the western imagination of the past few centuries, cross-dressing and transgender performance typically have been tied to alternative, non-mainstream erotic desires—accompanied by the assumption that such practices and desires are deviant. Those eager to find models for alternative western sexual identities have long turned to the performing arts of Indonesia, which include a variety of genres that involve cross-dressing and/or transgender roles. For the most part, however, the reasons for including gender-bending elements in these performance traditions are quite different from comparable western practices. In this paper, I explore the ritual roots of transgender behavior and cross-dressing in Javanese performances, with special attention to *topeng Cirebon* (masked dance from Java's north coast). In ritual traditions, transgender, cross-dressing, and/or homosexual behaviors typically are professional requirements rather than expressions of individual sexual or gendered subject positions. In such rituals, the focus is on the performance rather than the performer—the performer becomes a sort of "empty vessel," and the performed character is decoupled from the performer's subjectivity. In *topeng Cirebon*, a solo dancer, whose body can be male or female, enacts four or five masked characters, each of which portrays different gendered qualities. I identify elements of style in costume, gesture, and musical accompaniment that contribute to a decoupling of the performer's own subjectivity from the character he or she performs. For most performers, expressing a character involves literally "going through the motions" to enact a gender identity that may or may not be consistent with the performer's own self-identification. In contemporary practice, *topeng Cirebon* straddles the boundaries between ritual and presentational

performance; even when viewed as a presentational dance form, I argue, the transgender elements do not challenge or subvert gender and sexual norms—they reinforce them.

The Early Music Renaissance (AMS)

Byron Adams (University of California, Los Angeles), Chair

Arnold Dolmetsch as Antimodernist: Elevating the Past and Negating the Modern

Eric Lubarsky (Eastman School of Music, University of Rochester)

Since the well-known debates of the 1980s, the paradigm of authenticity has been the lens through which scholars have understood historically informed performers of the early twentieth century. Howard Mayer Brown cited historical-instrument-maker and harpsichordist Arnold Dolmetsch as the originator of the authenticity concept. Richard Taruskin offered the term “vitalist” to describe the Dolmetsch’s interests in “the spirit in the work” in contrast to later strict authenticists. More recently Edmond Johnson admirably describes the diverse modalities of early twentieth century musical historicism, but follows Taruskin’s lead, labeling the era broadly as “pre-authentic.” Focused on a concept that emerged later, these implicitly teleological narratives tend to overlook how musicians and audiences from the time understood their own historical moment.

Rather than vitalist or authenticist, I argue that Dolmetsch was deliberately antimodernist, an attitude he adopted from collaborating with William Morris’s politically minded decorative arts revival. Morris worried that modernity and “the machinery of mass production” disenfranchised laborers and desensitized them to beauty. As a form of resistance, he promoted the ideal of medieval craftsmen, premodern artisans with an unmediated connection to their art. Comparing the writings of Dolmetsch with his collaborators, I expand upon arguments of Johnson by showing that Dolmetsch described historical instruments such as lutes and viols as crafts made by the most skilled of craftsmen. I also reveal how the idea of direct connection between producer and product guided both Dolmetsch’s musical performances and his approach to performance practice, suggesting that ultimately Dolmetsch viewed historically informed performance as a kind of socially beneficial decorative art.

Despite his enthusiastic efforts, Dolmetsch’s performances on historical instruments did not always satisfy modernist audiences, as little-known concert reviews indicate. While elevating historical music, they also threw modernity into sharp relief, often reinforcing the audience’s assumptions about technological and aesthetic progress rather than changing them. As a case study in identity through negation, Dolmetsch’s antimodernism provides historical verification for recent theories of radical negativity from Slavoj Žižek and James R. Currie. While negation did prove

productive for Dolmetsch, antithesis did not lead to simple collaborative synthesis but, in fact, solidified ideological antagonism.

What is an “English” Voice?
Alfred Deller and the English Musical Renaissance
Xin Ying Ch’ng (University of Southampton)

The term an “English” voice reveals a strong need for the fabrication of a distinct identification, both musically and nationally frequently found in mid-twentieth century musical writing including both promotional literature and reviews.

The voice of the countertenor in particular led to claims for a strong “English” quality. The insecurities that underlie a missing musical idiom in the course of British music history also contributed to the conjuring of a “national voice” to make up for the “lost” British voice. Such assertions made towards the nationalizing of the voice also aimed to secure a strong choral tradition built on the former glories of the English Golden Age, and contributed to the notion of an “English Musical Renaissance” beginning in the late nineteenth century. The reinvention of the solo countertenor voice of Alfred Deller relates to a huge revival of interest and performances in songs by English composers from the Renaissance period. Deller’s role “gives voice” for the reinterpretation of historical performativity and vocality in the course of British musical history. This shift of focus closes the gap in British music historiography that previously concentrates mostly on canonic masterworks and their composers.

This paper involves understanding Deller’s influence and contribution to notions of a national voice, drawing on sources such as personal papers, correspondence of artists, concert reviews, newspaper cuttings, and featured articles. Through the performativity of Deller’s voice, I aim to investigate the “purported authenticities” that underpin historical assertions of the “English voice” and the efforts to reclaim a British musical past that has been undermined. The implications of a “national voice” endow the voice with ideas of empowerment, prestige, and status. By studying the elusive quality of voices and its attachment of a wide range of cultural concepts and constructions, I aim to reconceptualize ideals of nationhood through identifications of a “national voice.”

The Harlan Trio (1930–33) as a Pioneer of, and Its
Contributions to, Historical Performance Practice
Nico Schöler (Texas State University)

Cornelia Schröder-Auerbach (1900–1997) was the first woman to receive a doctorate in musicology from the University in Freiburg (Breisgau), where she studied with famous musicologist Wilibald Gurlitt. Her studies were specifically directed at early music. As a performer, she played keyboard instruments and recorders (Blockflöten).

During the 1920s, she traveled with Gurlitt's Collegium Musicum, performing medieval and renaissance music. In the late 1920s, she and her husband, the composer and violist Hanning Schröder (1896–1987), met the instrument maker Peter Harlan (1898–1966). Harlan played lute instruments and had specialized in building historical instruments. Cornelia Schröder-Auerbach, Hanning Schröder, and Peter Harlan formed the “Harlan-Trio”—one of the first professional ensembles to travel throughout Germany (until 1933) and perform medieval, renaissance, and baroque music. As a professional musician, Hanning Schröder contributed to the high performance quality, and instrument maker Peter Harlan rebuilt several instruments on which the ensemble performed. However, Cornelia Schröder-Auerbach was the driving force for this ensemble, and not only organized most of these public concerts, but also lectured on early music and on historical performance practice. As a Jew, she had to discontinue her public work after Hitler seized power. Her disappearance marked the end of the Harlan-Trio's activities.

The paper will give outline the importance of the Harlan Trio for the rediscovery of medieval, renaissance, and baroque music during the first half of the twentieth century. Based on extensive and original archival research, the paper will provide concert repertoire and newspaper critiques of performances, as well as detailed information on each performer. The paper will also attempt to outline the political reasons why to this date the Harlan Trio is largely excluded from scholarly research on pioneers of historical performance practice.

Tovey's Renaissance

Robert D. Pearson (University of North Texas)

Virtually unknown today, Donald Francis Tovey's 1910 edition of sixteenth-century sacred polyphony, *Laudate Pueri*, was the first introduction to this repertoire for a generation of British amateur musicians. Today, modern performers would be struck by the edition's tempo, dynamic, and expressive markings, which seem to articulate Tovey's idiosyncratic vision for pieces he edits. *Laudate Pueri* does not contain an explanation of his editorial methodology, but his approach to rhythm is characterized by regular metered barring and a system of accents that draws attention to the music's metrical irregularities. Tovey's editorial method anticipated the work of more famous editors, including Edmund Fellowes and Arnold Dolmetsch.

In 1917, Tovey became the director of a group of about fifty amateur singers, and produced for them an edition entitled *The Kirkhope Choir Magazine*. For this edition, Tovey radically changed his approach—he used an innovative system of barring and phrasing intended to “completely represent in score what the sixteenth century composers meant and what the sixteenth century singers saw at a glance.” Surprisingly, he rejected regular metered barring altogether in favor of a system of “strokes” based

on upbeats and downbeats that makes the contrapuntal connections between vocal parts visually apparent.

In both editions, Tovey aimed to advocate for a repertoire that amateur singers considered musically foreign, but what does such a change indicate in terms of Tovey's aesthetic approach toward sixteenth-century music and its performance? Tovey himself left no account of this change, but in this paper I suggest he is grappling with the best way to present this music to an amateur culture with limited exposure to this repertoire. Furthermore, I show how Tovey's evolving approach to editing mediated between an amateur music culture that was resistant to early music and a harmonic system that he increasingly believed was in fact distinct from the common practice. Through a comparison of Tovey's editions of sixteenth-century music, as well as a close reading of his various writings on renaissance harmony, this paper sheds light on the point of intersection between the reception and performance of sacred polyphony among amateurs in early twentieth-century Britain.

Harmonic Function in Chromatic Music at Twenty (SMT)

Scott Murphy (University of Kansas), Chair

Metaphor, Technology, and Experience in Harrison's Harmonic Theory

Steven Rings (University of Chicago)

Daniel Harrison's *Harmonic Function in Chromatic Music (HFCM)* has been justly celebrated for its theoretical novelty, its reanimation of dualist thought, and its ingenious relocation of harmonic function from chords to scale degrees. Less attention has been devoted to the book's abundance of metaphor. We read of harmonic function inhabiting notes like actors inhabiting a role; chromatic tonal energies operating like a car radio when the engine is off; roots conferring nobility on subordinate chord members; and so on. I will examine how this metaphorical exuberance motivates some of Harrison's central theoretical constructions, including: (1) base, agent, and associate as quasi-sentient musical actors; (2) charge and discharge as motivators of harmonic progression; and (3) aeronautic attitude as characteristic of harmonic function. The first of these is reminiscent of Riepel's often-cited analogy between key areas and domestic roles, while (2) is metaphorically overdetermined, suggesting at once electromagnetism, ballistics, and a kind of renewed Kurthian vitalism; (3) is *sui generis*.

I argue that *HFCM* instances a kind of musical multimedia (à la Cook 1998), in which language, theoretical technology, and graphic representation interact in the service of generating novel musical experiences. While such multimodality is arguably at work in all music theorizing, *HFCM* is singular blend: its graphical representations often seem secondary to its metaphorically saturated prose, reversing a priority common in much theoretical writing (in which prose supplements figures). One of

HFCM's fundamental contributions thus lies in the unique interaction it establishes between metaphorical language, theoretical technology, and musical experience.

Diatonic Melodic Inversion Viewed through a Harrisonian Lens: Reger's *Variations on a Theme by Mozart*, op. 132

Jonathan Wild (McGill University)

I adopt the analytic stances of Daniel Harrison's *Harmonic Function in Chromatic Music* to examine passages in Reger's *Variations and Fugue on a Theme by Mozart* (1914) where the well-known melody from the Piano Sonata in A major, K331, appears in inversion. Melodic inversion—the turning of a melody on its head—yields a curious environment for dualistic interpretations of harmonic function. A composer must find convincing harmonic support for a sequence of transformed scale degrees whose associated functions do not necessarily cohere in a syntactically convenient way. Choice of inversional axis has a critical effect on the functional remapping and the potential disruption to formal and metric implications. In this work Reger finds plentiful use, in the accompanying voices, of the types of “chromatic discharge” catalogued by Harrison; multifariously charged resolutions with projections from both D and S sides provide the “grease” that ameliorates some otherwise improbable harmonic successions designed to accommodate the inverted melody.

Harrison's analytic approach, it becomes clear as one wields it, rewards careful and sensitive attention to individual strands of voice-leading and to the tendencies inherent in scale degrees, as we are asked to savour each participating note and weight its allegiances to the S and D regions. One might characterise it as slow analysis, by analogy with cultural phenomena like slow food or slow gardening.

Arthur von Oettingen as Analyst

Suzannah Clark (Harvard University)

As part of his “renewed” dualist theory, Daniel Harrison (1994) dispensed with dualism's central concept of the inversional symmetry of major/minor triads but he maintained other aspects from the dualist tradition to create a powerful theory of harmonic function based on scale-degree assemblies and behaviors. In his influential historical account, Harrison rightly singled out Oettingen for taking dualism to absurd lengths: Oettingen's “relentless pursuit of symmetry,” which took him “further and further from accepted methods of theorizing,” made him “lose all relationship to musical art.” This widespread view of Oettingen means scholars rarely look beyond his earliest treatise of 1866.

This paper takes a fresh look at Oettingen's later treatises, in which he radically altered some of his theoretical ideas and presented numerous detailed musical analyses. After outlining the chief differences between Oettingen's early and late theory, my

paper will turn to his analyses of Schubert's "Erlkönig" (D328) and "Der Wanderer" (D489/493), found in the 1913 treatise. His newly minted concept of "metharmonism" allowed him to marvel at the logic and hermeneutic power of Schubert's harmonic choices: he observed that the pattern of key changes fall neatly onto his *Tonnetz*, which in "Erlkönig" beautifully delineate the evolving demeanors of the narrator, father, son and Erlking, and in "Der Wanderer" capture the text's changing imagery and moods. I shall illustrate how these shifts in "metharmonic" meaning reveal Oettingen's increased sensitivity to the unique roles of scale degrees—in a manner not dissimilar to Harrison's notion of base, agent, and associate assemblies.

Extending Harmony to Extended Chords

Daniel Harrison (Yale University)

Conventional harmonic theory has forgotten about significant theoretical problems with extended chords: ninths, elevenths, and other "compound-interval" structures. The symptoms are many: Rameau's *supposition*; Schoenberg's controversial use of a ninth chord in fourth inversion; the continued divide between the traditional conservatory regime of diatonic part-writing and the domain of "Jazz Theory"; and the many abandoned endings our standard texts seem forced to make after introducing "emancipation of the dissonance" into their narratives of harmonic theory.

A proposed solution, this lecture systematically presents chords in a *pitch-space* project of register, voicing, and arrangement. The special properties of within-the-octave structures (triads and seventh chords) are taken into account, but the main development concerns implications for *chord emergence* measured by a set of *proximity relations* on pitches (the "TABSs" set), which differentiate *chords* from *clusters* or some other *coincidence* of pitches. Chords of all sizes are treated equally in this system, and the octave barrier is effectively bypassed.

Voicing is handled as an invertible-counterpoint matter, and spacing characterized by pitch-distributional curves (e.g., overtone, centered, even, etc.) described by Robert Morris. Finally, analysis of chord *arrangement*, especially the effects of *coll. 8^{va}* or *8^{vb}* reinforcement, is appropriate when bringing this system to actual pieces.

While matters of harmonic syntax aren't joined, and traditional determinations of chord roots/*Stufen* are open to question, the system can further attempts to define *harmonic fluctuation* advanced variously by Hindemith, Krenek, Ludmilla Ulehla, Henry Martin, and others—specifically, by showing how chordal dissonance can be modified by voicing and infill.

Knowledge Made Easel (SMT)

Leigh VanHandel (Michigan State University), Chair

Part Writing as Process: Interviews with Students

Roger Graybill (New England Conservatory)

What inner processes guide the student who notates a four-part harmony exercise? The end result is remarkably unrevealing; whether the exercise is a figured bass realization or melody harmonization, the student's notated solution leaves little trace of the internal processes that led to it. As the student's instructor, I can point to errors in her completed exercise, but I don't know what she was actually thinking or experiencing that led her to make those errors. Just as troubling, if she writes an acceptable or even "perfect" solution, I am equally in the dark.

For this poster presentation, I directly asked second-year theory students for their input on these questions. Each student was asked to notate a part-writing exercise, which I videotaped with a camcorder mounted on a tripod behind the student's shoulder. At various times I asked the student to reflect on the kinds of conceptual or experiential knowledge that he was drawing on during the exercise. Typically I asked the following: "As you notated this progression [or scale, chord, etc.], were you thinking anything in particular, seeing a mental image, hearing or singing anything in your head, or imagining playing an instrument?" Through video clips and transcripts, I show that most of the students drew on multiple referents; moreover, they frequently switched strategies during the exercise. The interviews in fact reveal a rich world of mental activity that we normally associate with "musicianship skills," which in turn raises serious questions about appropriate assessment tools for part-writing.

Partimenti and Galant Schemata as Pedagogical Tools: Developing and Evaluating New Teaching Methods for Style Improvisation

Gilad Rabinovitch and Johnandrew Slominski
(Eastman School of Music, University of Rochester)

In recent years, there has been a growing scholarly interest in eighteenth-century Neapolitan partimenti and galant schemata. The work of Gjerdingen (2007), Sanguinetti (2012), and others has yielded significant insights into the compositional, improvisational, and cognitive processes of eighteenth-century musicians and listeners. The potential for improvisation to enrich instruction in music theory, musicianship, and model composition has been persuasively articulated in recent pedagogical literature, e.g., Azzara (2002), Callahan (2010), and Schubert (2011). However, only little attention has been given to the use of partimenti and schemata in modern-day instruction, which leaves room for developing and evaluating teaching methods.

Our project proposes a novel pedagogical application of partimenti and galant schemata in teaching modern-day conservatory students to improvise, and reports findings of a research study. In an experiment conducted at the Eastman School of Music, eighteen conservatory students participated in four research sessions in which they were asked to improvise upon pedagogical models at the keyboard. The subjects' improvisations were recorded, transcribed, and subjected to qualitative analysis in order to evaluate the applicability of our models to the training of modern-day conservatory students. The results of our study demonstrate potential student output and learning outcomes from these models. We also suggest practical steps for implementing such pedagogical models into existing music theory curricula.

Pitch Dynamics in Tonal Melody: The Role of Melodic
Step and Leap in Establishing Tonal Stability
Ji Chul Kim (University of Connecticut)

The perception of tonal melody is commonly discussed in terms of stability and attraction experienced under the influence of a pre-established tonal context. Here we explore perceptual differences between melodic step and leap to provide a psychological explanation as to how a melodic pattern containing steps and leaps can generate a pattern of relative tonal stability and set up a tonal context. We focus on melodic organization shaped by the inhibitory nature of melodic steps and the reinforcing effect of consonant leaps in pitch memory, and demonstrate that this low-level perceptual process can explain many musical intuitions and theoretical concepts related to tonal melody, including melodic anchoring, compound melody, melodic diminution, and tonality frame. For demonstration, we use a neurodynamic model of pitch memory consisting of a multi-layer network of neural oscillators tuned to an equal-tempered chromatic scale, in which any two oscillators whose natural frequencies are a step apart have an inhibitory effect on each other whereas any two oscillators at a consonant interval reinforce each other by resonating together. The psychological theory and computational model presented here complement the theories of melodic perception concerned primarily with the top-down (knowledge-driven) influence of an established tonal context by elucidating the bottom-up (stimulus-driven) influence of the pattern of melodic stimuli on the perceptual organization of melodic structure.

A Model for Scale-Degree Reinterpretation:
How Melodic Structure, Modulation, and Cadence Choice
Interact in the Chorale Harmonizations of J. S. Bach
Trevor de Clercq (Middle Tennessee State University)

In a 2009 article, Gauldin laments that students harmonizing a chorale often have a “tunnel vision” that causes them to avoid cadences involving modulation. As an antidote, Gauldin offers examples of “scale-degree reinterpretations,” i.e., melodic phrase endings reinterpreted in various keys. Yet Gauldin offers no pedagogical guidelines for when and how to employ these reinterpretations. In this poster, I address this issue through a corpus study of the 371 chorale harmonizations of J. S. Bach. This study investigates what kinds of events are typical at phrase endings given various melodic conditions, i.e., how well melodic structure is a predictor of cadence choice. Each fermata event was analyzed by ear and encoded with regard to the local key area and the cadence type. The frequency of each cadence type was then tabulated with respect to categorizations of the melodic structure (in terms of the intervallic pattern and scale degree content) prior to the fermata. It is shown that most fermata events can be categorized by a small collection of event types. As a result, a simplified conceptual model of cadence choice is posited. This model proposes that a basic harmonization default is to (re-)interpret the soprano note at the fermata as scale-degree 1, 2, or 3 in some closely related key area via an authentic or half cadence. The efficacy of this model is found to be very good, especially given certain conditions. Moreover, an overall success rate above 90% can be achieved through only four additional concepts.

A Corpus-Based, Bottom-Up approach to Musical Form
Yoel Greenberg (Bar-Ilan University)

Musical form is usually viewed through “top-down” approaches, explaining formal elements in the light of an overarching formal logic. Such approaches are valuable when attempting to reach a synchronic understanding of works in a given form, but have limited ability to explain how form arose in the first place, and how it later develops over time.

This research proposes a bottom-up approach to musical form, focusing on sonata form, using corpus-based methods. I demonstrate that sonata form arises through the interaction of a number of mutually independent local formal elements, which are thus neither interdependent, nor conditioned by the whole. In this study I examine three sonata elements pertaining to melodic repetition within movements with binary repeat signs:

- (1) The medial repeat: repeat of opening theme at double bar
- (2) The double return: tonic return of opening theme in middle of the second half
- (3) The end rhyme: thematic correspondence between ends of both halves

I demonstrate that their appearances are statistically independent, with sonata form thus explained as the result of the chance interaction between formal elements, resulting in a “bottom-up” model.

The resultant model accounts for the rise of complex forms without theoretical guidance. It also renders a more dynamic understanding of form than that enabled by “top-down” ones: elements are no longer subject to a single unifying logic, and thus contradict one another, or even “compete” with each other over inclusion in the future formal package. Form becomes a dynamic, unstable structure, rife with tension.

“Oblique Harmony” in Henry Brant’s *Variations for Four Instruments*

Joel V. Hunt (University of California, Santa Barbara)

In his *Variations for Four Instruments* (1929), Henry Brant claimed that he employed a new method for composing dissonant counterpoint, which he termed “oblique harmony.” According to Brant, this approach produced perpetually dissonant harmonic textures from a web of consonances related at various “oblique angles.” For example, the bass of one chord, the tenor of the next, the alto of the third, and the soprano of the fourth, could form a consonant sonority at a particular slope, while the vertical simultaneities that occur at each point in time along the slope form dissonant sonorities. In Brant’s description, “the eye would see violent, incomprehensible dissonant textures on the page, the ear would hear likewise if the music were played, but by turning the page slantwise a completely bland parade of innocent consonances would appear” (Brant 1982). Apart from Brant’s relatively vague description, little is known about the technique.

The following study seeks to codify Brant’s use of “oblique harmony” in his *Variations for Four Instruments*. By way of a computer-assisted analysis, I will examine characteristic melodic and harmonic patterns, compile set class data for “oblique harmonies” emanating from every point in musical time, filter inconsistencies, and establish a statistical basis for “oblique harmony.” Having determined the basic characteristics of the technique in Brant’s *Variations*, I apply the same analytic procedures to contemporaneous examples of dissonant counterpoint to determine if Brant’s method was truly unique, or if it was a novel view of a previously established practice.

Meter in the Sarabande: Equal or Unequal, Consonant or Dissonant?

Andrew Wilson (Oberlin College)

Sarabandes are often described as being in triple meter with an emphasized second beat (of three), the emphasis most often deriving from a durational accent. The theory of unequal meter asserts, however, that triple meter contains only *two* beats, the first beat twice as long as the second. This conception of triple meter was ubiquitous throughout the sixteenth and seventeenth centuries, and it continued to find

support through the first half of the eighteenth century, in spite of the challenges raised by Etienne Loulié's (1696) and Wolfgang Caspar Printz's (1696) theories of triple meter as three equal beats. As Roger Mathew Grant (2010) has shown, the adoption of the unequal framework for triple-meter passages in the Baroque allows us to recognize unique syncopations based on rhythms that overlap the two-part division of the unequal measure. The *contrarius* rhythms (in Printz's terminology) that give the sarabande its paradigmatic emphasis—e.g. quarter, dotted quarter, eighth in 3/4 time—thus appear to be rhythmically dissonant syncopations. As I will show, however, in passages from works by Handel, Monteverdi, Johann Matheson, and Claude Gervaise, *contrarius* rhythms are sometimes treated as rhythmic consonances. One possible solution is to assert equal triple meter in such passages, but to do so would overlook a somewhat obscure tradition of consonant *contrarius* rhythms that extends back at least to 1550, when meter was explicitly derived from the two-part rise and fall of the hand in beating the tactus. A short-long conception of unequal triple meter is therefore necessary.

Introducing tA/v\Am, the Audio/Video Analysis Machine: An Interactive Analysis Medium for Music Theorists

Dan Tramte (University of North Texas)

tA/v\Am (the Audio/Video Analysis Machine) is an interactive analysis engine optimized for mediums consisting of both audio and video, such as film, video games, and videos of acoustic works with scrolling scores. As I will demonstrate, I designed tA/v\Am to allow users to pace the playback speed of videos containing sub-title style analytical text, without affecting the pitch or timbral content of the audio. The software affords writers the opportunity to display the relevant sensory data—both that of the analytical text, as well as the sound and visual media—to readers more efficiently than the paper format. It also serves as a flexible medium; the writer may compress a large quantity of text into a short amount of time, causing the reader to pause or slow down the rate of the video, suspending the user in the sensorial moment in which the writer is describing.

tA/v\Am is potentially valuable to music theorists seeking to provide interactive audio/video musical examples. For example, theorists may use tA/v\Am to display audiovisual diagrams, encouraging users to manipulate and hear for themselves the musical relationships that the theorist is illustrating. Theorists may also use the software to enhance conference paper presentations by scrubbing through their own interactive analyses in front of an audience, zooming into moments by pausing the video for in-depth discussion of the sounding sonority. This brings together the theoretical discussion with the audio example, solving the otherwise detached method of presenting the theory first, followed by the audio example.

Listening Practices (AMS)

Mark Katz (University of North Carolina, Chapel Hill), Chair

“Much as a Pianist Reads His Sheet Music”:

Forging a Domestic and Commercial Place for the Mechanical Piano

Catherine Hennessy Wolter (University of Illinois at Urbana-Champaign)

Recent musicological inquiry into early twentieth-century sound technologies has gone hand in hand with interest in sweeping transformations in experiences of music making, learning, and listening. Unlike the phonograph and radio, the mechanical piano (known colloquially as the “player piano” or “pianola”) enjoyed a popular reign that was as brief as it was dynamic, beginning around the turn of the century, surpassing conventional piano sales by the post-World War I years, and finally collapsing in the wake of the Great Depression. Various combinations of pedals and hand levers on the most consistently popular types of mechanical pianos allowed their human operators to add expressive nuances to perforated piano rolls, and to “play” large-scale works whose domestic performances until that point had been limited to skilled renditions of four-hand piano transcriptions. Although cultural analyses of the mechanical piano remain comparatively scant, the ephemeral technology and the equally liminal music making experiences connected with it are poised to add a compelling chapter to discussions of sound technology and cultural change.

My paper explores this forgotten instrument through two American mechanical piano periodicals dating from earlier on in the technology’s public presence. These include the trade magazine *The Player-Piano/The Player-Piano Journal* (1911–16), which aimed at educating salesmen, dealers, tuners, and repairmen, and *The “Player” Magazine* (1911–12), a fleeting music appreciation periodical aimed at the musically illiterate, which doubled as an advertising platform for its small-time music publisher Henry W. Hart. I analyze select topics addressed in the periodicals, including conceptions of music making and music appreciation, debates over repertoire selection and instrument promotion, the relationship of mechanical piano use and sales to those of conventional “straight” pianos, and advertising. My investigation of these periodicals captures ongoing conversations around the still-novel technology against a shifting musical milieu, while highlighting the complicated mix of commercial agendas bound up in histories of music that often go unaddressed. These conversations point to an expanding notion of what it meant to be musical within the broader contexts of early twentieth-century music making and marketing, as well as the “hows” and “whys” behind this paradigm shift.

Listening to Pierre Boulez's *Doubles* in Stereo

Jonathan Goldman (Université de Montréal)

Reflecting on the nascent technology of stereo recording in 1959, Igor Stravinsky claimed that “stereophony has already influenced composed music. At the most superficial level this amounts to an exploitation of the stereo effect . . . Examples of this kind of music are Stockhausen’s ‘Gruppen’ and Boulez’s ‘Doubles.’” Like *Gruppen*, Boulez’s *Doubles* (1957–58) called for a seating plan in which the orchestra was divided into groups, but it might not be obvious that this spatialized design—scarcely different from the age-old tradition of antiphonal choirs—was inspired by the use of multiple speakers to produce a “three-dimensional” recorded sound image. Nevertheless, Boulez did conceive his 1958 work at least in part as an instrumental inscription of this technology—or, at least, he wished audiences to perceive it as such—as his program note for the Parisian premiere suggests: “Composition in our day calls the physics of the orchestra into question . . . No one will contradict me when I claim that in our day, our ears demand stereophony in a desire for clarity [évidence] and movement.” And yet, his enthusiasm was short-lived: having hailed the “arrangement in space” of a composition as a “structural necessity” in 1955, by the time he delivered the 1960 Darmstadt lectures that would form the basis for *Penser la musique aujourd’hui* (1963), he had already dismissed stereophonic effects as mere gimmicks, tantamount to embracing the dubious “delights of Cinerama.” By examining how audio technology was inscribed in the conception of *Doubles* (as “phonographic effect” in Mark Katz’s sense) and the role it played in Boulez’s thought in the latter 1950s, this paper interrogates some of the basic historiographic presuppositions about musical modernism, highlighting the negotiations made between an only apparently autonomous zone of avant-garde composition and a burgeoning record industry aimed at a mass market (Ashby, Brend, Valiquet). The example of *Doubles* also suggests that a composerly response to a new audio technology need not exploit electronic means per se, and that the stereophonic effect may well have formed the horizon of expectation against which audiences heard spatialized modernist works in the era of the hi-fi.

“Boring Things”: Drone and Repetition in the Music of the Velvet Underground

Elizabeth Ann Lindau (Earlham College)

In her Rock and Roll Hall of Fame induction speech for the Velvet Underground, Patti Smith eulogized the group as “a band of opposites” that “connected poetry, the avant garde and rock & roll.” Posthumous praise of the Velvets typically includes some version of Smith’s statement, citing their reconciliation of popular music with strident avant-gardism. In band’s 1965–68 lineup, these two poles were represented, respectively, by the unlikely pairing of commercial songwriter/rock ’n’ roller Lou

Reed and classically trained violist/composer John Cale. In many accounts (e.g., Kugelberg 2009), the Velvets broke down or “transcended” barriers between high and low. But are these two spheres of influence so diametrically opposed? My presentation explores this question through a discussion of drone and repetition in the band’s oeuvre. Studio recordings of songs such as “Heroin” and “I’m Waiting for the Man” famously employ sustained drones or musematic riffs. Rare recordings of the band’s live performances and rehearsals show them taking these practices to further extremes. Perhaps this is why Andy Warhol, who famously declared “I like boring things,” became their champion.

“Droning” and “repetitious” are not typically terms of praise for music. (In fact, they are frequently deployed in discussions of popular music’s aesthetic inferiority.) But such “boring” techniques have been self-consciously employed in avant-garde music from Erik Satie to the Dream Syndicate, of which Cale was a member. When voluntarily endured, long, tedious sonic events can become strangely engrossing, a phenomenon that poet Kenneth Goldsmith calls “unboring boring.” Apparent monads reveal complexity and variety, while repeated figures gradually become static environmental features. The Velvets’ paradoxical combination of repetition and drone—itsself nested within a combination of the “opposites” of avant-garde and rock ’n’ roll—leads to a similarly paradoxical state of transcendent boredom. While attending to the band’s pop art and Dream Syndicate lineage, I argue that their radical monotony comes as much from rock ’n’ roll as these sources. The Velvets did not so much lend prestige to popular music by injecting it with avant-gardism as point out affinities that had existed between the two realms all along.

Ambient Music in an Age of Ubiquitous Listening

Victor Szabo (University of Virginia)

In 1978, Brian Eno coined the term “Ambient Music” to describe a genre of recorded audio that should be “as ignorable as it is interesting,” or available to attentional shifts while listening. Western listeners, however, treat all sorts of music with varying degrees of attention, and “Ambient,” in light of this fact, has little to go on for a definition. Following this observation, Toop (1995) and Prendergast (2000) have reimagined the twentieth century as a history of *all* music’s becoming-Ambient; while Kassabian (2012) contends that Ambient is entirely *unremarkable*—and genre, inconsequential—given how people now ubiquitously listen to music in industrialized settings. The term “Ambient,” however, continues to circulate as a way of describing one type of music to the exclusion of others.

To examine how Ambient music has maintained its relevance in an age of “ubiquitous listening,” I revisit Eno’s *Discreet Music* (1975) and the subsequent recordings in his *Ambient* series (1978–82). These recordings developed a style of minimalism that utilized and thematized music’s technologization as mass-distributed recording, while

establishing the sonic and metaphorical terms by which listeners would continue to distinguish Ambient from other musics. I then turn to a survey I conducted of approximately one hundred Ambient music listeners worldwide. Although scholars sometimes frame Ambient as one of many musics programmed for mass reception in public settings, my survey results suggest instead that Ambient is largely consumed individually, selectively, and privately. Ambient music requires a historical and theoretical re-evaluation in light of its dominant modes of consumption.

Music and Performance in Nineteenth-Century Germany (AMS)

Sanna Pederson (University of Oklahoma), Chair

Music–Poetry–Improvisation: Carl Loewe’s Performative Romanticism

Dana Gooley (Brown University)

Composer, singer and pianist Carl Loewe (1796–1869) made his name as an exponent of the musical “ballad.” He set numerous popular German poems for voice and piano and explored the narrative and dramatic potential of the genre. As his nickname “the north-German Schubert” implies, Loewe’s historical position has been defined by invidious comparisons. The *New Grove* article faults the ballads for “a striking absence of organic musical development . . . In contrast to Schubert, there is no unifying musical motif which sets the framework for the whole song.” This judgment, emphasizing the composer’s failure to satisfy norms of structural or motivic integrity, ignores a crucial aspect of their success: their performance context. Loewe was a unique performer. In the 1830s and 1840s he gained international celebrity by taking the ballads on international recital tours, and he played them solo, rendering both melody and piano accompaniment simultaneously. The *pièce de résistance* of these “ballad evenings” was the closing improvisation, in which he requested a poem from the audience and extemporized an entire setting on the spot.

Loewe’s improvisations advanced a performance-centered conception of the ballad linked to its status in romantic theory as an “epic” genre. Although scholars have hesitated to study the improvisations, we can gauge the reactions of Loewe’s audiences using contemporary reviews, biographical pamphlets, and Loewe’s valuable autobiography. These responses suggest that his performances mediated a romantic trope—the improvising poet—that had become exceptionally popular in literature and drama under the influence of Germaine de Staël’s novel *Corinne* (1807). As Angela Esterhammer has recently shown, the figure of the improviser-poet embodied a fantasy of unmediated poetic invention and social community, producing an uneasy tension with romanticism’s valorization of reflective depth and solitary production. Loewe’s improvisations intensified this cultural fantasy by merging the roles of poet, singer and pianist, thus condensing three strains of contemporary performance culture: poetic recitation, operatic declamation, and concert virtuosity. This performative

reconsideration of Loewe's ballads highlights the limited regulative force of the work concept in this period, and suggests that improvisation, far from declining, was being reinvented as a specially marked, potentially resistive musical practice.

Performing History: The Musical Past at the Berlin Nationaltheater, 1800–1815

Katherine Hambridge (University of Warwick)

The increased production of historical dramas in Europe around 1800 has long been recognized—above all by Georg Lukács—as symptomatic of a modern historical consciousness, foreshadowing the historical novel. However, contemporary playwrights were well aware that attempts to recapture the past onstage, whether through evocations of Otherness or through attempts at historical authenticity, had to be tempered by the need for immediacy and contemporary relevance (in *Über epische und dramatische Dichtung*, Goethe and Schiller described the “dramatist’s representation of an event” as belonging “entirely to the present”). This problem of onstage historical representation was clearly played out in scenery, costumes, and language. But sometimes the musical score too became implicated, posing particular challenges: using unfamiliar musical languages to portray historical settings risked alienating the audience, especially as most spectators were not yet accustomed to hearing old music in concerts.

In discussing this phenomenon, Bernhard Anselm Weber’s theatrical scores, composed for performances of plays by Schiller, Zacharias Werner, and August von Kotzebue at Berlin’s Nationaltheater, can be revealing. The reception of these scores—which were enormously popular for many years in Berlin and other German cities—reveals something important about how such musical tensions were negotiated. For example, Weber’s use of idioms such as the chorale and the march served to mediate between the audience’s appetite for historical difference and the need to establish continuity with the past: these idioms managed, that is, to be at once old and familiar. Attached both to multiple pasts and to the present, they achieved what might be called a “floating historicity,” a quality later seen in the types of historical local color used in grand opera, in particular by Weber’s most famous pupil, Giacomo Meyerbeer. Examining these materials thus informs our understanding both of broader re-conceptualizations of the past in this period and of the newly emergent appreciation of older musical repertoires in other genres and contexts. What is more, these developments in theatre music might even constitute a crucial moment in the establishment of musical idioms that were, a little later, persistently associated with Prussian and wider German identity.

Giacomo Meyerbeer's Production of Christoph Gluck's *Armide* in the Musical Politics of Biedermeier Berlin

Eric Schneeman (Northeast Lakeview College)

When Gaspare Spontini directed Gluck's *Armide* at the Berlin Hofoper in 1837, Ludwig Rellstab complained that Spontini turned act three into a phantasmagoric scene of "drunk, giddy gnomes [and] an orgy of centaurs." As a rebuke to Spontini's production of *Armide*, local critics hailed Meyerbeer as Gluck's savior, declaring that his 1843 production of *Armide* achieved "the highest degree of perfection." Wagner dissented, claiming that Meyerbeer failed to understand Gluck's music and conducted the work with the "coarsest insensitivity." Wagner's views on Meyerbeer vis-à-vis Gluck have prevented us from appreciating the prevailing view at that time—that Meyerbeer played a pivotal role in restoring integrity to the production of Gluck's operas in Berlin. Furthermore, at the tercentenary of Gluck's birth, our understanding of the eighteenth-century composer's place in nineteenth-century culture has relied on the writings and adaptations of either Berlioz or Wagner, thereby neglecting Meyerbeer's role in establishing Gluck's place in the canon.

Through an analysis of reviews in the *Vossische Zeitung*, *Berlinische Nachrichten*, *Allgemeine musikalische Zeitung*, and other writings overlooked in Helmut Kirchmeyer's study of the 1843 productions, this paper contextualizes, for the first time, the reception of Meyerbeer's production of *Armide* within the overarching Gluck-*Pflege* that dominated nineteenth-century Berlin culture. In contrast to E. T. A. Hoffmann's mystic reading of *Armide* in *Ritter Gluck*, my analysis demonstrates that critics and politicians appropriated Gluck's *Armide* for a nationalistic agenda that projected Berlin as the stronghold of classical culture. For Berliners, Meyerbeer saved Gluck's music from the debasement of Spontini's production and restored Gluck to the pantheon of great German composers.

Brilliant, Transcendent Virtuosity in Clara Wieck Schumann's 1830s Concerts

Alexander Stefaniak (Washington University in St. Louis)

Throughout her career, Clara Wieck Schumann held a reputation as perhaps the quintessential serious virtuoso. Scholars including Nancy Reich, Janina Klassen, and William Weber have stressed that she attained this status by championing canonized repertoire—particularly Beethoven and Bach, and particularly after her 1840 marriage. A different but complementary aspect of Wieck Schumann's seriousness, though, emerges from her concert programs archived at the Robert-Schumann-Haus and the heretofore unexplored reception of several works she performed.

During the 1830s and early 1840s, Wieck Schumann also established herself as a serious virtuoso by performing—alongside canonized repertoire—popularly styled

concertos, variations, and etudes by Chopin, Henselt, and herself. These showpieces employ structural frameworks and figurational styles typical of bestselling, postclassical piano works, such as those by Herz and Czerny. However, as German critics recognized, they also subverted the transparent, brilliant textures and accessible harmonic and formal idiom conventional in postclassical virtuoso music. Chopin's *Variations*, op. 2, presents densely textured passagework and blurs structural boundaries with digressive harmonic and formal schemes. Henselt's *Variations*, op. 1, and concert etudes, opp. 2 and 3, replace brilliant figuration with lyrical effusions at unconventional junctures. Wieck Schumann's own "*Pirata*" *Variations* and Piano Concerto similarly mingle postclassical convention and with idiosyncratic formal and textural features. Critics claimed that these showpieces and Wieck Schumann's performances of them embodied qualities of interiority and transcendence and thereby rose above (supposedly) superficial styles of virtuosity.

These sources reveal a largely unexplored facet of the early nineteenth-century project to winnow shallow from serious virtuosity. The most oft-cited way in which virtuosos established their serious credentials was through the interpretation or compositional emulation of canonized masterworks. Wieck Schumann's 1830s concerts, by contrast, reveal an understanding of serious virtuosity that embraced the conventions of popular pianism. During subsequent decades, she rejected this approach and redefined her virtuosity. Especially after her 1844 Russian tour, she dropped popular war-horses from her programs, often closed concerts with intimate Songs without Words, and redoubled her performances of canonic works and such historicizing showpieces as Mendelssohn's *Variations sérieuses*. Nevertheless, her earlier approach had been crucial to her 1830s career and to other virtuosos whose music she championed.

New Theatricality (AMS)

Steven Huebner (McGill University), Chair

Artaudian Lyricism in the Chamber Works of Giacinto Scelsi

Evan Moskowitz (Graduate Center, CUNY)

Giacinto Scelsi's persona, to a great extent by his own design, is that of a hermetic mystic. Accordingly, although Scelsi has not been overlooked in music scholarship, examinations of his work have tended to treat him as an insular figure, leaving unexplored many possible modes of understanding that situate him within the history of twentieth century avant garde. This paper pursues one such mode of understanding, which arises from Scelsi's interest in a sustained tension between the prescribed and extemporaneous aspects of performance. This relationship finds a striking precedent in Antonin Artaud's theoretical prototype for performance art, the "Theatre of Cruelty," in which "cruelty" is a violent and persistent dissonance between the individual impulse towards improvisatory expression and the imposition of fixed, unbreakable

rules. Drawing from the composer's own writings, and centering my discussion on two works for soprano and small ensemble—*Khoom* (1962) and *Canti del Capricorno* (1962–72)—I argue for a lyricism in Scelsi's compositional idiom which can be heard as “cruel” in an Artaudian sense (without making any claim regarding direct influence). In broader terms, such a hearing opens up the possibility of understanding Scelsi's music in relation to certain defining preoccupations of avant-garde modernism, including ritual violence, the mythic past, and performance calling attention to itself as such.

Musicality of Language and “Corporeal Writing”:
Reconciling Music, Language, and Dance in Symbolist Theater
Megan Varvir Coe (University of North Texas)

Stéphane Mallarmé declared dance to be the physical embodiment of symbolism, describing the act of dancing as “a corporeal writing . . . a poem detached from any scribe's implement.” The symbolists' fascination with dance has led scholar Dee Reynolds to describe dance as the “quintessentially symbolist art form.” But how can we reconcile the paradox created when a wordless genre such as dance aspires to the aesthetics of a literary movement such as symbolism? This paper suggests a means for achieving this reconciliation through a reevaluation of symbolist thought on the musicality of language. By seeking in their prose to achieve what Walter Pater termed “the condition of music” or its lack of prescribed meaning, symbolist writers developed a language that they believed transformed words into music. Music thus became the medium through which language and dance could meet; music acted as the space where “corporeal writing” could occur. Employing Florent Schmitt's ballet pantomime *La tragédie de Salomé* (1907) (inspired by Oscar Wilde's symbolist play *Salomé*) as a case study, this paper will argue that Schmitt's score was understood to be such a musical mediator between language and dance. Through different compositional processes, Schmitt's score transformed Wilde's music-language into music itself which, when accompanied with the synesthetic performances of Loïe Fuller, generated the theatrical experience envisioned by the symbolists. By utilizing Schmitt and Fuller's *La tragédie de Salomé* as a case study, this paper will demonstrate how the aesthetics of literary symbolism could be reconciled through music with the realities of dance performance.

Opera at the Fin de siècle (AMS)

Cormac Newark (University of Ulster), Chair

Cultivating the Connoisseur: Technologies of Listening and the Paris Opéra's Fin-de-siècle Audience

Sarah Fuchs Sampson (Eastman School of Music, University of Rochester)

Between 1870 and 1914, the Paris Opéra experienced an identity crisis. As William Gibbons (2013) describes, critics urged the institution to transform itself from a salon for the Parisian elite into a “Louvre Lyrique,” an operatic museum invested with the weight of the nation’s foremost public art collection. This reform depended upon a new kind of listener, a connoisseur who—in contrast to the wealthy audience “more interested in itself than in the performance,” as one contemporary author wrote—would listen with ears attuned to opera’s historical significance. Scholarly discussions of such operatic listening address the audiences within the walls of the Palais Garnier, while overlooking the mediated listening that emerged when the telephone, Théâtrophone, phonograph, and gramophone extended opera into public spaces and private homes. Focusing on defining moments of operatic mediation in fin-de-siècle France, this paper investigates how sound technologies cultivated an audience of connoisseurs for the Opéra.

Drawing upon accounts culled from newspapers, journals, and archival documents, I consider how the telephonic transmissions at the 1881 Exposition Internationale d’Électricité and the 1889 Exposition Universelle created an unprecedented audience for the Opéra, a body of listeners forced to focus on sound rather than spectacle. In 1890, a telephone subscription service brought such listening habits into the parlor. Moreover, this Théâtrophone offered subscribers a sense of ownership—not of a box at the Palais Garnier, but rather, of the performance itself. The Théâtrophone paved the way for recording technologies by establishing an audience eager to possess the sounds of the Opéra. When, in 1907, French Gramophone Company President Alfred Clark founded a museum of opera recordings, the Musée de la Voix, beneath the Palais Garnier, he capitalized on consumers’ desires to own souvenirs of this stage. In the first decade of the twentieth century, the discerning gramophone listener—a connoisseur dedicated to curating a collection of great works preserved in the Louvre Lyrique—became the Opéra’s ideal audience. Examining the technologies that transformed the Paris Opéra’s audience from spectators to connoisseurs ultimately sheds light on a larger issue in this era: opera’s shift from social event to museum piece.

French Grand Opera in Fin-de-siècle Vienna: Challenging Wagnerian Myth through Hugonian Dramaturgy

Jessica Payette (Oakland University)

Twentieth-century histories of Viennese opera houses and operatic culture by Stefan (1919), Farga (1947), Graf (1955), and Kralik (1963), as well as statistics compiled from the Vienna State Opera database, reveal that French grand opera enjoyed a vibrant and long prosperity in Vienna, extending from the first performance of Meyerbeer's *Les Huguenots* in 1839 until nazification in 1933. The Viennese critical reclaiming of this repertoire as a cohesive operatic genre that is historical in nature, as opposed to mythological, highlights why Wagner had ascended to such great heights and the importance of preserving the breadth of Viennese operatic culture.

This paper focuses on the success of new productions of *Les Huguenots* (1902) and *La juive* (1903) under Gustav Mahler's directorship. While the city contended with increasingly anti-Semitic attitudes during Karl Lueger's tenure as mayor, Mahler's revival of these works—in collaboration with Anton Brioschi—was controversial and viewed by many as an adversarial threat to the Wagnerian repertoire, which Mahler even acknowledged, declaring that "Wagner has not succeeded in killing off Meyerbeer." Moreover, music critics, particularly Julius Korngold, touted the significance of this French operatic "renaissance" with its pertinent themes of religious tolerance as mirroring Victor Hugo's "visionary" literary style. Contemporaneous impressions of Hugo's style and influence by Hugo von Hofmannsthal and other *Jung Wien* essayists provide insight into how Hugo's multilayered narrative constructs and symbolic rendering of interiority through antiquated architectural edifices informed Viennese productions of French grand opera. Viennese accounts of Mahler's interpretation of grand opera stress that the genre's Hugonian attributes—disjunctive musical prose and stark ruptures—are precisely what define its experiential sphere in contradistinction to Wagner's endless melody and the enveloping cocoon that it creates. The Viennese critics proclaimed that Mahler was the first conductor to meaningfully construe this music's sonic incongruity and project the unevenness of the musical style as a cohesive topos that served as a vehicle to advance the characters' psychological development. Mahler's modification of Meyerbeer's and Halévy's scores, like his restoration of Éléazar's Act IV monologue in *La juive*, also endow this repertoire with a uniquely Viennese heritage.

Pleasures of Space, Speech, Song (AMS)

Bonnie Gordon (University of Virginia), Chair

Gossiping to Music in Sixteenth-Century France

Jeanice Brooks (University of Southampton)

Amid the many programmatic and narrative songs that characterize the sixteenth-century French chanson repertory, a significant subset deals with images of gossip. Among them are some of the best-known songs in the repertory, encompassing humorous miniatures such as Passerat's *Il est bel et bon* to the extensive soundscape of Janequin's *Le caquet des femmes*. Some pieces offer juicy stories told by the narrative voice as if sharing gossip with listeners; others stage episodes of overhearing, where listeners are imagined as eavesdropping on gossiping women. These pieces share salient features including their salacious subject matter, the gender and social status of the gossipers, and the prominent use of nonsense syllables, which act as non-semantic carriers of sonorous imagery and function to represent animal noises as well as inarticulate cries and exclamations.

In both sixteenth-century and modern French, the word *bruit* captures meanings that include both meaningless noise and forms of illicit speech such as gossip. At the same time, *bruit* can signify the reputation or renown coveted by members of the military nobility; and rumor in this period is often impossible to separate, in terms of content, from the news essential to affairs of state. The attribution of different values to various forms of verbal and non-verbal sound was intimately tied to concepts of status and social hierarchy as well as to the matter the sounds conveyed.

Composers of gossip songs deploy musical conventions drawn from the arsenal of chanson techniques to comment on the nature of gossip as sound and as sense. Building on prior research on early modern speech communities (for example, Fox, 2000) this study explores songs of gossip at the borderline of literacy and orality. I not only interrogate features of textual and musical construction but also consider the role of such pieces in performance, asking what purposes were served by representations of women, lower social groups, and illicit or excessive vocality in these pieces conceived for consumption by educated male elites.

Making Private Music Public: Antonio Molino, Domenico Venier, and the Musical *donne zendile*

Daniel Donnelly (McGill University)

In 1564 the actor and poet Antonio Molino and composer Andrea Gabrieli collaborated in the publication of a book of *greghesche*: polyphonic dialect songs that employ a Venetian-Greek patois of Molino's invention. The volume has gained some

attention in the musicological literature for containing what may be Adrian Willaert's last work, followed by two laments on his death written by Gabrieli and Willaert's own nephew Alvise. Far from "burlesque laments," as Katelijne Schiltz has described them, I argue that these and other works in the genre exhibit a much more nuanced and multivalent use of language than is traditionally associated with Italian dialects: the use of Venetian can be read variously as an expression of civic and linguistic pride in opposition to Tuscan formalism, as a testament to the importance of the foreign-born to Venetian society and civic institutions, and as an expression of intimacy among close friends and family composing verse and performing music in a private, informal setting.

In the second half of this presentation I expand upon this last point by presenting a new theory regarding the cultivation and performance of the works in this collection: Molino and his collaborators benefited from the patronage of the patrician poet Domenico Venier and his circle, and that the publication itself represents a kind of durable public record of the group's private cultural activities as described by Martha Feldman. By means of this connection to Venier's cultural activities and internal evidence from Molino's own compositions, I also discuss the likely identities of two female singers mentioned frequently in the *greghesche* texts: Virginia Vagnoli, a talented singer who later married Alessandro Striggio *padre*, and Chiaretta Pisana, who appears also to be listed in a contemporary printed catalogue of Venetian courtesans. Lastly, I propose the works' composition and performance in a salon environment as the most plausible explanation for the poetic, musical, and thematic heterogeneity of the published collection, which contains everything from heartfelt laments to bawdy humour to flirtatious praise for Molino's lovely and talented musical associates.

"Like an Earthly Paradise": Concealed Music and the Performance of the Other in Late Renaissance Pleasure Houses Arne Spohr (Bowling Green State University)

Modeled on garden villas of renaissance Italy such as the Villa d'Este and Pratolino, pleasure houses (*Lusthäuser*) and their surrounding gardens became important spaces for courtly representation north of the Alps before the outbreak of the Thirty Years' War. They housed *Kunst-* and *Wunderkammern*, alchemical laboratories and galleries representing the ruler's ancestry. They were used for dining, dancing, and court festivities. While these buildings have been studied by historians of art and architecture, their significance as spaces of musical performance has hardly been explored.

There is ample evidence that pleasure houses were sites of acoustic experiments, often in conjunction with visual arts. This paper explores a particular spatial arrangement, in which musicians were hidden from view, so that their sound created effects of "magic and mystery" through the "socially abnormal rupture of sound from sight" (Richard Leppert). A significant number of important *Lusthäuser* contained built-in

provisions for this concealed music, among them the *Lusthaus* in Stuttgart (built between 1583 and '93), the Dresden *Lusthaus* (1589–1626), the *Rondell* in Jindřichův Hradec (Neuhaus)/Bohemia (1591–96), and Rosenborg Castle in Copenhagen, Denmark (1606–34).

I will give a survey of the individual settings of concealed music in these buildings, its concurrence with visual arts as well as technical provisions for the transmission of sound, such as conduits and metal pipes. Drawing on travel accounts and festival descriptions as primary sources, I will then present two case studies that shed light on the function and symbolic meaning of concealed music within the context of courtly ceremonial: a Stuttgart wedding of 1609, and a visit of a French diplomatic mission to Rosenborg Castle during the festivities of the “Great Wedding” of 1634. I will demonstrate that the peculiar spatial arrangement of concealed music was not a mere practicality or a playful *divertissement*; rather it evoked arcane philosophical ideas such as the music of the spheres, through which princes could stage themselves as the ultimate sources of sound and thus of earthly harmony, order and peace.

True Confessions: Opera's Theater of Guilt and Remorse

Olivia Bloechl (University of California, Los Angeles)

This paper examines the politics of confession scenes in serious opera before 1800, focusing on French lyrical tragedy. Confessions of guilt and remorseful affect are a recurring dramatic topic in early opera, but in France they are most prominent in post-Lullian *tragédies en musique*. French librettists place confessions at points of high tension, and composers often set them as moving monologue airs. Their content is primarily moral, as personas reflect on tragic questions of motivation, responsibility, and justice. But their musical dramaturgy also involves a politics, in the disciplinary relationship it establishes between a “criminal” singing persona and an authority—typically silent, offstage, or orchestral—that compels and judges her confession.

Foucault famously analyzed confession as productive power, challenging the long-standing liberal association of voice and freedom. I take this and subsequent critique of the emancipatory politics of voice as a provocation to ask—with repertory by Desmarets, Rameau, Gluck, and Sacchini—what kinds of governance relations are dramatized in operatic confessions. Structurally, confessions unfold in response to an accusation, and the resulting account is ideally a truth-telling that enables recognition and judgment. Operas increasingly depict this call to accountability as partly internal, until by the 1770s the compulsion to confess in song is felt as a natural impulse of moral sensibility, communicated especially by the “envoiced” classical orchestra. Indeed, the proliferation of operatic confessions in this period suggests a modern fascination with self-exposure and -incrimination, especially in the absence of coercive violence.

A Kantian might regard classical opera's confessing personas as free in their willing submission to moral governance, while a Foucauldian might hear their confessions as conforming to a regulatory discourse, with some potential for resistance within its constraints. I argue for a version of the latter, focusing particularly on the frequent failure of operatic confessions *as confession*, whether through extravagantly abject vocalization; rambling or incoherent poetry; or music that luxuriates in pathos, rather than supporting truthful articulation. At these moments, confession lingers at the limits of the political: never unconstrained, but edging—in its sensual superfluity and self-directed violence—toward anarchy.

Religion and Enlightenment in Germany (AMS)

Reginald Sanders (Kenyon College), Chair

The Performance Calendar of a Schütz Student: New Light on the Reform of Lutheran Church Music in the Late Seventeenth Century

Michael Maul (Bach-Archiv Leipzig / Peabody Institute)

The 1702 “Kantatenreform” by Erdmann Neumeister—i.e., the presentation of a new opera-like model for church cantatas, containing a compilation of arias, recitatives, and chorales—is regarded today as the most significant reform in Lutheran church music of the late baroque era. Neumeister's model became standard for German sacred cantatas, including those of J. S. Bach. Recent research has demonstrated, however, that the “Kantatenreform” did not appear out of nowhere. Church musicians and poets had been exploring various new forms for church music since the second half of the seventeenth century, especially by incorporating aspects of the Italian madrigal and using free poetry to supplement the use of biblical quotations characteristic of the traditional sacred concerto. Unfortunately the decades that separate these early efforts and Neumeister's *Kantatenreform* are poorly documented, hindering a truly comprehensive understanding of their development and reception by musicians and congregants in Sunday services.

The discovery of a previously unknown source—a 600-page performance calendar from the 1690s—sheds valuable new light on the changes in Lutheran music immediately before Neumeister. The anonymous source lists all of the works performed on Sundays and Feast days at a certain place. Paleographic and documentary evidence reveal that the book was prepared by David Pohle, chapel master at the court of Merseburg and one of the most prominent pupils of Heinrich Schütz. This discovery offers day-to-day insight into a fascinating transitional period in the history of Lutheran music and helps contextualize the changes which had such a profound impact on the music of J. S. Bach and his contemporaries. Furthermore, the new source offers a great deal of valuable information about the life and work of Pohle, an important figure in his own right.

The “Goldberg” Variations (1741) as a Rebuttal to Newton’s “Queries” from the *Opticks* (1704/1740)

Max Schmeder (University of California, Berkeley)

E. G. Haussmann’s famous portrait of J. S. Bach shows the composer holding a *canon triplex*, one of fourteen enigma canons scrawled on the back of his personal copy of the “Goldberg” Variations, BWV 988 (1741). The portrait commemorated Bach’s induction into a “Society of Musical Scientists,” and his choice of attribute has been interpreted as emblematic of the organizational logic of the Variations and, by extension, the composer’s scientific rationalism.

I propose a more explicit meaning for the reference, namely that the variations constitute Bach’s foray into natural philosophy. I will try to show that they refute Isaac Newton’s corpuscular theory of light in favor of the then-discredited wave model. The variations illustrate in serial order Newton’s thirty-one “Queries,” the most famous scientific essay of the eighteenth-century appended to the end of his treatise on light, *The Opticks*. In the appropriate variations, depictions of wave interference and transverse waves correct the classic deficiencies in Newton’s theory.

Two friends probably assisted Bach: Leipzig physicist J. H. Winckler, one of the few advocates of the wave model, and fellow Society member G. A. Sorge, who discovered acoustic wave interference the previous year. As shown a half-century later by Thomas Young, this discovery could be transposed to optics to explain light’s most baffling behavior as wave phenomena. Bach and Sorge alluded to their partnership in a series of mutual musical quotations and in Sorge’s sly dedication to Bach of his 1742 sonatinas. An unusual posthumous description of Bach by Winckler may also hint at collaboration.

Bach’s notions were probably inspired by Telemann’s 1739 dispatch from Paris describing L. B. Castel’s “ocular” harpsichord, which revived German interest in the wave-particle controversy. Bach’s motivation stemmed from his public humiliation by the critic J. A. Scheibe, who ridiculed his lack of education in natural philosophy. Scheibe was evidently later initiated into the work’s meaning (probably by C. P. E. Bach) and duly chastened, for he performed an otherwise inexplicable about-face. A recent re-attribution identifies him as the author of an anonymous defense of Bach, in which the proud polemicist reversed his former language and heralded Bach’s music as the equivalent of Newtonian science.

This, Too, an Enlightenment Theory of Music: Moses Mendelssohn on Music, Poetry, and the Sublime Yael Sela-Teichler (Open University of Israel)

The aesthetic category of the sublime has received increasing attention in recent scholarship on eighteenth-century German music and aesthetics. Yet little

consideration has been given to this category in terms of its emancipatory potential and its role in opening up the boundaries of German aesthetic discourse within a broader context of Enlightenment culture. This paper seeks to enrich our understanding of eighteenth-century German musical and aesthetic discourse by focusing on the category of the sublime in the writings of the German Jewish philosopher Moses Mendelssohn and exploring its significance to his concept of music.

Music is given a singular position above all other arts in Mendelssohn's philosophical and critical writings on aesthetics but also in his seminal project of commentary and translation of the Hebrew Bible. In light of the entrenchment of European musical culture in the theology and practices of Christianity, on the one hand, and the lack of a music-philosophical tradition in Judaism, on the other, Mendelssohn's intense engagement with music from the mid-1750s onward deserves particular attention against the backdrop of German and Jewish Enlightenment.

Through a composite analysis of Mendelssohn's aesthetic writings and Bible commentary in relation to contemporary theories of music and taste as well as his own writings on religion, language, and politics, the paper explicates Mendelssohn's conceptualization of music as a divine art that ultimately reflects his ideas about divine revelation, redemption, Judaism, and universal religion. To explore the extent of Mendelssohn's participation in negotiating musical taste and the influence of his aesthetics of the sublime, I draw on musical settings of his translation of the Psalms—the supreme example of sublime poetry—composed by leading contemporary Prussian musicians (e.g. Kirnberger, Fasch). These works, I argue, represent the increasingly pivotal function of music as an arena of interreligious cultural negotiation in late Enlightenment Prussia. By shifting the focus to the margins of eighteenth-century aesthetic thought, I offer a more complex and inclusive historiographical view on the cultural and ultimately political significance of music at the outset of German (and German Jewish) modernity.

“A Curse and Abomination to God and Men”:
Erdmann Neumeister's Anti-Jewish Writings in the
Context of Early Eighteenth-Century Hamburg
Jeanne Swack (University of Wisconsin-Madison)

In this paper, I provide an account of the relationship between some of Hamburg's key musical figures, whether as composers, writers, or librettists, with the Hamburg Jewish community and Jews in general in the first half of the eighteenth century. While I have treated aspects of this relationship in past works (in Keiser's *Singspiele* and Telemann's setting of an anti-Jewish text by the pastor/librettist Tobias Heinrich Schubart), my focus here is the developer of the “operatic” cantata libretto, Erdmann Neumeister. I assess an early virulently anti-Jewish sermon that he preached on the twenty-fifth Sunday after Trinity, 1713 in his previous position at the court of

Erdmann von Promnitz in Sorau, Poland and published in both the Sorau and Hamburg editions of his sermon collection *Priesterliche Lippen in Bewahrung der Lehre*, a collection otherwise aimed squarely at Pietism. This sermon shows Neumeister's early reading of Eisenmenger's notorious *Entdecktes Judenthum* (1711), a book to which he returned as his focus in another sermon (likewise published) for Judica Sunday, 1718 (published 1719) and most likely in the non-extant sermon delivered in coordination with the other Hamburg principal Lutheran clergy in August 1730, resulting in the Christian populace rioting against the Jews. Both Neumeister and Schubart sponsored a book aimed at the conversion of the Jews by the alleged "former Hamburg rabbi" Christian Meyer in 1719. Further, I can show that Neumeister was the likely author of the unsigned article "Juden" in Zedler's *Grosses vollständiges Universallexicon* (Leipzig, 1731–), in a volume edited by Gottsched. The article, which footnotes *Priesterliche Lippen*, consists largely of an anti-Jewish rant, presenting nearly verbatim the central section of the sermon, altered to make it look like an encyclopedia article rather than a sermon. It is apparent that Neumeister was the unacknowledged author of several articles in Zedler's Lexicon (the article on himself is clearly the product of his own ego, describing individually every one of his 135 publications), but the invitation to write the article "Juden" must have reflected his reputation as an "expert" on Jews.

Timbre Rocks! (SMT)

Brad Osborn (University of Kansas), Chair

Toward a System of Vocal Timbre Description in Popular Song

Kate Heidemann (Colby College)

Vocal timbre is one of the most accessible and expressive features of popular song performance, but is challenging to analyze due to its multiple acoustic parameters and the variety of listener perceptions it affords (Kreiman and Sidtis 2011). Drawing on the assertions that vocal sounds specify the kinetic characteristics of their sources (Clarke 2005), and that we use mimesis and mirroring (conscious and unconscious) to intuit these characteristics (Cox 2011), I propose a system of vocal timbre description organized according to components of vocal production.

The perceived sites of resonance in the body, and types of physical engagements and bodily comportment integral to singing—such as vocal tract position, vocal fold vibration, and breath support—suggest a series of guiding questions for analysis. These include assessments of whether the singer's voice appears to resonate in the nasal cavity, head, throat, or chest, the apparent openness and shape of the mouth and throat, and whether the vocal folds seem to be vibrating periodically and efficiently. I correlate perceived elements of vocal production to a set of timbral descriptors (terms such as nasal, hoarse, breathy, and creaky) and couch them in the context of related

and influencing components of vocal performance (such as register, diction, and dynamics). In an analysis of a sampling of Aretha Franklin's 1960s studio recordings, I demonstrate how this system yields detailed vocal timbre descriptions that can be fruitfully deployed in the service of questions about the role of vocal timbre in style, genre, and song interpretation.

"Anna's Ghost All Around": Timbre and Meaning in Neutral Milk Hotel's *In the Aeroplane over the Sea*

David K. Blake (Stony Brook University)

Though theorists have become more aware of timbre's importance for popular music, its ability to contribute to textual meaning has not yet been explored. The inability to describe timbre has precluded analytic consideration of its communicative power, but its compositional and phenomenological importance suggests otherwise. This paper argues that attention to timbre's phenomenological characteristics such as materiality, pitch regularity, register and textural position can elucidate how it sonically conveys and amplifies textual meaning. Timbre's ineffability allows it to powerfully register discursive meanings submerged within lyrics.

I demonstrate this approach through an analysis of Neutral Milk Hotel's 1998 indie rock album *In the Aeroplane over the Sea*. In an interview, Mangum admitted the album's theme was *The Diary of Anne Frank*, and specifically his desire to resuscitate Frank and save her from the horrific violence of the Holocaust. Though lyrical references to *The Diary of Anne Frank* remain veiled, the story's influence is foregrounded by the album's timbres. I describe two types of timbre heard on the album that sonically project Mangum's desire to revive and protect Frank: spectral timbres, characterized by a lack of overt materiality, wavering pitch, and high register; and breathy timbres, which demonstrate materiality, aerophonic resonance, constant pitch, and mid-range register. Spectral timbres represent Frank's ghost haunting the songs, while breathy timbres signify Mangum's desire to resuscitate and protect her. By demonstrating how timbres can sound themes implied by lyrics, I offer an approach to timbral signification within popular music oriented toward its phenomenological qualities.

The Grain of Disorientation: Pitch Indigestibility and Divergence in Sonic Youth's Noise Rock

David Heetderks (Oberlin College)

Many subcultural rock bands from the 1990s assert identities that are separate from the musical mainstream by using timbres whose fundamental pitches are difficult to perceive. While these *indigestible* timbres have been discussed, *timbral trajectory*—that is, how indigestibility changes throughout a song—has received less scrutiny. My

presentation fills this gap by examining timbral trajectory in a handful of songs by Sonic Youth, who are well known for introducing indigestible timbres into songs in a hard-rock style. I demonstrate that the band frequently adopts a strategy of creating a complementary relationship between indigestibility and a musical parameter I term *pitch divergence*, which expands Temperly's "loose/tight" dichotomy by measuring the relative amount of dissonance or harmonic incompatibility among parts.

My presentation defines a spectrum of timbral indigestibility that measures the amount of noise content and the extent to which a fundamental pitch is perceptible, and it defines different spectra of pitch divergence depending on whether instruments fail to converge on a tonic, and whether they use relatively dissonant harmonic intervals. Several Sonic Youth songs from the 1980s and 1990s create a dialogue between indigestibility and pitch divergence, so that timbre and pitch alternate in undermining normative hard-rock progressions. This schema creates a disorienting listening experience, especially when it is combined with remote modulations ("Kissability") or modal ambiguity ("Waist"). This disorientation is a recurring theme in much guitar-based indie rock from the 1980s and 1990s, and I conclude by suggesting ways that the spectra could be adapted to other bands.

Sculpting a Vocal Narrative across the Concept Album: Vocal Delivery and Treatment in P!nk's *The Truth About Love*

Lori A. Burns (University of Ottawa)

The concept album has received considerable analytic attention as a work that sustains a central theme or advances the story of a subject through the crafting of lyrical and musical ideas. Since the beginning of the concept album's rock-era popularity, artists have mobilized a range of strategies to explore extra-musical ideas, personae and narratives. This paper examines the crafting of a vocal narrative across the concept album through the artist's expressive content and delivery as well as the manipulation of this vocal content by means of recording and production effects.

P!nk's *The Truth About Love* is particularly well suited to this analytic approach due to its intensity of thematic content and variety of vocal expression. Each track captures an individual subjective perspective, expressed in the lyrics and song structure and developed in a unique treatment of vocal tone, effects, and stereophonic placement.

This paper examines the multidimensional presentation of the voice across the thirteen tracks that comprise P!nk's album. The analysis maps thematic content, tonal structure, textural and temporal features, as well as the following aesthetics of performance and production: vocal quality and delivery; vocal effects (i.e., equalization, compression, reverberation, saturation); as well as the creation of vocal layering (i.e., overdubbing, harmonizing) and the mixing of these layers (i.e., panoramic position, dynamic intensity). Sonic qualities are interpreted in relation to the thematic ideas

and expressive states that characterize a given song and the design of each track is considered for its contribution to the larger narrative of the concept album.

Friday evening

**After Orfeo: Music History Pedagogy in the
Seventeenth Century (AMS)**

Wendy Heller (Princeton University), Chair

Sponsored by the Society for Seventeenth-Century Music

Arne Spohr (Bowling Green State University)

Robert Holzer (Yale University)

Rose Pruiksma (University of New Hampshire)

Drew Edward Davies (Northwestern University)

Amanda Eubanks Winkler (Syracuse University)

The study of the seventeenth century has usually occupied a somewhat subsidiary position in the teaching of music history. Although developments of this period have always been of central importance in discussions of early modern drama and literature, and history or science, the musical styles and genres of the hundred years following the birth of opera—with the exceptions of brief visits with Monteverdi, Purcell, and Lully—are often treated as immature manifestations of those of the so-called “High Baroque,” the significance of which only becoming apparent with the long awaited arrivals of Bach and Handel on the scene.

In recent decades, however, there has been enormous growth in our understanding of seventeenth-century music. With the establishment of the Society for Seventeenth-Century Music in 1991, and its own peer-reviewed journal (*JSCM*) and Web Library (WLSCM), as well as the increased availability of many previously unknown works through editions and recordings, it seems no longer possible to teach seventeenth-century music using the same tired narratives and repertory. Yet those who would spend time on the seventeenth century in their march through music history face any number of challenges. So many of our standard methods of describing music to our students—harmonic analysis using roman numerals, formal diagrams, tracing motivic development, or long-range tonal planning—fail to account for the distinctive features of this music. Indeed, it is precisely the idiosyncratic features of the music—the unpredictable tonal language, the daring use of dissonance, the flexible notions of genre, the often incomplete nature of the musical sources, and the intriguing mixture of innovative and tradition, sacred and secular—that, while fascinating, nonetheless resist facile pedagogical formulations. At the same time, it is the rawness and directness of expression, its physicality, the sonic variety, and lack of predictability that so often excites our students—and demands of us a creative and sophisticated pedagogical approach that might better harness this enthusiasm.

Guided by Wendy Heller, author of the recently published *Music in the Baroque* (W. W. Norton, 2014), this session features well-established scholars whose expertise

covers a wide spectrum of geographies, genres, and methodologies. Among the topics to be considered are the use of the word *baroque* (recently rejected by Taruskin) as term and concept; the centrality of dance idioms in seventeenth-century music and the vital connections between physicality and the baroque dance suite before Bach; ways in which students might engage with performance in and outside of the classroom and, working with professionals, gain an understanding of the skills needed to pursue a career in early music; a consideration of seventeenth-century music in a broader geographical scope, considering travel and diffusion; and ways of integrating art history into the study of seventeenth-century music.

Analytical Approaches to Time Cycles in World Music (SMT)

Lawrence Shuster (College of Saint Rose), Chair

Large-Scale Formative Processes in Ostinato Music

John Roeder and Michael Tenzer (University of British Columbia)

A significant portion of the world's music is made through constant or varied ostinato. Scholars often focus on its "groove" or repetitive kinetic qualities, particularly when polyrhythmic layers interweave. Others classify ostinatos according to how musical "parameters" articulate their rhythm. But one also finds directed processes, deriving from features of the ostinato itself, that span multiple iterations of it while still preserving its identity.

Musical direction and continuity arise in two basic ways: through the creation of streams of pulse, and through processes of grouping, in which discrete events appear to connect into segments with beginnings and endings. By analyzing how pulse and grouping arise within and across successive iterations of ostinato, we show how the nature of the ostinato affords processes that shape time on a larger scale.

We describe ostinatos from several traditions in which connection of successive iterations is forged by groups or pulses that cross over the cycle's temporal boundaries. Sometimes, anacrusis gives rise to grouping structures set off from the ostinato's metrical timespan. In others, a group or pulse bridges the ostinato's temporal boundary in such a way as to mask the rearticulation of its beginning point, linking cycles into groups of two or more.

The Metrical Underpinnings of African Time-Line Patterns

Kofi Agawu (Princeton University)

A salient feature of West and Central African ensemble music is the so-called time line—a short, distinctly shaped rhythmic pattern typically played by an iron bell as an ostinato within a polyrhythmic texture. Although the term itself was coined only

in 1962 by Nketia, the phenomenon it models—of a fundamentally cyclical patterning in traditional African music—was already evident in earlier writings. Recent technical studies (by Pressing, Rahn, Kubik, Agawu, London, Lehman, Burns and Tous-saint) have unveiled a wealth of information about the structural values of time lines.

Significant gaps in our knowledge remain, however. Historical origins are obscure, geo-cultural distribution has never been firmly established, comparative studies are few, and a universe of time lines has not appeared. Moreover, some misleading concepts have crept into the literature in part because of the relative paucity of thick descriptions of individual time lines. Most vexing, perhaps, is the question of meter, which has too often been sought exclusively from patterns' internal properties.

In this paper, I urge attention to dance and movement as promising sites for understanding time lines' metrical underpinnings. Referring to a handful (with inter-onset interval patterns [2-2-1-2-2-2-1], [3-2-1-2-4], [3-3-4-2-4], [1-2-1-2-2], [2-2-4], [2-3-3]), I illustrate their usage in diverse repertoires, and establish the kinds of metrical response they engender. I argue that sounding and moving forms entail each other, and that the so-called regulative beat is not inferable from sound alone, but must be sought in patterns of embodiment. Meter, then, is not a mechanically retrievable quality but a nexus of attitudes, some internal to the music, others external to it.

Assessing Student Learning in the Online Environment (AMS)

Kevin R. Burke (Florida Institute of Technology), Moderator

Sponsored by the AMS Pedagogy Study Group

Jennifer Hund (Purdue University)

Douglas Shadle (Vanderbilt University)

Jennifer Snodgrass (Appalachian State University)

Kris Shaffer (University of Colorado, Boulder)

Elizabeth Wells (Mount Allison University)

In the past two decades, music instruction has grown online in both size and scope. Massive Open Online Courses (MOOC's), Learning Management Systems (e.g., Blackboard, Moodle, and Sakai), interactions with social media, and supplemental resources provided by textbook publishers have expanded the learning experience beyond the physical to the digital. This roundtable session will engage panelists representing both AMS and SMT pedagogy circles in a discussion of the challenges and opportunities online classrooms bring to assessing learning outcomes. The moderator will lead the first phase with questions concerning the panelists' experiences measuring student success in music skills and competencies. The second phase of the session will allow for questions and comments from audience members attending both in-person and online.

The roundtable is followed by the Pedagogy Study Group's annual business meeting.

Dancing Undisciplined

Chantal Frankenbach (California State University, Sacramento), Moderator

Sponsored by the AMS Music and Dance Study Group

Historical and Metaphorical Thinking on Our Feet

Marta Robertson (Gettysburg College)

In many musical cultures outside of the Euro-American art tradition, dance competency is integral to the understanding of music and its relationships. In this presentation, I will demonstrate through physical examples and primary sources, including dance accoutrement itself, the challenges and benefits of dancing as a performance-based pedagogy in music classes. Through comparison of iconic dances from two distinct eighteenth-century royal courts—from the minuet to the *Entrée d'Apolon* in Louis XIV's court and *Udui Kuwadesa* from the Ryukyu Islands, now Okinawa—several questions will be considered. How does movement interact with the structural elements of music such as texture, timbre, and pitch? How does dance, like music, participate in processes including memory, identity, and transmission, even as they cross chronological and geographic boundaries to today? How is movement, like sound, a fundamental component of “musicultural” knowledge (Bakan, 2007)? The meta-level goal of this presentation is to examine how embodying movement's kineshetic and sensual dimensions can bridge gaps between academic analyses of dance, music, and their contexts through historical and multicultural perspective-taking, metaphorical thinking, and formulating essential questions.

Balanchine the Theorist: *Rubies* as Analysis of Stravinsky's Capriccio for Piano and Orchestra

Julia Randel (Hope College)

George Balanchine's choreography takes on many of the most challenging issues confronting analysts of Stravinsky's music: continuity vs. discontinuity, interaction of historical and modern elements, expression, and meaning. The class exercise I will discuss uses Balanchine's *Rubies* to engage music history and/or theory students in analysis of Stravinsky's Capriccio for Piano and Orchestra, sparking livelier discussion than is usually generated by the notes on the page. Students use Variations Timeline software, a free, downloadable tool that creates animated, visual representations of musical structure. To make a timeline, the user imports a sound file into the program, and then divides the piece into sections, subsections, and phrases, shown as nested “bubbles” on the timeline. These can be color-coded and annotated with text. Each student creates a timeline of the first movement. Half the class refers to Stravinsky's score, while the other half derives their formal analyses from Balanchine's

choreography, viewed on video. In class, the timelines make it easy to compare their results, and to zero in on areas where Balanchine's choices may mask or accentuate musical connections, section breaks, etc. The choreography gives students a concrete pretext for discussing multiple possible mappings of the musical form. Although the ballet is plotless, the interactions among dancers suggest a dramatic arc, and students can discuss the extent to which this derives from features of the music. At the same time, they develop vocabulary and critical tools for viewing dance, and an understanding of why Balanchine's readings meant so much to Stravinsky.

Listening through Movement: An Examination of
Lar Lubovitch's Choreography of the Adagio from
Mozart's Clarinet Concerto in A Major, K. 622

Maeve Sterbenz (Columbia University)

In pieces that contain both dance and music, the two media productively interact to create emergent experiences for viewers/listeners. Movement and music can reinforce, compete with, or remain indifferent to each other's structural properties. Close examination of this interaction yields nuanced analyses of both music and dance. Specifically, in the music theory classroom, students can achieve sensitive and detailed music analysis through close study of the ways in which the dancing body draws out complex and sometimes multiple or contradictory hearings of the music and musical form. As an example of how music-movement analysis can be effective in music theory pedagogy, I examine two sections of Lar Lubovitch's "Duet" from *Concerto Six Twenty-Two*, a pas de deux for male dancers choreographed to the Adagio movement of Mozart's Clarinet Concerto in A Major, K. 622. Though the two sections are nearly identical musically, they feature different choreographies, which highlight different ways of hearing the musical phrase. Focusing students' attention towards movement-music interactions brings important music-analytical questions and observations into sharper relief. For instance, comparing divergent hearings of near-identical musical phrases fosters productive discussions about the (inter)subjective and flexible nature of music analysis. Similarly, the comparison enables students to identify the specific musical features that, when emphasized through dance, contribute to these divergent hearings. I suggest a pedagogical approach that combines familiar music-analysis concepts with basic tools from Laban Movement Analysis and an embodied engagement with pieces, allowing students to consider dance as a particular vantage point through which to arrive at a heightened engagement with music.

Swinging Out into Jazz History: Incorporating Jazz Dance into the Classroom

Sarah Caissie Provost (University of North Florida)

Although connections between jazz music and partner dance abound, many jazz history courses neglect to elucidate the ties between them. Other courses that incorporate jazz, while paying popular partner dances some attention, could engage students more effectively and easily communicate complex ideas simply by incorporating dance. Courses including jazz history, African American music, and popular music can benefit from teaching the cakewalk, Charleston, and lindy hop. This paper will detail my experiences teaching dance within jazz history and related subjects. My teaching incorporates film such as Mura Dehn's documentary *The Spirit Moves*, clips from *Hellzapoppin'* and *A Day at the Races*, and archival footage readily available on the internet. These films not only entertain students but also trigger conversations about race relations, rhythmic patterns, and the structure of ragtime and jazz pieces. While viewing the dances is beneficial, students are even further engaged by trying basics of the dances. Dancing the Charleston helps musicians and non-musicians alike feel two-beat rhythm section patterns. Learning the lindy hop helps underline the swing beat by putting the difficult pattern in students' feet. Furthermore, by partnering up, non-musicians can experience the intricacies of lead and follow and make comparisons to ensemble playing. Finally, serious students of jazz will need to play in dance bands throughout their careers, and understanding the dances in question will enable them to connect with swing and early styles often given lesser attention than bebop and post-bop.

Understanding the Kinesthetic Fingerprint: Teaching Musicians How to Accompany Dance

Christian Matijas-Mecca (University of Michigan)

In the 2013–14 academic year I developed a new course at the University of Michigan, *Dance 446/586: Accompanying Movement*. It was my goal in this course to teach musicians (keyboardists, percussionists, wind and string players, composers, and electronic musicians) how to partner music with dance in both the technique class and the choreographic studio and to understand the needs unique to both. Repertory was not the central focus in this course; instead we looked at various movement vocabularies in the Ballet and Modern Dance traditions, as well as the narrative and gestural aesthetics of choreographers whose works are recognized as being central to the dance field. I tested this curriculum with both the piano and percussion studios at the university and discovered that I was able to provide musicians with the tools that would enable them to enter into a collaborative dialogue with dancers and choreographers. The course consists of both lecture sessions (with assigned readings by Mead, Cox,

Cavalli, Cook, and others) and studio partnerships with various faculty in the university's dance department which provided musicians with the opportunity to select and perform music for dance. As a lecture/studio course, I believe this curriculum can be adapted to serve emerging scholars, in addition to musicians and dancers, as it is not constructed around the performance of a particular musical or choreographic repertory, but instead teaches course participants with music backgrounds how to read the dancing body as it moves in space.

Eighteenth Century (SMT)

W. Dean Sutcliffe (University of Auckland), Chair

Unity and Discontinuity in the Act II Finale of *Le nozze di Figaro*

Matthew R. Shaftel (Florida State University)

The act-2 finale of Mozart's *Marriage of Figaro* is one of the most well loved numbers in eighteenth-century opera. This twenty-minute scene has found itself under the analytical microscope time and again and, ultimately, this analytical tradition has sparked more controversy than the scene itself. At issue is a tendency for authors to propose unifying analyses that essentialize, trivialize, or ignore the more readily perceivable twists of the scene's complex musical drama. Each of the finale's seven distinct musical and dramatic sections is internally coherent, with a unity of dramatic focus, stylistic approach and key area. Potentially unifying structures at the "movement" level, however, are informed by discontinuities at lower or higher levels. For instance, the first "movement," while unified by its dramatic trajectory, closely related keys, and a sonata-like approach to the two large subsections, is, in other respects, highly *discontinuous*. The Count's angry march is directly contrasted by the Countess's dances. The two characters interrupt each other, attempting to control the thematic materials. Susanna's highly disruptive entrance in "movement 2" has the effect of freezing time. This 3/8 minuet polarizes the drama, indicating that she is mocking the Count with her feigned innocence. In this study, I employ my own multi-level model for opera analysis in a multivalent approach that is sensitive to the finale's distinct *discontinuities* and reveals its salient interpretive possibilities.

Meter as Agency: Performing Metrical Manipulations in Chamber Music

Edward Klorman (Queens College, CUNY / The Juilliard School)

This study presents a new model for analyzing metrical manipulations in chamber music in relation to performers' actions and agency. Taking as a point of departure the traditional metaphor of chamber music as a musical "conversation," this study regards the individual instrumental parts as characters or personas (Cone 1974). This

perspective of multiple agency (Klorman 2013) directs analytical attention to the metrical interplay enacted by the players within the ensemble (cf. Lewin's "transformational attitude"). Instead of examining metrical events as they are experienced by outside listeners, the focus is on metrical manipulations as they are created, in performance, by multiple personas.

As the self-determining authors of their own utterances, the personas possess agency to trigger metrical preference rules (Lerdahl and Jackendoff 1983) that either support or oppose the prevailing meter—as well as one another. Metrical manipulations can thus arise not only from neutral conflicts among inanimate musical elements but from the purposive actions of musical personas. This study examines passages by Mozart and other composers in which the characters apply their agency toward opposing ends, in order to surprise, dispute, or tease one another in a lively metrical interplay. This method—which reveals some metrical manipulations that are masked by traditional, unitary perspectives—suggests performance nuances that are consistent with some eighteenth-century performance treatises and may inspire more dynamic performances.

Hammered (SMT)

Thomas Christensen (University of Chicago), Chair

Intentional Actions: Identifying Musical Agents in Schubert's Piano Sonata in A, D. 959

John Peterson (Florida State University)

Research on musical agency in music theory has flourished since the publication of Edward T. Cone's book *The Composer's Voice* (1974). Recent work by scholars such as Robert Hatten, Seth Monahan, and Edward Klorman demonstrate that musical agency continues to be a topic worthy of investigation today. While these authors explore the function of agents within music, they pay less attention to the way agents actually arise in music. In response to these studies, I ask, "By what criteria can one locate musical agency in a given work?"

I propose that the concept of intention provides music theorists with a possible answer to this question. Action Theory, a robust subfield of philosophy and sociology, views intentionality as integral to research on human agency—research that deserves more attention in studies of musical agency. Following action theorists Donald Davidson and Alfred Mele, I argue that an entity only attains the status of an agent when it performs an intentional act, and I outline six categories of intentionality that can offer support to an agential hearing of music. I define each category of intentionality, then demonstrate their use in an analysis of Schubert's Piano Sonata in A, D. 959, which focuses on several agential moments in all four movements of the work. Moreover, I show how these moments are part of a narrative that spans the entire

piece. Not only does an understanding of intentionality in music clarify earlier work on musical agency, but it also provides opportunities for richer interpretive analyses.

Parlor-Music Marginalia: Piano Arrangements as Symphonic Glosses Randolph Burge Johnson (Oklahoma Baptist University)

Piano four-hands arrangements were such a prevalent way of appreciating Romantic orchestral music that they likely influenced the performance practices of symphonies. Anything but simplified versions of the orchestral versions, piano arrangements of Robert Schumann's symphonies frequently have added or modified indications of dynamics, articulation, and phrasing. One could argue that because piano four-hands arrangements were intended for amateur performers, they included additional expressive markings to specify what was implicit to professional orchestral musicians. However, four-hands arrangements also frequently contain gestures not idiomatic to the piano. The existence of non-idiomatic gestures in Schumann's own arrangements of his symphonies is consistent with his practice of revising his symphonic works as he heard early performances. Schumann's piano arrangements seem to have afforded him the opportunity to preserve alternate performance interpretations of a symphony. For example, he could conceivably call for tempo extremes that were unplayable by orchestras, or he could clarify phrasing and tight-knit theme structures in a chamber music setting that afforded deep listening. Arrangers such as Theodor Kirchner, Ernst Pauer, and Jan Brandts Buys continued to make new arrangements of Schumann's symphonies into the late nineteenth century. Their choices reveal ongoing interest in performance issues such as balancing inner-voices and reinforcing hypermetric downbeats. Through examining multiple piano arrangements of a single work, we can gain a dynamic perspective not only on the art of writing a good piano four-hands arrangement, but also on favored performance practices of a work at various localities in history.

Glenn Gould, Musical Ontology, and the Filmmaking Analogy Garreth Broesche (University of Wisconsin-Madison)

Glenn Gould often drew an analogy: live theater is to film as concert performance is to studio recording. In his writings, Gould cites one finished "performance" created by splicing together two contrasting interpretations of a piece; through editing, the finished version somehow becomes more than the sum of its parts. Here Gould's use of editing appears to invoke montage technique in a manner similar to one of its uses in film: contrasting images (interpretations) are juxtaposed, bequeathing responsibility to the viewer (listener) to infer meaning not explicitly present in either. To paraphrase Walter Benjamin, the use of montage technique separates filmmaking from live theater, altering the ontological status of the former and elevating it to an

independent art form. Do the ways in which Gould employs technology support the claim that there is a similar relationship between live and studio music?

For all the extant literature on Gould there is little that discusses—in detail—his actual studio process. Scholars tend to take the pianist at his word, but only by placing the focus squarely on the historical truth may we evaluate his recording/film-making analogy. My presentation centers on a detailed audio analysis of one Gould performance, his 1981 recording of a Brahms Ballade. I will present original research into archival documents, we will listen to studio outtakes, and I will discuss my own recreation of Gould's splicing scheme. Only by means of such research can we make credible claims regarding the ontological consequences of recording technologies.

Stockpiling Memories: The Player Piano, the Phonograph, and Bergson's Two Modalities of Memory

Allison Wentz (University of Texas at Austin)

The player piano and phonograph, as recording devices, decouple the time of listening to music from the time of the body laboring to make music. That is, recording technologies work by dividing musical experience into listening and performing and thereby construct an abstract interval between them that is filled or traversed by a new commodity, the recording. As numerous scholars have shown, the recording and its efficient commodity form fundamentally transformed both performance and listening. What is less understood is that different modalities of recorded performance—the player piano and phonograph—have different effects on musical memory.

This paper proposes that the differences between phonograph and player piano recordings correlate to the two kinds of memory that Henri Bergson postulates in *Matter and Memory* (1896): habitual memory and the memory-image captured in time. For Bergson, the past subsists in bodily motor mechanisms (habitual) or in independent recollections (memory-image); memory is either physical habit or perceptions of past actions reclaimed as a series of successive images. In order to demonstrate how the player piano and phonograph store these differing kinds of memory, I analyze the tempo, dynamic, and interpretational variances of two 1919 recordings, one roll one record, of Rachmaninoff playing his famous C# Minor Prelude. My analysis will show that the shift from storage to memory captures an experiential difference; the way the experience of time is transformed by the modality of memory in which sound is stored.

Interdisciplinarity Today: Five Perspectives (AMS)

Michael J. Puri (University of Virginia) and

Todd Decker (Washington University in St. Louis), Co-moderators

Sponsored by the AMS Graduate Education Committee

Berthold Hoeckner (University of Chicago)

Nadine Hubbs (University of Michigan)

Brian Hyer (University of Wisconsin-Madison)

Tiffany Ng (University of California, Berkeley)

Annette Richards (Cornell University)

The gradual spread of interdisciplinarity to all corners of music scholarship over the past three decades, as well as a more recent surge in graduate certificate programs, has made it urgent for us to interrogate this phenomenon anew. What constitutes interdisciplinarity? What varieties of interdisciplinary work are music scholars pursuing today? And what are the professional risks and rewards of such work?

To address these and related concerns, the AMS Graduate Education Committee has convened the present panel. While the participants have all made a significant commitment to interdisciplinarity in their work, they also represent an array of interests and profiles that ranges from musicology to theory, the eighteenth century to the twenty-first, and visual culture to gender and sexuality.

In the session's first half the panelists will individually engage the topic of interdisciplinarity, while the second half will feature a moderated conversation between the audience members and the panelists. Richards and Hoeckner, both of whom are among the few members of our community to have received Mellon New Directions Fellowships to pursue interdisciplinary projects, will discuss their experiences with the fellowship and its transformative effect upon their work and scholarly identity. Hoeckner will provide insight into his ongoing collaboration with researchers in psychology, as well as his recent training in cinema and media studies, while Richards will discuss ways in which her work with art history and visual culture, as well as her activity as a performer, inform her scholarship in music. Hubbs will address the pleasures and challenges of interdisciplinarity from her perspective not only as a music theorist who currently teaches in a department of gender and sexuality studies, but also as the director of a gender-LGBTQ studies graduate certificate program. Hyer will consider why, after nearly thirty years, calls for interdisciplinarity in music have not only continued unabated but have recently become even more insistent, despite their waning elsewhere in the humanities. Ng will round out the panel by highlighting the fruits of her collaboration with the Berkeley Center for New Media, as well as the advantages and disadvantages of having a strongly interdisciplinary profile as a recent candidate on the musicology job market.

Looking Back at 1989: A Critical Reassessment of the Cold War's End (AMS)

Peter Schmelz (Washington University in St. Louis), Chair

Sponsored by the AMS Cold War and Music Study Group

Alison Furlong (Ohio State University)

Trever Hagen (University of Exeter)

Christoph Hust (Hochschule für Musik und Theater, Leipzig)

Johanna Frances Yunker (University of Massachusetts, Amherst)

Andrea Bohlman (University of North Carolina, Chapel Hill)

Joy Calico (Vanderbilt University)

The fall of the Berlin wall in November 1989 was one of the most visible symbols of the Cold War's end. In the popular imagination its destruction continues to function as shorthand for processes of political, economic, social, and cultural transformation. But what was the lasting impact of these changes for musical life? The twenty-fifth anniversary of 1989 is an ideal time to critically reassess the legacies of that year. This session will open a wide-ranging discussion of the late Cold War and its aftermath. We will approach this topic from two directions. Focusing on Central Europe, the panelists' individual presentations will closely examine specific examples of music-making in societies in transition. We will also step back from these case studies to explore collaboratively, in formal responses and group discussion, the extent to which Central European transformations were paradigmatic, the degree to which 1989 marks a historical turning point, and the implications of 1989 for the music historiography of the Cold War.

The session features four short presentations, two formal responses, and moderated discussion periods. The first two presentations will consider the impact of German reunification on art music composition and music institutions in the former GDR. Johanna Frances Yunker will discuss how Ruth Zechlin worked through her complex feelings about East Germany in the opera *Die Reise* (1990), in which the relationship between a daughter and her father serves as a metaphor for the relationships between German citizens and their nation's past. Christoph Hust will draw on archival evidence and oral history in his exploration of how the *Deutscher Verlag für Musik*, a key player in the music publishing network of the GDR, adapted to new political, scholarly, and economic contexts after 1989. The second pair of presentations will discuss the use of media and popular music to engage in political action both before and after 1989. Alison Furlong will present a case study of Radio Glasnost (1987–89), a collaboration between current and former East and West Germans that was broadcast via the private West Berlin station Radio 100; she argues that the programs constituted a form of “citizen propaganda” that countered the official narratives of the GDR's state-run media. Trever Hagen will use the recent activities of the anti-establishment rock group The Plastic People of the Universe to launch his consideration of how

the socialist past continues to inform possibilities for musically mediated political action in the present-day Czech Republic. Joy Calico will respond to the first pair of presentations, and Andrea Bohlman will respond to the second; each will draw out the larger themes that will become the basis of group discussions moderated by Peter Schmelz.

Negotiation and Self-Advocacy Skills for Women (SMT)

Laurel Parsons (University of Victoria), Chair

Sponsored by the SMT Committee on the Status of Women

Rachel Lumsden (University of Oklahoma)

Stefanie Acevedo (Yale University)

Don Gibson (Florida State University)

Eileen M. Hayes (Towson University)

Áine Heneghan (University of Michigan)

Brenda Ravenscroft (Queen's University)

Joseph N. Straus (Graduate Center, CUNY)

Joel Phillips (Westminster Choir College, Rider University)

Women who want to compete successfully in a male-dominated discipline need to understand the impact of gender on academic workplace negotiation, and to strengthen their self-advocacy skills. This session provides both information on these topics and opportunity for practice. Rachel Lumsden (University of Oklahoma) and Stefanie Acevedo (Yale University) begin by reviewing current research on the role of gender and race in negotiation and self-advocacy. Two short panels then offer perspectives from both sides of the table: Don Gibson (Florida State University) and Eileen M. Hayes (Towson University) provide tips for planning a successful negotiation from the administrator's perspective; Áine Heneghan (University of Michigan) then shares observations based on her experience as a faculty member who has successfully negotiated on her own behalf. Finally, Joel Phillips (Rider University) discusses the role of faculty unions in negotiation.

The remainder of the evening is a speed negotiating session, where participants rotate between volunteer mentors who are panel members (Don Gibson and Joel Phillips) or experienced administrators (Brenda Ravenscroft, Queen's University and Joseph N. Straus, Graduate Center, City University of New York). Each participant must be prepared with a single request to pitch as quickly as possible to all mentors in succession. Each mentor responds as an administrator might and provides suggestions to the participant on how to strengthen the pitch. After 10 minutes, participants move to a new mentor.

Pre-registration for the speed negotiation session is strongly recommended, so that the CSW can gauge demand and add additional mentors if necessary. To pre-register, please contact the Chair, Laurel Parsons, laureljparsons@gmail.com.

New Work in LGBTQ Music Scholarship (AMS)

Emily Wilbourne (Queens College, CUNY) and
Stephan Pennington (Tufts University), Co-chairs

Sponsored by the AMS LGBTQ Study Group

Voices Fit for Queens: Gender, Identity, Voice, and the Drag Queen

Bradley Fugate (Boston University)

[Drag helps] us see how realities to which we thought we were confined are not written in stone.

While most drag queens choose to lip-sync their songs, some performers prefer to sing live, and the voices that they use in these performances run the gamut of vocal categorization (bass to soprano). Drag performers blur the lines of both visual and vocal impersonation, prompting a discussion on the limits of vocal gender and its association with vocal identity. Through a series of case studies and interviews, this paper addresses the importance of the voice (its use and non-use) in drag-queen performance in order to demystify gender's role in vocal categorization. Voices of drag queens not only shed light on the reasons why voice, gender, and identity have become interdependent, but also why (1) a segregation of these related entities and (2) an increased awareness of vocal categorization and production are essential to the acceptance of non-traditional voice types such as the counter-tenor.

Ashman's Aladdin Archive: Queer Orientalism in the Disney Renaissance

Sam Baltimore (Towson University)

Disney's *Aladdin* (1992), recently reinvented as a stage musical, encapsulates the fraught intersection of camouflaged gay desire, childlike moral simplicity, and obfuscating orientalism that marks much of musical comedy on film and stage. Through an examination of Howard Ashman's early scripts and song lyrics, various press clippings, and the Disney corporation's publicity materials, all held in the Howard Ashman Papers at the Library of Congress, and through analysis of the final film and stage shows themselves, this essay uncovers messages of queer celebration and liberation often underlying children's musical comedies, usually in tension with the commercial aims of these comedies' producers. At the same time, it demonstrates a troubling use of orientalist imagery, somewhat muted in the final film from Ashman's original concepts, as a veil for gay desire, a trope with a long history in queer art and music, particularly the twentieth-century American musical comedy.

Teaching Womyn's Music, Or How I Learned to Stop Worrying and Love Alix Dobkin

Marcus Desmond Harmon (Chapman University)

Lesbian-feminism and the womyn's music culture of the 1970s to '90s present inviting topics for classes in LGBTQ music. Beyond producing some of the first explicitly lesbian commercial music of the post-war era, lesbian-feminism placed musicking at the center of its cultural and spiritual practice. At the same time, talking about lesbian-feminism in the classroom can be challenging since many of its central tenets (and the music that goes with them) are at odds with current queer cultural norms. In this paper, I talk about the experience of teaching womyn's music to current college students, including discussions of alternative community-building, transphobia/transmisogyny, and aesthetics as political stance. My experience suggests that this past historical moment may resonate with our present contexts in ways much richer than we are inclined to expect, offering a practical window into the intersection between multiple queer histories that are usually separated by generation, class, and/or community culture.

Psychoanalysis and Music: A (Sexual) Relationship? (AMS)

Seth Brodsky (University of Chicago), Chair

Fred Maus (University of Virginia)

Amy Cimini (University of California, San Diego)

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

Clara Latham (New York University)

Music and sound studies in the new millennium is characterized by an ever-expanding multitude of disciplinary couplings; we continue, with gusto, to desire *other* words and ways of thinking. Collaborative inquiries form, but so too erotic relationships. These other-words-and-ways eroticize music and fructify thinking; they become instruments of enjoyment and intervention, objects of desire for the discipline's (pro)creativity and (re)productivity. Among our reemergent partners is psychoanalysis, whose enticements again influence our thinking on vital topics like voice and sound, sexuality and gender, politics, modernism, and hermeneutics and analysis.

But unlike other territories and tools of knowledge (ecology, geography, philosophy, etc.), psychoanalysis is unique in its (controversial) attempt to come to terms with the truth of one's desire and drives. And so its attraction for our fields is arguably more ambivalent and problematic than with other disciplinary partners. Psychoanalysis is an object of desire which talks back, calling on its desirers to become reflexive in a dual sense: self-questioning, and also open to reflexes, to the movements of the preconscious and unconscious. Psychoanalysis demands both understanding

and the acceptance of certain structural impasses to understanding, certain constitutional enigmas. How to responsibly professionalize such an “impossible profession”?

This panel addresses directly some of the more promising avenues in the growing partnership between music and psychoanalysis. But we also heed psychoanalysis’s unique reflexive call. Each participant will treat the panel as a kind of clinic in which to both “sound out” *and* “hear out” homologies between canonical concepts in both fields: object, ear, sex, fantasy, anxiety. Fred Maus will engage the “transitional” and “transformative” *object* of music and of psychoanalysis, as something both “found and self-created”, internal and external, lifeline of intersubjectivity and product of private fantasy. Amy Cimini examines the *ear*, as an instrument of reason but also, through Theodor Reik’s concept of the “third ear,” a suspension of rational thought in service to the “unreasonable” logic of the unconscious. Holly Watkins explores the role of *unconscious fantasy* in constituting music’s “two bodies,” one material or “real,” the other discursive, constituted by language and knowledge, each body competing for erotic attention. Clara Latham revisits the clinical abstinence contract, whose prohibition against sex becomes the precondition for transference; how might the “clinic” of music studies operate similarly? Seth Brodsky returns to a *locus classicus* of music “and” psychoanalysis—Schoenberg’s *Erwartung*—in order to explore the double role of *anxiety*, as both a sensation to be aestheticized and staged, and also an inaudible precondition of creative labor; he will argue that the contemporary student of music and sound finds herself caught between precisely such sound and silence, and full of similar “expectation.”

Timbreland (SMT)

Ellie Hisama (Columbia University), Chair

Is Timbre a Metaphor?

Zachary Wallmark (Southern Methodist University)

Musical timbre has long been understood in metaphorical terms. Since it lacks its own domain-specific vocabulary, its description borrows pervasively from other sensory domains, particularly vision and touch (e.g., *bright*, *rough*). Accounting for this synaesthetic borrowing using cognitive linguistic and neuroimaging methods, in this paper I argue that common verbal descriptions of timbre reflect coherent, embodied, and fundamentally transformative characteristics of sonic experience. They are not arbitrary, as some have suggested. To make this point, I ask two broad questions: (1) why do we use the words we do to describe timbre? And (2) how do common metaphors influence how timbre is perceived and conceptualized? I address these questions through the framework of embodied cognition, with extensive reference to theories of image schemata and conceptual metaphor. Metaphors for timbre are grounded in certain shared experiential schemata of physical *force*: prior to the acoustic, all timbres

are really “timbre-corporeal events.” The ventual, embodied nature of sound production and perception is exhibited most clearly in “noisy” timbres, which often index high-force acts typically described using negative tactile metaphors (*harsh, grating*, etc.). Exploring this connection, I share findings from original fMRI research indicating a special three-way link between tactile, metaphor, and auditory processing in the perception of (noisy) timbre. Since certain timbral qualities trigger somatosensory reactions consistent with their grounding metaphors, I propose in conclusion that metaphors for timbre are performative as much as they are descriptive.

Ionizing Timbral Agents through Prismatic Dispersion in Varèse’s *Hyperprism* (1924)

Jeffrey DeThorne (University of Wisconsin-Madison)

In a 1936 essay titled “New Instruments and New Music” Edgard Varèse describes a music in which “timbre would become an agent of delineation, like the different colors on a map separating the different areas, and an integral part of form. These zones would be felt as isolated, and the hitherto unobtainable sensation of non-blending would become possible.” For Varèse timbre ideally transcends the referential associations suggested by pastoral oboes and military drums, and his analogy between timbral zones and areas on a map suggests not a precisely locatable pitch point but a relatively “unpitched” sound. Citing Ravel’s *Boléro* and Brahms’s First Symphony as part of a 1937 orchestration course, Varèse describes orchestration in terms of a binary between a “non-blended *Spaltklang*” and a “blended *Mischklang*.”

These suggestive writings invite a closer analysis of the timbral development in works such as *Hyperprism* (1924), *Ionisation* (1931), and *Déserts* (1954). Just as a dispersive optical prism separates white light into the compact colors of the rainbow, *Hyperprism*’s timbral “agents of delineation” enact large- and small-scale processes of sound dispersion and compaction. Likewise, *Ionisation* compacts percussion timbres until they break free from the neutral *Mischklang* to create a differentiated *Spaltklang*, and the electronic processes of timbre construction in *Déserts* compact recorded factory noises into more discrete pitches. In retrospect, Varèse’s writings on orchestration evoke the synthetic sound processing found in his early twentieth-century electro-acoustic compositions.

A Timbral Ecology of the *Heiliger Dankgesang*

Robert C. Cook (University of Iowa)

This paper interprets the widely recognized play of oppositions in Beethoven’s *Heiliger Dankgesang* in ecological terms. The Adagio and Andante sections invite the listener to adopt contrasting subject positions: the Adagio is inward-looking yet (almost excruciatingly) singularly embodied; the Andante outward-looking and socially

engaged. These opposing subjectivities are—or can be, depending on a quartet’s approach to performance—promoted as much by timbre as the tonal and temporal processes to which most studies of the work are addressed. Using a recent performance by the Linden String Quartet as a reference, this paper argues that timbre enacts—by which I mean brings into (virtual) being by acting out—two worlds: the usual presumed indoor one—in the *Andantes*—in which a subject experiences the music socially, through the familiar and the conventional, as one engages with other persons; and an outdoor one—in the *Adagios*—in which a lone subject experiences the music physically, immersed and buffeted, “enwinded” and “ensounded” by the fluxes of medium as one is by weather. The *Heiliger Dankgesang*, and especially its *Adagio*, then, is not merely an acoustic object that represents or evokes bodily experience, it *is* a bodily experience—a possibly overwhelming one—akin to the being-abroad-on-the-earth in the sun, wind, and rain that *is* to be alive in a body.

Sharp as a Tack, Bright as a Button: Timbral
Metamorphoses in Saariaho’s *Sept Papillons*
Nathaniel Mitchell (Indiana University)

In this paper, I argue that the acoustical information captured by the audio descriptor known as “sharpness” provides a musically insightful window into the timbral structures of Kaija Saariaho’s *Sept Papillons* for solo cello. In *Papillon I*, I utilize Saariaho’s concept of a “sound/noise axis” as a means of interpreting both the succession of timbral states at the surface as well as the distribution of sharpness energy over time. I also investigate timbre’s narrative role in binding together distinct and seemingly opposing thematic gestures into a symbiotic relationship in *Papillons IV* and *VII*. The analyses as a whole demonstrate that audio descriptors provide a useful representation of timbral structures. By interpreting these representations through appropriate analytical lenses, analysts can begin to engage in more detailed inquiries into timbre’s crucial role in many contemporary musical languages.

World War I and the Music of Conciliation

Sponsored by the Lyrica Society

Affect Regulation and Trauma in Alban Berg’s *Wozzeck*:
Peak of Expressionism in the War Years
Elliott Antokoletz (University of Texas at Austin)

Viennese expressionism reached its most intensive stage of development in the atonal idiom of Alban Berg’s opera *Wozzeck* (1914–1919, 1922), the creation of the work inextricably tied to the political, social, cultural, and personal circumstances

of the composer during World War I. The connection of the opera's expressionistic mood to war is manifested in the emotional and psychological correspondences between the composer and the protagonist of his opera. The intention of this lecture is to explore the artistic means by which Berg could symbolize the psychological conflicts induced by the social conditions of war. It was in the environment of a looming political and social decay of the Habsburg Empire that Berg could witness the beginnings of Freud's psychoanalytic theories and the revolutionary discoveries in medicine. These developments had an impact on the new clinical concerns for the pathology of characters in the literary thought of the time. Büchner's drama, although written in the first half of the nineteenth century, anticipated the morbid reality of Berg's own era. It is in the tortured world of Berg's *Wozzeck* that emotional intensity and artistic transformation were brought to a peak by the new interest in psychological motivation. The protagonist of Berg's opera is driven by unconscious forces, according to which the control of Wozzeck's affect by his military tormenters brings him to the acts of murder and suicide. Inhumane control over his daily actions induces the poor soldier to respond with an outward behavior of obedience that counters his internal emotional turmoil. The question arises as to the musical means by which the composer can represent the psychological processes that unfold in conflict with the objective events over which the protagonist has no control. This duality is reflected in Berg's innovative approach to a new notion of consonance and dissonance based on referential functions of certain pitch constructions in the atonal idiom.

“Full of Dross, but Equally Full of Godhead”:
War, Whitman, and Grainger's Essentialist Imagination
Ryan Weber (Misericordia University of Pennsylvania)

At the outbreak of war in 1914, the Australian pianist and composer Percy Grainger (1882–1961) departed England for a sojourn in America. While this action created resentment among some of his European colleagues, it also yielded a new source of inspiration for a rising artist, who found himself trapped in a war-torn continent. The New World brought Grainger into primary contact with original folk tunes, African-American spirituals, and a wide array of American poets and novelists. Indeed, this experience was so powerful that he quickly became a naturalized citizen in 1918. Against the backdrop of this tumultuous period, Grainger managed to create a body of works that revealed the true depth of his experiences, including his *Marching Song of Democracy* (1915)—based on the work of Walt Whitman—and *Country Gardens* (1918)—influenced by his participation in the U.S. Army band.

However, while he was not alone in his embrace of Whitman during a period of collective upheaval, Grainger was one of the few figures to advance a complex philosophy of “musical democracy.” A hallmark of his thought process was the idea that the

values of society and the elements of musical language are reflexive. This viewpoint thus engaged a noted degree of cosmopolitan idealism as it paradoxically championed an essentialist lens that privileged specific racialist traits. In short, as Grainger created a new discursive space, he paradoxically endorsed the same malignancies of exclusivity he sought to abolish. This study will thereby examine the works that Grainger completed during the anguish of World War I. In so doing, I will deconstruct the process that brought notions of racial superiority and aesthetic philosophy into closer proximity as I investigate the connection between music and literature for one of the twentieth century's most eclectic voices.

Christians, Jews, and the Spiritual Mechanics of Post-war Conciliation

Paul-André Bempéchat (Harvard University)

At the close of the Great War, many, if not most, composers strove to project their travails into their works, and in musical forms and formats crossing genres and syntaxes. The still-enigmatic Vice Admiral Jean Cras, a pious Catholic turned ecumenist, hailed by his mentor Henri Duparc as “my spiritual son” and by critics as the foremost creator of *mélodie française*, expressed his gratitude to his creator for surviving the war through a prosodic incarnation of Edouard Schneider's symbolist poem *Image* (1920), an allegory of the life of Christ.

Born into a liberal Austro-Hungarian Jewish family, the child prodigy Erich Korngold released, at twenty-three, and also in 1920, his operatic masterpiece *Die tote Stadt*. Musically incarnated from the Belgian symbolist Georges Rodenbach's murky, introverted novel *Bruges-la-Morte*, the composer projected not simply an individual's but a continent's need to move on, through an integration of architectural and other-worldly scenes and scenarios.

This essay will demonstrate the prosodic mechanisms through which these composers chiseled—into forms great and small—universalist literary symbols into musical ones, thereby incarnating the spiritual *Zeitgeist* of their generation to reconcile broken hearts and spirits.

Saturday morning

Bodies (AMS)

Susan McClary (Case Western Reserve University), Chair

“Her Whole Body Was an Instrument”:

Betty Carter and the Queering of Bop

Heather Buffington Anderson (University of Texas at Austin)

Unlike many jazz vocalists regarded as “interpreters,” Betty Carter has been revered within the jazz community for her improvisational technique and influence within jazz pedagogy, as well as the development of her own record label. Carter’s contributions are located at the center of American jazz. Many male instrumentalists cite their attendance at the “University of Betty Carter” to establish their own position within the jazz community. Despite Carter’s well-received contributions, her biography is still largely at the margins of jazz discourse. Carter’s absence can be understood within gendered notions of jazz performance, which predominantly categorizes instrumental performance as masculine and vocal performance as feminine. Throughout her career, Carter’s voice was outside of this binary, as critics referred to her voice as a “horn,” or located her “whole body as an instrument.” These remarks reflect the ways in which Carter’s cultivated vocality and performativity challenged American audiences to reconsider notions of the black female voice. Carter effectively blurred conventional divisions between jazz and popular, masculinity and femininity, whiteness and blackness

In this essay, I consider Betty Carter’s performances and reception after the ascendance of bebop and how her vocality afforded her entrance into an “instrumental” or “male” role within the jazz community. Through analyses of Carter’s singing from the 1979 live album *The Audience with Betty Carter*, I aim to highlight the elements of her vocal performance that are idiomatic to instrumental improvisation and can be heard as “masculine” within jazz communities. I argue that Carter’s vocality can be understood as a performance of black female masculinity that directly challenges efforts of male jazz musicians who sought to eliminate vocals in an effort to elevate jazz as serious art music. My analyses are in dialogue with contemporary reviews of Carter’s performances from jazz critics as well as from the black press. Placing mainstream and black press receptions of Carter side by side provides a broad, and at times contradictory, reception of Carter’s performativity. Through this analysis and reception work, I suggest that Betty Carter’s 1979 album can be understood as a queering of bop aesthetics.

“Speak, So I May See You”: Laurie Anderson’s
Performative Voices and Cyborg Bodies
Jennifer Chu (Yale University)

Since the 1970s, Laurie Anderson has created a panoply of large-scale multimedia performance works that explore the relationships between body, voice, and technology. She merges aural and visual spectacle through the combination of electronic and acoustic projections and sounds, and her own technologically constructed body. In performance, Anderson’s voice becomes a mechanism for a body-in-invention, mediated by custom-built instruments and electronic devices including violins, digital filters, a drum dance suit, headlight glasses, and split microphones. These devices create vocal masks that conceal her natural voice, contradicting or competing with the visible body of the speaker or singer.

In this paper, I argue that these masks turn vocal production into a performative act, disrupting, shaping, and reshaping the performing body. In particular, I focus on Anderson’s electronically manipulated male alter ego, which first appears in 1978 as the Voice of Authority. This vocal alternate persona, an example of what Anderson terms “audio drag,” appears on such works as *United States* (1983), a performance art piece featuring spoken word pieces, musical numbers, and short animated segments, and her concert film, *Home of the Brave* (1985). This voice assumes a bodily form as a puppet-sized digital “clone” of Anderson in her short film, *What You Mean We?* (1986), and it finally returns on her latest album, *Homeland* (2010), as Fenway Bergamot, performed vocally by Anderson as in the previous examples, but also visually in costume. I argue that the Voice of Authority’s gradual metamorphosis into Fenway Bergamot demonstrates the extent to which Anderson’s alter ego is dependent not only on visual transformation, but more crucially on the redetermination of the voice aided by technological interventions like voice filters. Anderson uses these technologies to create a disarticulation between the voice and body, allowing her audience to experience her alter ego on both a visual level and an aural level. By investigating Anderson’s use of a vocally constructed performance identity, I bring to light issues of gendered vocal production, as well as the productive tension between a voice and the body that produces it.

Trans*Americana

Shana Goldin-Perschbacher (Temple University)

The twenty-first century has witnessed mainstream America’s growing familiarity with “transgender,” attending in unexpected numbers director Duncan Tucker’s film *Transamerica* (2005), in which gender transition is explored through a journey across America, the hobo theme made explicit in Dolly Parton’s Oscar-nominated original song, “Travelin’ Thru.” These themes are critically revisited in the documentaries *Riot*

Acts: Flaunting Gender Deviance in Musical Performance (2010) and *My Prairie Home* (2013).

In fact, there was a proliferation of “roots” bands with transgender or genderqueer members. Girlyman, Coyote Grace, Actor Slash Model, Novice Theory, Namoli Brennet, Schmekel, Rae Spoon, and The Shondes played acoustic instruments, sang in close harmony, and wrote autobiographical songs about youthful, earnest, working class American experience. They transversed ethnic heritages of North America, merging Jewish prayer, vaudeville, and shanty, punk anthem and banjo, bluegrass and ukulele. Yet they also sang about queer desire and gender transgression, challenging racism, patriarchy, and capitalism.

Transgender is often assumed to be false, ironic, or showy and thus discussed as excess or camp. But roots music functions through assertions of authenticity and sincerity, framing itself as the historical music “of the people.” Thus the bands would seem to be simultaneously performing two contradictory types of identity—a queer challenge to “traditional” American identity, yet a performance of homespun American roots. Some of the bands proved attractive to the womyn’s music audience, a legacy highlighting this inherent tension in which only some “roots” are acceptable: many of the transmale musicians leverage identification with the womyn’s music audience by continually outing themselves as former lesbians; meanwhile transfemale lesbian folk musician Namoli Brennet is not accepted as a woman by The Michigan Womyn’s Music Festival (the center of lesbian-feminist music for almost thirty years).

“Trans*Americana” identifies a new subfield of music, analyzing the cultural politics and historical significance of its most significant musical trends with the aid of existing literature including folk music scholarship, analyses of womyn’s music, and a growing body of critical and historical scholarship on transgender experience and representation.

“Expressive Potential” and Music Criticism

Fred Maus (University of Virginia)

In *The Composer’s Voice* and “Schubert’s Promissory Note,” Edward T. Cone introduced his concept of “expressive potential,” acknowledging that individual listeners draw on contingent personal imagination to experience music as meaningful. Still, the qualities of a specific musical composition limit the diversity of individual experiences. The broad, but delimited field from which varied experiences emerge is a composition’s expressive potential.

If compositions offer expressive potential, rather than determinate expressive content, then music criticism should not attribute definite content to specific musical examples. Criticism might seek a level of vagueness matching the indefiniteness of expressive potential; but this opens a gap between criticism and concrete experience. Or criticism might exemplify expressive potential by offering subjective interpretations

that realize potential in various specific ways. The last style of discourse fits well with Cone's concept of musical experience; but openly subjective discourse tends to generate queasiness, as unprofessional. Thus, it seems musicology has trouble responding productively to Cone's ideas.

However, exploration of expressive potential has flourished in two somewhat marginal discourses. One is the theory and practice of Guided Imagery and Music (the Bonny Method of music therapy). In a GIM session, a client listens to a program of music (usually, standard classical repertory). Maintaining attention to the music, the client elaborates responses, perhaps a full-blown dream-like narrative, or various feelings and thoughts. Studying music for use in such sessions, therapists explore expressive potential, asking how diverse clients might respond to various selections and sequences of selections.

The second discourse to which expressive potential has been central is the tradition, especially in the 1990s, of queer studies in musicology. Writings of Cusick, Koestenbaum, Pegley/Caputo and most elaborately Brett, in his essay on Schubert, accept the plurality of responses to music, and ask how specific experiences may relate to individual identity, with sexuality at the center of the discussion.

These discourses are "special": one implements music for individual therapy, the other reports the experiences of sexual minority subjects. Through description of these discourses, I want to ask whether the instantiation of expressive potential might become a more broadly accepted practice in musicology.

Inventing American Music (AMS)

Mary Simonson (Colgate University), Chair

Popular Music and the New Woman in the Progressive Era

Erin Sweeney Smith (Case Western Reserve University)

An emblem of youth and vitality at the turn of the twentieth century, the New Woman existed simultaneously as both living woman and fictional icon. Her detractors and advocates skirmished with each other in editorials and magazine features, and their arguments created disparity between a character portrayed at one moment as aggressive and calculating, and at another as charming and educated. Popular sheet music of this period provides an untapped resource to demonstrate the interweaving of the fictional New Woman with the documented experiences and interests of female consumers. This paper will shed light on Tin Pan Alley's role in tying the New Woman's youth and freedom to the act of consumption through pieces based on or dedicated to the New Woman such as "Twentieth-Century March" and "The New Woman March." Through a nexus of sight, sound, and theatricality, this music offers a fresh way to explore intersections between public debates and the stereotypes adopted in the advertising and entertainment industries.

Investigation into music as a key component of the New Woman has been neglected in favor of research into other media forms. I seek to remedy this by demonstrating Tin Pan Alley's role in defining the New Woman as an unruly figure shaped through sound, whether in lyrics that assigned disruptive sounds to female subjects, sheet music covers that depicted the soundscapes of the New Woman, or auditory qualities shaped by musical notation and performance.

The New Woman persona crossed class divides from socialite to shop girl, and encompassed hot-button issues regarding appropriate female activity. Songwriters strove to create products that would appeal to both sides of the New Woman debates. My analysis will demonstrate how songwriters humanized this figure as she became tied to a sense of modernity and the changing courtship culture, sometimes turning to vaudeville's ethnic stereotypes and class humor. Intended to attract an audience bombarded by an array of cheap amusements, Tin Pan Alley's New Woman forms a unique and valuable perspective on women's changing role in American society throughout the Progressive era.

Midtown, 1905: The Case for an Alternate Tin Pan Alley

Jane Mathieu (Tulane University)

On a hot summer day sometime around 1900, the clamor of untuned pianos, unrehearsed singers, and click-clacking of dancing feet became too much for Monroe Rosenfeld. He turned to his friend and publisher Harry von Tilzer and complained that the narrow side street where they worked sounded like an alley of clanging tin pans, a veritable tin pan alley. Though the term denotes more than a physical location, Tin Pan Alley is forever linked to a physical place through this sensorily evocative origin myth. Cacophonous, laborious, and imperfect, the sonic particulars of its name evoke the abuse of pianos, the directionality of tinny bright banging projected across an architecturally defined space, bouncing from brick exterior to hard street through open window and back again, in concert with a thousand other similar trajectories.

This paper revisits the sonic story of a geographical Tin Pan Alley. A close reading of archival materials and contemporary accounts of and by songwriters and publishers reveals a topographical counter-narrative that pushes beyond traditional definitions and boundaries of the Alley. Mapping this counter-narrative knocks the historical Tin Pan Alley over; what we ultimately see and hear clangs beyond a tinny, noisy Twenty-Eighth Street. I argue instead, that Tin Pan Alley in 1905 was actually oriented along Broadway, the north-south avenue facilitating a fluid and collaborative network of popular song in midtown Manhattan. This counter-narrative realigns our understanding of Tin Pan Alley as a space, industry, and process in favor of much more collaborative model. By focusing on songwriters, publishers, singers, and audiences in action, we uncover an alternate Tin Pan Alley that functions as connective

tissue—the ligaments of an active, dynamic network of popular song in midtown during the first decade of the twentieth century.

When Vaudeville Meets the Phonograph: The Studio Creations of Uncle Dave Macon (1924–1929)

Eric Hermann (University of Maryland)

Uncle Dave Macon (1870–1952), an eccentric banjo player, singer, and comedian from the 1920s, helped to shape early commercial county music both as a radio performer on the Grand Ole Opry and as a recording artist. A vaudevillian with a gift for comedy and storytelling, Macon was among the few stage-trained musicians of the nineteenth century to successfully make the transition to mass media. Through his jokes and stories, booming voice, and kinetic performance style he was able to connect directly with his listeners and to bridge the aural gulf between performer and audience that marked the new commercial media.

In the recording studio, in particular, Macon exploited the possibilities of the new technology in fresh and innovative ways. As country music historian Tony Russell has observed, Macon was quicker than most hillbilly artists to recognize the musical and dramatic possibilities of record-making. Rather than simply sing songs—as most artists did—Macon used the three-minute space of a single record to present a condensed version of his stage routine, complete with stage patter, jokes, sermons, instrumental solos, and songs; in the process, he generated an intimate atmosphere suggestive of a live performance. Macon, however, used another novel recording technique: the creation of medleys out of several short musical and spoken word sections that together tell a story or express a political message. Macon's medleys typically follow a pattern: an opening banjo strum or fanfare that draws back the curtain, so to speak; a short spoken monologue that introduces the piece and is often humorous or moralistic in tone; a short banjo instrumental; and after a brief introduction, the record's main song. Such medleys were in essence stage shows adapted to fit the technical and aesthetic requirements of commercial records. In this paper, I offer a new critical frame for Macon studies, viewing Macon not simply as a hillbilly artist, but as a late nineteenth-century stage performer and vaudevillian whose career extended into the mass media age of radio and recordings, and exemplified the technological changes that transformed popular music in the 1920s.

Beyond the Jungle: Reconsidering Early Ellington

Nate Sloan (Stanford University)

Duke Ellington's early "jungle music" features a remarkable sonic palette for the late 1920s: growling trumpets, talking trombones, crashing cymbals, and guttural, wordless vocals. This constellation of musical effects, broadcast weekly from Harlem's

Cotton Club, helped establish Ellington as a jazz star. Inside the whites-only venue, Ellington's jungle sound accompanied elaborate, primitivist dances. With the rise of swing and bebop in the 1930s and 1940s, these jungle techniques were viewed dated and degraded, relics of an era when jazz relied on novelty effects and exaggerations of racial difference. The painstaking plunger-and-mute "wah-wah" techniques employed by Ellington's brassmen fell by the wayside, replaced by the streamlined melodies and rhythmic linearity of swing.

Recent jazz scholarship reconsiders this period, taking the jungle style as an expression of a specific socio-musical moment. I continue this line of inquiry, arguing that thick descriptions of Ellington's performative context—the stage of the Cotton Club—highlight the complexity of his jungle sound. Through analysis of Ellington's jungle repertoire, and the techniques of key soloists like Bubber Miley, I trace the development of "freak" brass work and tom-tom drumming in under-studied pieces like "The Mooche" (1928). In this reading, jungle style becomes something more than sonic novelty or racial stereotype; the articulation of an evanescent Harlem moment. I cite previously unheard interviews with former Cotton Club performers and discuss forgotten Ellington contemporaries in order to shed new light on the aesthetic conventions of interwar Harlem nightclubs. By threading oral history with Ellington's recorded output from that era, I trace the multivalent sources of the jungle sound.

Meaning (SMT)

Robert Hatten (University of Texas at Austin), Chair

Pressure's On: Vocal Production, Paralanguage, and Meaning in American Hardcore Punk (1978–86)

Dave Easley (Oklahoma City University)

As author Steven Blush has stated, American hardcore punk "generated a lifestyle stripped down to the bare bones. Its intensity exposed raw nerves. Everyone was edgy and aggressive" (2010, 9). Although these features are reflected in the music via fast tempos and concise song forms, they are also deeply embedded in hardcore performances, most notably in vocal production. In this paper, I build upon the work of Poyatos (2002), Lacasse (2010), and Moore (2012) in order to define the typical modes of vocality in hardcore, as well as their relationship to cultural constructions of meaning in the genre.

The paper proceeds in two parts. In the first part I present an analytical model that draws upon the field of paralinguistics. As Lacasse (2010) demonstrates, popular-music vocalists utilize a wide variety of paralinguistic categories in order to communicate emotion and meaning beyond phonemic components. Importantly, these categories feature both traditional and non-traditional musical parameters. I then use these categories to define the main modes of vocal production in hardcore. I focus on

situations in which vocalists alter their delivery throughout a song, as these changes often highlight a formal paradigm of increasing tension and release. This may occur on smaller levels (e.g., verse to chorus) or on larger levels (e.g., an entire song). The latter cases tend to occur in conjunction with song narratives of intensity. In the second part of the paper, I present analyses of songs that demonstrate this use.

The Concept of Musical Meaning: New Peircean Perspectives

William Guerin (Indiana University)

Musical meaning is a growing area of interest within music theory, and in recent years, theorists have fruitfully engaged New Musicology's critical and hermeneutic project by bringing an assortment of disciplinary perspectives—cognitive, semiotic, philosophical, even kinesthetic—to bear on its study. Yet the very concept of musical meaning has been tacitly (if understandably) been taken as a given by many who have theorized its workings. Thus, even as our investigation into how music begets, manifests, and conveys meaning reaps an increasingly rich harvest, we risk overly deferring the question: what indeed—if anything—does it actually mean for music *to mean*?

In this presentation, I play with the concept of musical meaning within a more general philosophical context, with special reference to the thinking of C. S. Peirce—the most influential philosopher to have come from North America, and the key figure in the particular semiotic system that has shaped many music theorists' ways of thinking about meaning. As will be suggested, recent shifts in Peirce scholarship, best exemplified by the work of philosopher T. L. Short, raise questions about the semiotic framework assumed by many music theorists, with far-reaching implications for the concepts of meaning thereby implied. This paper explores what a revised understanding of Peirce, as well as a recontextualization of his theory of signs within a different philosophical tradition, might entail for scholars concerned in musical meaning.

The *Pathos* of Beethoven's *Pathétique*: Exploring Relationships between Affective Meaning and the Theories of Hatten, Meyer, and Others

Joshua Albrecht (University of Mary Hardin-Baylor)

Although music's ability to express emotion remains a contentious issue, numerous theorists have speculated about the mechanism whereby emotion is communicated through music. This paper investigates some of these theories by conducting an affective analysis of the expressive meaning of the second movement of Beethoven's *Pathétique* sonata. The approach taken to the analysis allows for the gradual unfolding and development of affect throughout the movement and for complex mixtures of emotion throughout the movement.

Many papers in favor of the investigation of the expressive meaning of musical works rely on the musical intuitions of the author. While invaluable, theorists'

analyses are often biased or contradict one another, so it seems appropriate to balance the interpretations of individual theorists with listener reception in a broader audience. To mitigate analytical bias, the analysis was conducted by 110 music majors from three universities, who listened to excerpts comprising the whole movement and rated each excerpt on eleven different affective dimensions.

The results from the study provide a diachronic portrait of affective expression throughout the movement. The inter-relationship between the musical surface of the work and the participants' perceived affective expression is examined, and a number of observations are made about the musical mechanisms associated with affective expression in this movement. The results are then used to test hypotheses from the work of Hatten, Meyer, and others about how musical structures correlate with emotional expression. Finally, a generalizable model of affective expression for the entire Beethoven piano sonata repertoire is built and tested.

Applied Subdominants and Motivic Treatment in Schoenberg's "Warnung," op. 3, no. 3 Julie Pedneault-Deslauriers (University of Ottawa)

In Schoenberg's "Warnung" op. 3/3 (after a poem by Dehmel), the speaker informs his beloved that he has murdered an aggressive dog and threatens her with the same fate should she be unfaithful. "Warnung" explores a central theme in Dehmel's oeuvre: the predatory dimension of the sexual instinct. This paper discusses how Schoenberg responded to this theme through advanced harmonic techniques (namely, a tonal syntax that exploits the inverted functional drive of plagal motions at various levels of structure) and concentrated motivic work based on the atonal collection [016].

Drawing on Schoenberg's own analytical notation, I show how the series of plagal motions of the song's opening evolve into a larger-scale trajectory of ascending scale-steps. The syntactical counter-drive of these persistent plagal motions projects the speaker's striving to bridle his jealousy, while the stepwise rise from tonic to subdominant suggests the compulsive allure that his raw impulses hold over him. In the last section of the song, the plagalisms of mm. 1–2 become the model for a sequence in which each supertonic determines the next transposition level. Section A' thereby functions as a chromatic enlargement of the harmonic ascent of measures 1–6, its recursive plagalism releasing the speaker's pent-up impulses in the relentless sequences that culminate in the chilling death threat: "Du: Denk an meinen Hund!" The paper also demonstrates how the pervasive [016] motive infiltrates the plagal bass motions and underscores the speaker's dire warnings to his beloved.

Mid-century Technologies of Wonder and Horror (AMS)

James Deaville (Carleton University), Chair

The Multimedia Advertisement:

Consolidated Edison's Diorama at the 1939–40 New York World's Fair

Rika Asai (Indiana University)

The diorama and related forms (including the panorama, pleorama, and nocturn-orama) enjoyed their heyday in the nineteenth century as multimedia entertainments. An essential component of these spectacles was the experience of temporal and physical motion created through the use of stage machinery, lighting, and incidental music. Sarah Hibberd and Anno Mungen, among others, have shown the extent to which these popular entertainments influenced the development of musical theater and explain the role audiences were expected to play in involving themselves as spectators to the drama.

The popularity of the medium waned with the advent of film, but like musicals and ballet, dioramas were reinvented by the mid-1930s as an exciting new medium for advertising.

Using primary sources, this paper considers Consolidated Edison's diorama "City of Light," exhibited at the 1939–40 New York World's Fair. A scale model of the New York metropolitan area a city-block long and almost three stories high, the diorama was feted as "the world's largest" and featured working models of devices such as subways and elevators. Audiences viewed the diorama during a twelve-minute presentation depicting twenty-four hours in the Fair's host city. As in film, the action was accompanied by a soundtrack consisting of an original score, sound effects, and a narrator who described the various phases of city life in terms of the power necessary to run it.

In contrast to the fair's futuristic theme, Con Ed's message was firmly rooted in the present: it was intended to generate goodwill for the company by romanticizing electricity's role in modern society. "City of Light" thus represents a convergence of Con Ed's promotional concerns with the broader commercial, cultural, and industrial contexts of world's fairs. My work integrates two strands of recent musicological interest: music used in advertising and the ideological aims of music used at world's fairs. By reconstructing the soundtrack for the diorama, the paper shows how the medium engaged the audience in a poignant interplay of the ephemeral and the material in order to create an effective multimedia advertisement that allowed viewers to connect with an otherwise impersonal utility.

Music for Murder, Machines, and Monsters: “Moat Farm Murder,” *The Twilight Zone*, and the CBS Stock Music Library

Reba Wissner (Montclair State University / Berkeley College)

The reuse of storylines from radio plays on early television was not uncommon; indeed, much of the television programming of the 1950s and early 1960s consisted of repurposed radio scripts. Among the many radio programs from the 1940s that had music featured in the television series *The Twilight Zone* (CBS, 1959–64) was *Columbia Presents Corwin*, “Moat Farm Murder” (music by Bernard Herrmann, 18 July 1944). This was not simply a radio play, but a verbatim confession of a 1903 murder. Cues from “Moat Farm Murder” are found in eleven episodes of *The Twilight Zone*, providing more cues than any other CBS radio score. The only study of the reuse of music from the CBS radio plays in *The Twilight Zone* thus far has been in my book, *A Dimension of Sound: Music in The Twilight Zone* (Pendragon Press, 2013), but only one radio score, “The Hitch-Hiker” was examined in this context.

This paper continues my work on the appropriation of radio music in *The Twilight Zone*, examining Herrmann’s consciousness that his music would be reused in television. The discussion of the music editor’s role, informed by an interview with Robert Drasnin, a *Twilight Zone* composer who also served as music editor for eighteen episodes, adds to the understanding of complexity of the television score. Through this case study of “Moat Farm Murder,” better knowledge of Herrmann’s compositional style and how the CBS Stock music library was used in the 1940s through ’60s will be brought to light.

Motets (AMS)

Dolores Pesce (Washington University in St. Louis), Chair

Why Choose an Unpopular Tenor? Combining Plainchant and Vernacular Song Techniques in Thirteenth-Century Motets

Catherine A. Bradley (Stony Brook University)

The presence of a tenor drawn from liturgical plainchant is one of the defining generic features of the earliest motets. The symbolic importance of motet tenors and their potential to offer an interpretative framework for upper-voice texts has been the focus of much scholarly investigation. There has, however, been little in-depth discussion of the more directly musical and compositional consequences of tenor selection. This paper undertakes such musical examination, focusing on the tenor IUSTUS, a short and fairly unremarkable melisma that did not attract particular attention within the *Magnus liber*, receiving only few and brief polyphonic clausula settings. Consequently, it is noteworthy that this chant melisma should appear in the motet

repertoire, where it features as the tenor of two two-voice French motets, *A grant joiel IUSTUS* (which shares its music with a clausula in the *Magnus liber*) and *Ja n'iert nus/IUSTUS*. Significantly, the upper voices of both extant IUSTUS motets employ established formal schemes associated with monophonic vernacular songs: the *pedes cum cauda* and the *rondeau*, respectively.

With reference to a parallel example (the chant melisma VENIMUS, also associated with the texts HODIE and DIES), this paper seeks to identify the particular musical characteristics of tenors such as IUSTUS that may have attracted the attention of motet creators, arguing that such chant melismas were selected as motet tenors precisely because they could be successfully employed in combination with independent compositional procedures established in vernacular song. It illuminates the dynamic between the different musical parameters of chant and vernacular song idioms when united in the genre of the motet, exploring also the consequences of their interactions for chronological relationships between motets and related clausulae. The chosen case studies serve to challenge and revise conventional scholarly narratives of change in tenor selection and manipulation over the course of the thirteenth century, with important consequences for understandings of medieval compositional process.

What Is a *Pes*?

Monica Roundy (Cornell University)

The “pes motet” is a modern cliché of medieval English compositional praxis. The term has been applied to motets with short-range repetition and no known *cantus prius factus* in the tenor (or in an untexted part) and also to motets with parts actually labeled “pes” in manuscripts. Yet motets with *pedes* appear in continental sources, including the Montpellier and Turin codices, and parts that are labeled *pes* in some sources have chant- or song-based designations in others. *Pedes* occur in different genres, too, including troped chant settings. These unstable compositional and denotative categories prompt questions on music writing, form, citation, and performance. Motets with *pedes* offer evidence concerning the role of the voice in *ars antiqua* motets—which is often framed instead as the role of the text. Drawing on seminal and recent work by Clark, Everist, Lefferts, Losseff, and Sanders, *inter alia*, this paper touches on the metrical and ethical connotations of the term *pes* in contemporaneous thought before sketching linkages between thirteenth- and fourteenth-century “pes motets,” further localizing musical networks in light of musical and textual connections (and disjunctions) in the sources. The coexistence of *pes* and chant- or song-based designations prompts a reevaluation of the musical hermeneutics of “pes motets,” pointing to sophistication in compositions sometimes dismissed as monotonous, with implications for editing and performance. Motets like *Pro beati Pauli—O pastor—O preclara—Pes* elicit questions of verbal and formal legibility, but the emphasis is on what is audible and singable: vowel quality and articulation,

repetition, and intertextuality all impinge upon options for musical realization, moving us (back) to the voice, and to song.

Music and the Sacred (AMS)

Erika Honisch (Stony Brook University), Chair

Distorting Reality: Christmas Villancicos and the Culture of Sacred Immanence in Early Seventeenth-Century Puebla de los Ángeles

Ileri E. Chávez-Bárcenas (Princeton University)

Sacred immanence—the belief that the divine can be located in the physical world—was at the core of the Catholic Church's defense against its worldwide critics. Reaffirming the ancient culture of sacred immanence in Christian practice, Tridentine reformers clarified the nature of the sacred and the proper access to it. These measures encouraged the establishment of regimes where—unlike Lutherans, Calvinists, and other schismatic groups—salvation depended upon public forms of religious performance, collective ritual observance, and external devotional practices. In practice however, reformers struggled with a variety of cultural conditions and local traditions—in Europe, Asia and the New World—which made it all but impossible to reach any consensus on the precise manifestations of the sacred. Despite local differences, immanentist performativity in Catholic territories required certain bodily religious experience and an acute sensitivity to sacred space and time.

In this paper I examine the ways in which music chapels activated a sacred space and time during the performance of villancicos in the celebration of the major liturgical festivals of Puebla de los Ángeles. I focus on a set by Gaspar Fernandez—the chapel master of the Cathedral between 1606 and 1629—that accompanied the Christmas festival of 1612. The poetry incorporated excerpts from a pastoral play by Lope de Vega and other local texts that feature stereotypical representations of innocent natives, comic slaves, and pensive Peninsulars, which Fernandez paired with lyric melodies, distinctive syncopations, and learned counterpoint, respectively. The narrative is centered upon the preparation of the shepherds' journey to worship the newborn Jesus. However, the scriptural scene was dislocated by the transformation of contemporary characters into biblical shepherds as the boundary between reality and scriptural events collapsed. Considering examples from Fernandez's villancicos, I demonstrate how the importation of musical and literary elements from popular culture into religious ritual not only created an immediate link to real life, but—according to the principles of Tridentine immanence—allowed for the participation and even bodily transformation of the various members of this complex ethnic society in the history of salvation.

Music for Profession Ceremonies in Early Modern Novohispanic Convents Cesar Favila (University of Chicago)

Early modern Novohispanic nuns were celebrated with music and elaborate rituals when they took the habit and professed in a convent. These grandiose profession ceremonies drew in a host of urban citizens to the convent churches. Indeed, “more girls are smitten by the ceremony, than anything else,” remarked Fanny Calderón, wife of a Spanish ambassador who lived in Mexico City in the early 1840s, confirming that the iconic early modern festivity endured well into the nineteenth century. Novohispanic church leaders allowed the extravagance, which also yielded criticisms similar to those discussed by Craig Monson and Robert Kendrick with regard to seventeenth-century Italian convents.

I frame my work on nuns’ professions within the Order of the Immaculate Conception (Conceptionists), the first—and the wealthiest—order of nuns to arrive in New Spain. The largest extant collection of Novohispanic convent music comes from the Conceptionist community of the Santísima Trinidad, founded in seventeenth-century Puebla. The manuscripts are preserved at Centro Nacional de Investigación, Documentación e Información Musical “Carlos Chávez” in Mexico City, and they contain profession villancicos. My research on previously unstudied Conceptionist ritual books and biographies of noteworthy nuns allows me to place the villancicos within the wider context of Conceptionist devotion, convent race relations, and artistic patronage. The texts for the villancicos present women as the main subject of the compositions, which adorned a spectacular ritual also centered on women. The profession ceremony is, therefore, a valuable source to begin understanding early modern Novohispanic women’s contribution to music making.

Combating the Demons Within: The Role of Jean-Joseph Surin’s *Cantiques spirituels* (1655) in Mystical Contemplation and Demonic Exorcism Catherine Gordon-Seifert (Providence College)

Beginning in 1634, Jean-Joseph Surin, Jesuit theologian, exorcist, and mystic, gained fame and influence for successfully exorcizing Mother Superior Jeanne des Anges at the Ursaline Convent in Loudun, France, and for his own battle to overcome demonic possession. His twenty-year struggle to extricate himself from a state of damnation through mystical contemplation and music formulated the basis for his collection of contrafacta, *Cantiques spirituels* (1655). Unlike other sacred parodies published after 1650, Surin used timbres and popular songs rather than courtly love songs, reflecting his belief in “holy ignorance.” He also intended their use primarily

by women in pursuit of divine unification, not by the social elite to be sung during leisure time.

Surin organized his texts according to three levels of contemplation in the mystic's search for God, viewing the use of music and the expression of love through erotic images as essential to avoiding demonic possession and achieving divine grace. Church leaders, however, did not agree, as they countered the potential danger of the erotic contrafacta to vulnerable souls by taking control over and altering subsequent publications of Surin's *Cantiques* after his death.

No scholar has ever studied Surin's *cantiques* or their importance to the ever-growing debate over the role of women as spiritual leaders during the seventeenth century. Drawing on Surin's autobiography (*Sciences expérimentale*, 1663), an account of his experiences at Loudun (*Triumphe de l'amour divin*, beginning in 1636), his letters, church documents, the parody texts, and the original songs, this study is an analysis of the *cantiques* that posits Surin's work within two important controversies in seventeenth-century France: 1) the opposition between learned knowledge of God through erudition and experiential knowledge through contemplation and 2) the suppression of female mystics who, by emptying their souls to make room for God, were considered all the more susceptible to demonic possession. Surin's *cantiques* are not only connected to controversies and initiatives associated with the Catholic Church, they also underscore the importance of women to cultural, social, and religious movements and document the power of song to reach the soul and affect behavior for good or evil.

Authorship and Intent in Ignacio Jerusalem y Stella's Responsory Cycle for the Virgin of Guadalupe Dianne L. Goldman (Northwestern University)

Chanticleer's two critically acclaimed albums, "Mexican Baroque" (1994) and "Matins for the Virgin of Guadalupe, 1764" (1998), helped to make Ignacio Jerusalem y Stella (fl. 1750–69) one of the best known composers from viceregal Mexico. However, new research and paleographic analysis shows that several of the pieces featured on those recordings were arrangements of other Jerusalem works, including responsories and vernacular arias. These contrafacta were written by a second person, which I identify as chapel master Antonio Juanas (fl. 1791–1815). Indeed, of the seventy-one responsories attributed to Jerusalem, seventeen were arrangements made after Jerusalem's death while another twenty-five originally had a different instrumentation.

This extremely significant discovery calls into question many of the basic assumptions that scholars have made about Ignacio Jerusalem's compositional oeuvre and the status of the single and cyclical responsory in the middle and late eighteenth century in Mexico City. Over the past two decades, scholars have suggested a normative stylistic pattern for responsory cycles largely based on Jerusalem's set for the Virgin of

Guadalupe; other composers' works were then compared to this ideal archetype and, in some cases, judged according to their faithfulness to that example. My research will force a reconsideration of the archetype, and perhaps negate the existence of any pattern at all.

In this paper I will demonstrate and explain the basis for my identification of Antonio Juanas as arranger and adapter, analyze the cycle for the Virgin of Guadalupe featured on the 1998 Chanticleer recording, and contemplate the suddenly complex issues surrounding these works' authorship as well as the role "intent" plays in assigning authorship. My findings will not alter Ignacio Jerusalem's legacy as an excellent composer but will instead prove that Antonio Juanas had a much larger impact on the musico-liturgical culture in late-eighteenth century Mexico City Cathedral—and how today's scholars view the material remnants of that culture—than previously thought.

Music, Violence, and Order (AMS)

Jairo Moreno (University of Pennsylvania), Chair

An Order We Are not Looking for:
Earle Brown's Open Form as Bergsonian Disorder
Elizabeth Hoover (Miami University)

In narratives of American experimental music by the so-called "New York School" of composers spearheaded by John Cage, Earle Brown's recognition centers on his creation of open form, a condition of mobility that emphasizes collaboration between the composer, performers, and conductor. As many histories relate, mobiles by American artist Alexander Calder inspired Brown's notion of open form after he encountered the sculptor's work in 1948. By the composer's first meeting with Calder in 1953, the influence of the artist's mobiles had manifested into what Brown referred to as "a practical notational expression," wholly identifiable through a balance of fixed sound content and engagement with the spontaneity of performance.

What this account of open form fails to mention, however, is the frequency with which Brown also highlighted a profound interest in the writings of French philosopher Henri Bergson. The composition of Brown's earliest open form piece, *Twenty-Five Pages* (1953), parallels his initial encounters with Bergson's *Time and Free Will*, *Creative Evolution*, and *The Creative Mind*. This paper examines Brown's handwritten and typed notes regarding these writings currently held at the Earle Brown Music Foundation in tandem with the composer's discussions of Bergson in his 1964 Darmstadt lecture "Form in New Music," and in interviews with art historian Dore Ashton and conductor John Yaffé. Brown's personal readings and public remarks about Bergsonian concepts reveal a consistent preoccupation with the philosopher's discussions of order and disorder, and in particular the phrase, "disorder is merely the order you

are not looking for.” In the dual nature of Bergson’s understanding of disorder, I contend Brown found a sympathetic advocate that countered negative, critical reactions to his indeterminate music in the 1950s. Following Bergson in *Creative Mind*, there existed two orders: outside the critics “one order,” and within them, “the representation of a different order which alone interested them.” Whereas Alexander Calder served as artistic inspiration for Brown’s musical flexibility, the writings of Henri Bergson served as philosophical validity for the seemingly “disordered” events of Brown’s open form works.

“The Plaint of the Ideal amid Violence”:
Sound, Music, Nature, and the Soul in Hegel and Adorno
Stephen Decatur Smith (Stony Brook University)

In his Beethoven manuscripts, Theodor Adorno makes the striking claim that all music reenacts the emergence of the soul from material nature. All music, he writes, “presents the act of animation, of being endowed with soul, over and over again . . .” And in this, Adorno echoes Hegel, whose *Lectures on Fine Art* describe music as “the earliest inwardness and ensouling of matter.” This paper will reconstruct the way in which Adorno’s Beethoven fragments critically repeat a treatment of the soul, sound, and music that appears throughout Hegel’s philosophical system. It will show that, for both Hegel and Adorno, in different ways and with different stakes, the scission and self-relation of material nature that appears in the sounding body prefigures the emergence of life and mind in nature.

In Hegel’s philosophy, the soul is not spirit or mind. Rather, in his *Philosophy of Spirit*, Hegel determines soul as the “universal immateriality of nature.” The soul is thus the ideal self-relation of material nature, which makes possible the self-relation of the living being and of the mind. In Hegel’s *Philosophy of Nature*, the soul first emerges, not in life, but in sound. There, Hegel writes that the “materialized time” of sound, “as the ideality of the material body, achieves independent existence and mechanically soul-like manifestation.” These passages, and others like them, form the backdrop for Adorno’s reference to music and the soul in his Beethoven fragment. And it is as a reminder of the emergence of the soul from nature that music can, for Adorno, stand “closest to reconciliation, as also to lamentation.”

In reconstructing this relationship between sound and soul as it appears in Hegel and reappears in Adorno, this paper hopes to contribute to contemporary musicological conversations about the status of sound and in the history of western thought, and about historical figurations of the relationship between music and nature. It also hopes to contribute to a broad contemporary reevaluation of Hegel’s thought, sparked by the work of scholars such as Catherine Malabou, Adrian Johnston, and Slavoj Žižek.

The *Hörender* in *Hörigkeit*: Adorno, Siren Song, and the Heteronomous Aesthetics of Enlightenment

Etha Williams (Harvard University)

Adorno and Horkheimer's seminal *Dialectic of Enlightenment* provides an extended reading of Odysseus's encounter with the sirens and draws a startling connection between the experience of musical listening and the condition of unfreedom: "[Odysseus] realizes that however he may consciously distance himself from nature, as a listener [*Hörender*] he remains under its spell. He complies with the contract of his bondage [*Hörigkeit*] and, bound to the mast, struggles to throw himself into the arms of the seductresses." Indeed, throughout their treatment of the story of the sirens, Adorno and Horkheimer suggest that unfreedom is not externally imposed on art by a wrong society, but rather inheres in art's concept, the dialectical reverse side of its promise of reconciliation. Subsequent commentators, however, have given relatively little attention to how this reading complicates an understanding of art's utopian character; they have, moreover, largely neglected the episode's specifically musical resonances.

I thus situate this discussion of the sirens in the contexts of Adorno's aesthetic project and of Forkel and Burney's Enlightenment-era histories of music, which each treat Odysseus's encounter with the sirens at substantial length. On this basis, I argue that the sirens episode extends *Dialectic of Enlightenment's* critique of enlightened reason to the aesthetic sphere, showing art's autonomous promise of reconciliation to be inseparable from its heteronomous origins in relations of domination. Moreover, I argue, Adorno and Horkheimer employ the specifically musical figure of the sirens because music's non-representational and temporally mediated character acutely embeds a fundamental dialectical tension within Adorno's aesthetic theory: that even as art maintains a hope of reconciliation—and a vestige of the aconceptual language of names—it can convey this only negatively, in the sound of a name divorced from its object. Finally, reading Adorno in counterpoint with Foucault (who also discussed the sirens at length), I argue that art's utopian promise is thus always mediated through its memory of suffering—of the domination, violence, and unfreedom from which its concept emerged and which still continue to mark it.

Music, Obscenity, and the Performance of Violence in

The Act of Killing (Joshua Oppenheimer, 2012)

Maria Edurne Zuazu (Graduate Center, CUNY)

"It is forbidden to kill. Therefore, all murderers are punished, unless they kill in large numbers, and to the sound of trumpets." For Voltaire, the sound of the trumpets frames a space and a time of exemption and for certain actions that, if correctly performed, co-define the moral axes where they take place, the axes that let them

be possible. Voltaire's words open *The Act of Killing* (2012), Joshua Oppenheimer's shocking and acclaimed exploration of the 1965–66 Indonesian genocide. In this documentary, actual perpetrators dramatize their role in the genocide in re-enactments modeled on their favorite film genres: gangster movies, westerns, and musicals. These killers sing, dance, and engage with music both in staged set numbers and in unscripted interactions with the camera while showing the tortures and assassinations they committed. Because they won and enjoy immunity, the genocidaires can and do dare to show off via the exuberant musicality that saturates the film, but what fields of actions and moral licenses do the musical moments entrance, prevent, or otherwise re/disfigure in *The Act of Killing*?

Music becomes a means for the killers to access, represent, aestheticize, and somatize the past while offering them frames in which to project themselves as national heroes and to fantasize about their redemption. These musical departures, in turn, render their performances of violence most abhorrent for the viewer, who is addressed with musical logics but does not and cannot participate in their alternate licenses. From the initial estrangement that the film's musical prelude provokes to the film's closing with urban sounds, *The Act of Killing*'s soundtrack bridges our everyday lives with the process of watching the film. The pervasive presence of western songs further upsets the distinction between our space and those of the killers and the realities the film denounces. The musical momentum of the film, to Don Black's "Born Free," is a wound in the texture of *The Act of Killing* where our latency as western/American viewers and citizens becomes apparent. Alien to and yet implied in the spaces the musical re-enactments shape, we are placed in the obscene.

New Instruments (AMS)

Deirdre Loughridge (University of California, Berkeley), Chair

New Instruments, New Sounds, and New Musical Laws:
Ferruccio Busoni, Edgard Varèse, and the *Music of the Future*

Erinn Knyt (University of Massachusetts)

The disparity between Edgard Varèse's early European compositions, described in Romantic or Impressionistic terms by those who heard them, and his experimental American compositions has contributed to the widespread assumption that Varèse reinvented himself after encountering the sights and sounds of New York. When composers are named as sources of influence, Richard Strauss and Claude Debussy are most frequently mentioned. Arnold Schoenberg and Igor Stravinsky sometimes follow. While these composers undoubtedly influenced Varèse, especially with regard to his harmonic choices and use of episodic structures, they did not provide models for more characteristic features of his experimental compositional style: rhythmic

simultaneity, expansion of the tonal system, the use of non-traditional instruments, and new means of formal organization based on sound.

Varèse repeatedly referred to Ferruccio Busoni, to whom he went for compositional advice from 1908 to 1913, as the most seminal influence on his experimental music, stating: “he [Busoni] crystalized my half-formed ideas, stimulated my imagination, and determined, I believe, the future development of my music.” While several scholars have mentioned aesthetic similarities between the two composers, the scope and importance of the relationship has yet to be documented. Based on concert programs, letters, lectures, scores, interviews, and annotations in Varese’s copy of Busoni’s *Sketch of a New Aesthetic of Music*, my paper provides the first detailed account of the Busoni-Varèse connection. It documents Busoni’s significance as Varèse’s teacher, mentor and friend, while analyzing parallels between aesthetic ideals, compositional styles, and concert organizing activities. In so doing it not only provides missing information about Varèse’s little-documented musical activities in Berlin (1908–13), but also much-needed context for his compositional innovations and for the development of experimental music in the early twentieth century.

Seeing Rubens, Hearing Ruckers: The Sonic Palette of the Franco-Flemish Harpsichord Saraswathi Shukla (University of California, Berkeley)

A curious practice developed in Paris in the 1680s: French harpsichord makers enlarged and redecorated Flemish instruments—a process called *ravalement*—in addition to producing imitations and forgeries from recycled Flemish soundboards and roses. They represented such conversions as “resurrecting” the formerly Flemish instrument, albeit by adopting antiquated Flemish iconography. To describe the extraordinarily rich tone of Flemish harpsichords, French writers relied on the specialized discourse of the *Querelle du coloris*, a seventeenth-century debate over the use of color (*coloris*) versus line and design (*dessein*) in painting. I argue that the intersecting vocabularies of musical and visual art reveal the broader cultural implications of *ravalement*.

Eighteenth-century luthiers and musicians were captivated by the acoustic properties of sixteenth- and seventeenth-century Flemish instruments. This fascination centered on the soundboard, which was believed to be the soul of the instrument. Writers on music typically characterized the distinctive tone of the Flemish harpsichord as “moelleux”, or “marrowy.” Initially associated with harpsichord touch, the term came to express a particular quality of *coloris* following the *Querelle*. Arguments proclaiming *coloris* as the essence of painting, such as Roger de Piles’ *Dialogue sur le coloris* (1673), posthumously secured the Parisian reputation of Peter Paul Rubens (1577–1640).

The overlapping musical and painterly connotations of the word *moelleux*, and the close connection between Rubens and Flemish harpsichord-making dynasties, betray the Franco-Flemish artistic and artisanal interactions that united French and Flemish artists and artisans across guilds, from master painters to cabinet-makers and lacquerers. The ideal core of French harpsichord sound was in fact Flemish in nature, and eighteenth-century French harpsichords juxtaposed high art with artisanal craftsmanship, visual ornament with sonic substance, and French decoration with Flemish construction—elements that strike the twenty-first century eye and ear as paradoxical. The musical and painterly connotations of the word *moelleux* provide a way of understanding these dichotomies. Finally, just as *coloris* became an integral part of painting, tone, touch, and sound production became part of the musical toolkit of the harpsichordist.

Notation, Improvisation, Secrecy (AMS)

David Rothenberg (Case Western Reserve University), Chair

Theology and Secrecy in the Musical Notation of Medieval Armenia

Roseen Giles (University of Toronto)

Very few western scholars have studied the art and culture of medieval Armenia, and even fewer have remarked on the music of this country, at the crossroads of western Asia and eastern Europe. The Armenian system of musical notation is an enigma that briefly sparked the curiosity of Peter Wagner and Oskar Fleischer—who was no doubt inspired by the work of his pupil Komitas Vartaped (1869–1935)—but the subject has remained untouched since the early twentieth century. The key to reading these cryptic musical symbols (called *khaz*) is largely unknown, partly because of the highly complex nature of the notation system, and partly because the skill of reading the signs appears to have been deliberately kept secret. Although the notation of music flourished in Armenia from the ninth to twelfth centuries, it declined dramatically by the fifteenth and the key to reading the notation, which was transmitted orally from master to pupil, has been lost. The secretive approach to music adopted by the medieval Armenians may nevertheless be preliminarily understood as a reflection of Orthodox theology.

The idea that music writing preserves pre-composed and relatively unchanging melodies drove the development of western notation towards a simple, legible way to transmit music; by the late Middle Ages, staffed notation provided a visual representation of a melody which could be read by someone without prior knowledge of it. Armenian notation, however, did not evolve towards simplification and legibility, but rather into further complexity, rendering the notation legible only to those having received extensive oral instruction in its realization. This paper proposes that the function of music writing in Armenia was not to keep a visual record of sacred songs,

but rather to show a singer how to interpret the text musically without stabilizing it into a fixed, lifeless state. Instead of serving to transmit a body of chant melodies, the purpose of Armenian *khaz* notation was to aid in the transmission of a “manner of singing”—a dynamic tradition of text delivery, both oral and written, preserving a form of biblical interpretation that was deliberately kept secret.

Reinventing Improvisation: Performing Georgian Liturgical Chant from Neume Notation John A. Graham (Princeton University)

Written sources that document the liturgical chant of the Georgian Orthodox Church include more than fifteen thousand pages of western staff notation transcribed at the turn of the nineteenth-twentieth centuries, as well as a handful of manuscripts containing neume notation. Located in the National Centre of Manuscripts in Tbilisi, Georgia, these newly accessible sources are a treasure trove for chanters, but present innumerable complex questions for music historians. The debate on the tuning of Georgian modal scales, for example, arises from the imperfect mapping of this scale onto the five-line staff, causing erroneous key signatures, emended accidentals, and atypical chords. Other questions of performance practice are also prevalent, as diacritical markings to indicate tempo, dynamics, breathing, and ornamentation are almost nonexistent, and numerous musical variants of the same chant suggest an oral tradition steeped in improvisation.

The comparison of two manuscript sources introduced for the first time at an international conference form the basis of the current study on these questions. Manuscript Q-830 (NCM), written in the 1880s by the student Ekvtime Kereselidze, contains more than three hundred pages of chants notated with heightened neumes. Also in Kereselidze's hand, but written in the 1920s, manuscript Q-674 (NCM) contains eight hundred pages of western staff notation. Select chants are compared in order to highlight performance elements contained in the neumes, but omitted in the western staff notation. Presented at a moment when chant theorist and pedagogue Zaal Tsereteli has called for the re-introduction of the medieval neume system into published chant-books (in part to increase the possibilities for improvisation), this study addresses urgent questions relevant to the Georgian and international community of chant scholars. By comparing individual chants written in two different notational systems by the same author, we are given unprecedented access to the performance practice of the oral tradition as transmitted to Kereselidze in his lifetime.

Performativity in France (AMS)

Michael J. Puri (University of Virginia), Chair

Mobilizing the Social Network: Revolutionary Musicians and the Birth of French Romanticism

Rebecca Geoffroy-Schwinden (Duke University)

This paper argues that the mobilization of social networks figured integrally into musician's re-imagining of their profession during the French Revolution (1789–99). Using evidence from Parisian archives and libraries, including letters among musicians, government correspondences about music, and pedagogical texts from the new Conservatoire, I explicate how musicians successfully navigated the economic upheaval of revolution and how this achievement depended upon collective action. While musicological studies of the Revolution focus on institutions, biographies, and works, I turn to social networks across institutions and their compositional results. By changing the object and mode of analysis, I demonstrate that music from the French Revolution illuminates the heterogeneous birth of musical romanticism in Europe.

Composing the Citizen (Pasler 2009) and *Singing the French Revolution* (Mason 1996) established the significance of music in revolutionary culture. Mark Darlow (2013) recently demonstrated that revolutionary music was not government propaganda, but a form of self-fashioning by individual artists. This newfound political legitimacy made musicians indispensable to France when other laborers and professionals lost such privileges. I argue that the exclusivity of musical labor due to the specialized skills it requires posed an opportunity for musicians to ingratiate themselves into the new social order.

Bernard Sarrette, founder of the Conservatoire, represents the nexus of this social network. From Sarrette, I trace connections among musicians from Masonic lodge orchestras, the court at Versailles, the corps of army musicians formed in 1789, orchestras that proliferated with the liberalization of theatres in 1791, and the conservatory. The paper culminates in an analysis of the *Principes élémentaires de musique arrêtés par les membres du Conservatoire, pour servir à l'étude dans cet établissement* (1800), co-authored by eight musicians from across this social network at the end of the revolutionary decade. This pedagogical text demonstrates that music of the Revolution was not mere propaganda, but an attempt at self-fashioning by a network of professionals rather than individuals. By reconciling the labor of music with its aesthetics, revolutionary musicians gave birth to a distinctively French version of musical romanticism that persisted into the nineteenth century.

Authenticity or Spectacle? Using the Score as a Script in the 1820s Parisian String Quartet Concerts

Fabio Morabito (King's College London)

The decades following the French Revolution challenged long-established concert practices by opening them to a larger segment of society. As “every circle of respectable friends turned into a quartet society” (Baillot 1796), Parisian music connoisseurs feared the art was going to be handled carelessly, with no attention to peculiarities of style and the diverse palette of approaches required to play different repertoires. In this regard, professional musicians were expected to set the example: being able to make the various pieces in the programme sound different, almost like successive courses in a fine meal. Such ability was all the more crucial when the same ensemble played for the entire length of a concert, as in the string quartet soirées the violinist Pierre Baillot inaugurated in 1814.

This desire to get closer to the spirit of each composition has often been related to the idea of *Werktreue* (Goehr 2007), implying a pledge of fidelity to what the composer had written. My paper challenges this view by expanding the discourse on the French “theatrical” ideology behind early nineteenth-century string quartet performances (November 2004; Hunter 2005, 2012). Taking as case study Baillot’s soirées, I discuss the ensemble’s approach to the score and its creator by examining hitherto unexplored handwritten annotations left on the parts used for these concerts. Rather than assisting the players in challenging spots, I consider these annotations as engendering a performer’s text running parallel to that of the composer: a personal translation of unwritten expressive qualities into specific instrumental colors and the “moves” to be performed, as if the quartet players were actors on a stage.

Such parts, almost “transfigured by this second creation” (Sauzay 1861), allowed performers to play with a sophistication of effects that Parisian critics praised against contemporary amateur practices. Discussing Baillot’s annotations as evidence of the performer’s creative agency, I suggest that in the Parisian *soirées ou séances de quatuors* the ideal performer was often regarded as a consummate actor, an artist on the same level as the composer.

The Church as Showroom for Instrument-Making and Musical Virtuosity: Organ Inaugurations in Nineteenth-Century Paris

Fanny Gribenski (École des hautes Études en sciences sociales)

Organ building was particularly dynamic in nineteenth-century France due to the destructions of the Revolution and the so-called “religious haussmanization” of post-1840s Paris. This dynamism, and the competition it entailed between organ manufacturers, was made particularly apparent during successive world’s fairs held in the French capital, where famous builders such as Cavaillé-Coll and his competitors

presented avatars of the often-called “king of instruments” in front of large crowds from all over Europe. The fair-going public’s experience of these technological wonders mostly took place in churches, during staged inaugurations of newly built or renewed instruments where the notoriety of the manufacturer also depended on the virtuosity of the musicians they were able to secure for the performances. As complex combinations of liturgical, social and commercial interests, these events involved the collaboration of priests and church administrators along with organ builders and organists. Surprisingly, the field of organ studies has never addressed these peculiar musical moments, perhaps because scholars have tended to focus on specific instruments or organ builders, rather than contributing to the study of broader cultural phenomena.

This paper shows how organ inaugurations temporarily transformed Parisian churches into showrooms for organ building and musical virtuosity in ways that recall the cultural operations of piano builders’ *salons*. My presentation draws on material from the archives of the Paris diocese including letters, posters, invitations, and meetings’ reports that allow one to precisely reconstruct the organizational processes of inaugurations, as well as on proceedings of these events published in periodicals. Furthermore, Parisian churches also served as permanent showrooms for organ builders, as proven by the systematic appointment of famous organists as the principal players of new instruments. This is also reflected in the preference of organ builders, during the world’s fairs, to hold auditions of their instruments in churches rather than showcase new instruments in the exhibitions’ palaces. By highlighting the metamorphosis of churches into showrooms on behalf of commercial interests, my paper continues recent studies dedicated to the relationship between Catholicism and modernity and provides new reflections on Michel de Certeau’s and Martina Löw’s works on the constitution and use of space.

“The Street Is in Our Houses”: Traffic Flow in the Salon of Princess Mathilde Bonaparte

Nicole Vilknér (Rutgers University)

The nineteenth century is commonly known in the history of concert life as the era that solidified the silent and stationary reception of music by audiences in large theaters and halls. However, this narrative does not account for concert traditions in salons, where audiences experienced music in an environment filled with movement. Reacting to his experience attending salon performances in Paris, Charles Gounod wrote, “Our houses are not in the streets anymore; the street is in our houses.” This statement resonates with assessments of salons in journals and newspapers from the Second French Empire that connect the street traffic to the interior traffic of salons; Virginie Ancelot’s 1858 monograph *Les salons de Paris* goes so far as to begin with the street, identifying notable salons through their surrounding intersections and

boulevards. The widespread construction of urban roadways under Baron Haussmann's administration provides the historical context for these associations, and an examination of the interior space and documented experiences in salons explains why Parisians began to correlate motion and circulation with salon life.

The salon of Princess Mathilde Bonaparte, niece to Napoleon I and a cousin of Napoleon III, is a case in point. Her residence on the rue de Courcelles featured four performance rooms joined by a conservatory, and paintings of her reception rooms by Charles Giraud show that elements of interior design, such as open views and auditory access to neighboring rooms, engaged guests across spaces. The memoirs and writings of Mathilde's regular guests illustrate musical performances at her events from multiple perspectives: performers such as violinist Eugène Sauzay described the listening habits of audience seated near the stage, and guests like Princess Caroline Murat and the Goncourt brothers illustrated the dispersion of guests throughout the rooms. The metaphor of "traffic" describes the motion within Mathilde's salon, but also relates to the circulation of guests between Parisian salons and to the transport of repertory, often mediated through transcription, between musical arenas. Ultimately, the multi-room salons of Mathilde and others like her complicate standard oppositions between exterior and interior, public and private spaces, encouraging a reassessment of the act of listening in nineteenth-century Paris.

Performing Digitally (SMT)

William Rothstein (Queens College / Graduate Center, CUNY), Chair

The "Breakout" Module in Mozart's K. 279: Analysis and Performance of an Ambiguous Primary Theme

Jeffrey Swinkin (University of Oklahoma)

Certain late-classical pieces open with short, repetitive modules within P space that seem to promise a sentence. Come time for the continuation module, however, a distinct thematic idea emerges. This new theme thus retrospectively transforms the opening modules into a quasi-introductory idea. An example of this technique is the opening of Beethoven's op. 7 Piano Sonata. Here, a fanfare motive is repeated sequentially, thus telegraphing a sentence. What follows, however, is no clear-cut continuation but rather a new more stable, lyrical theme—one that itself delineates a sentence. A special variant of this technique is what Hepokoski and Darcy term "Mozartian Loops," where Mozart opens P space by circling around a cadential progression before breaking free with a more linear idea (the "breakout module"). A case in point is the incipit of K. 279, whose breakout idea in Hepokoski/Darcy's analysis begins in m. 5 and delineates a sentence.

In this talk, I place Hepokoski/Darcy's interpretation of this passage in dialogue with the *Formenlehre* of Janet Schmalfeldt and then consider issues of performance:

the interpreter of the K. 279 opening has two ambiguities with which to grapple: the opening modules are primary but *become* preliminary; the breakout module is a continuation of the initially proposed sentence but *becomes* a new sentence. How might the performer play the modules in accordance with their respective initial functions? How might he play them in accordance with their subsequent functions? That is, how might the moment-to-moment and synoptic perspectives respectively influence dynamics, tempo, and articulation?

Some Multimovement Designs in C. P. E. Bach's Late Keyboard Sonatas Wayne C. Petty (University of Michigan)

This paper takes as its point of departure Johann Nikolaus Forkel's 1784 review of C. P. E. Bach's Keyboard Sonata in F minor (W. 57/6). Rightly celebrated for its insights into eighteenth-century aesthetics, Forkel's review also contains an early discussion of multimovement organization in instrumental music. The essay is noteworthy because, among other things, Forkel treats movements as wholes; in addition, he attempts to describe a progression through the three-movement sonata. In those respects his discussion can serve as a model, if a general one, for analysts today who wish to avoid the dangers of more static approaches—for example, those that pursue intermovement thematic resemblances to the exclusion of other factors.

It seems telling that Forkel should have chosen for his essay a keyboard sonata by his friend C. P. E. Bach, for Bach's sonatas from the collections *für Kenner und Liebhaber* possess a degree of multimovement connection not present in his earlier sonatas, which are more conventionally organized into three semiautonomous movements. This paper identifies techniques that help organize multimovement designs in the sonatas *für Kenner und Liebhaber*, including (1) ruptures in the first-movement fabric that later movements address; (2) the working-out of related head-motives in separate movements; (3) run-on movements that produce a subtly connected design. As in Forkel's review, though in greater depth, these analyses will treat movements as wholes and will trace a progression from the first movement to the third.

Into the Labyrinth: Borges, Schenker, Bach, and the Game of Interpretation

Pedro Segarra-Sisamone and Jennifer M. Cancelado
(Conservatorio de Música de Puerto Rico)

Drawing on Jorge Luis Borges's story "Death and the Compass" (1942), this paper appropriates the characters of Treviranus (the representative of traditional and pragmatic logic) and Lönnrot (the modern exemplar of pure and abstract reasoning) and uses Bach's *Sinfonia* no. 12 as a case study to explore the ambiguities, the authentic (and spurious) symmetries, the proliferation of coincidences, and the familiar

intuitions and schemata that often create, as Carl Schachter (1999) has observed, “a *forked path* for the analyst, who must search for clues about which of two or more possible interpretations . . . is the truest artistically.” More specifically, this paper considers, through these two personas and from a Schenkerian perspective, whether or not an intuitive, imaginative, and often more elegant analytical approach may prevent us from understanding the unifying elements of a composition, making us victims of our own labyrinthine reasoning.

Through the voice of Lönnrot, the paper presents three interrelated hypotheses about Bach’s *Sinfonia*. Hypothesis #1: The overall contrapuntal configuration conforms to Schenker’s octave *Urlinie*. Hypothesis #2: The fugue develops an undivided one-part form. Hypothesis #3: Bach crafts an explicit association between the subject/answer pair and the fundamental structure of the fugue. The paper closes with a discussion on the perils and possibilities of coupling scholarly rigor with engaging creativity and the dilemma of perceiving correlations as overt manifestations of planning and meaning. The presentation recreates a dialogue, with Lönnrot initiating the discussion from the piano and Treviranus replying from the stage.

Schenker’s Performance of Chopin’s Preludes and the Meanings of Interruption

Alan Dodson (University of British Columbia)

In conjunction with a series of piano lessons on Chopin’s Preludes that he gave in the 1910s, Schenker entered copious annotations into a score preserved in the Jonas Collection. A recurring theme in these annotations is the principle, first stated in the manuscript “Vom Vortrag” (1911), that “in order for the form of the composition not to be exposed too nakedly, a considerably quicker intertwined-playing [*Ineinanderspielen*] is needed at the place where the seam occurs.” This principle is expressed not only through arrows for tempo rubato, but also through analytical markings that highlight metric and contrapuntal forms of intertwining. Notably, all these markings appear in places where Schenker would later show interruption.

At the prompting of one of his students, Schenker prepared a series of analytical graphs of Chopin’s Preludes in the late 1920s. In these graphs, he made several (mostly abortive) attempts to represent intertwining across the point of interruption through prolongational slurs at the foreground level. Ultimately, Schenker turned to the background for an explanation of the tension that traverses the point of interruption: in *Free Composition*, he claims that the first $\hat{2}$ is actually “more important than the second” and that the interruption “has the effect of a delay, or a retardation, on the way to the ultimate goal, $\hat{1}$.” This paper contextualizes these refractory and controversial claims in a new way and, more broadly, shows that Schenker’s theories were affected—in specific, tangible ways—by his performance-related activities and concerns.

The Persistence of Surrealism: Thomas Adès's Music and Its Reception (AMS/SMT)

Eric Drott (University of Texas at Austin), Chair

Critical discussions of the British composer, conductor, and pianist Thomas Adès (b. 1971) have seized on the idea of "surrealism" as a lens through which to view a number of his most important works, including *Living Toys* (1999), *Life Story* (1994), *Powder Her Face* (1995), *Asyla* (1997), and *America* (1999). Adès himself, although typically reluctant to talk too much about his compositional approach, has allowed that surrealism is "the only '-ism' I feel at all comfortable with," encompassing not just his early music, but also his forthcoming opera, which is based on Buñuel's surrealist film *The Exterminating Angel* (1962).

This apparent convergence of critical and poietic perspectives has done much to validate and solidify the role of surrealism in and around Adès's music. Yet surrealism proves to be a surprisingly sheer surface on which to stake a critical discourse, far more resistant to musical analogy than other modernist movements such as expressionism and neoclassicism that might obtain for Adès. The blanket application of surrealism in the literature on Adès conceals a range of sometimes contradictory stances, smoothing over disjunctions within and between such viewpoints, and simplifies the complex dynamics that inhere within the theory and practice of surrealism historically.

The papers presented in this session will draw upon historiographical, critical, and analytical methodologies in order to interrogate existing conceptions of Adès's alleged surrealism. The first paper will consider the symbolic roles that surrealism has played in the reception of Adès's music; the second will consider analytical strategies for situating surrealism more firmly in Adès's musical texts. In so doing, we seek to do more than offer a panel that spans the ostensible disciplinary boundaries of AMS and SMT. We also seek to lay bare the aesthetic and ideological stances towards Adès and his music, highlighting both the limitations and benefits of surrealism as an explanatory concept. Above all, the range of methodologies utilized here will enable a practical demonstration of the ways in which discursive practice centered upon Adès's so-called surrealism consists in reality of multifaceted and frequently interrelated modes of constructing meaning both around and within his music.

Thomas Adès and the Dilemmas of Musical Surrealism

Drew Massey (Binghamton University, SUNY)

Few scholars of Adès's music would debate the significance of surrealism in the forging of his public image over the course of the last 25 years. Yet the essentially unquestioned absorption of surrealism as a meaningful discursive frame for Adès's music ought to give us pause, and it is the goal of this paper to explain why that is the case.

First, I suggest that surrealism has achieved such purchase in the critical conversation surrounding Adès because of its ability to work so effectively as a proxy vocabulary for other debates. In the first part of this paper, I consider how the idea of surrealism has provided a means to discuss various degrees of “queerness” in Adès’s music (including but not limited to gender and sexuality) while avoiding a rhetoric which uses alterity and identity politics as its primary argumentative fulcrum. Although Adès is hardly the only openly gay composer writing today, I suggest that critics’ preoccupation with Adès’s relationship both to surrealism and to Benjamin Britten’s legacy have served powerful symbolic roles in depicting Adès as a gay composer who simultaneously avoids conspicuous markers of difference.

In the second half of this paper, I consider the historiographic work that is performed by the rhetoric of surrealism that has swirled around Adès and his music. Adès’s surrealist works close off an apparent “problem” in the history of modernism insofar as surrealism—unlike other component movements in modernism like futurism and impressionism—has struggled to find its proper corollary in music, and hence enjoy status as a fully realized dimension of modernism with active practices across the arts. Yet such a situation is not without its historiographic dilemmas. On the one hand, the reliance on surrealism vis-à-vis Adès is a somewhat anachronistic approach, situating a large part of Adès’s significance in terms of a movement that has mostly run its course. On the other hand, it provides an aesthetic and historical basis for Adès’s prominence today, while being ambiguous enough to leave him plenty of room to maneuver in the future without shedding this marker of canonical belonging.

Hearing Adès’s Music “as” (Sur)real

Edward Venn (University of Leeds)

To date, commentators that have identified Adès’s music with surrealism have tended to focus upon unusual and bizarre details and extramusical subject matter (Fox 2004) or its peculiar spatial effects and de-familiarization of material (Taruskin 1999/2009). Yet Adès’s dismissal of criticism based on surface details and style in his 2012 book *Full of Noises* suggests that any sympathies he might have for early twentieth-century surrealist thought manifests itself in more subtle ways. Making matters more complicated, Adès is also ambivalent about the representational nature of music. Although he has a stated aversion to music in which musical logic is a projection of philosophical or political thought (one of his main problems with Wagner), he complicates matters by claiming elsewhere that “to me all music is metaphorical.”

This paper seeks to explore this dialectic by considering Adès’s surrealism as a kind of metaphor in itself. I focus in particular on *Ayla*—the work which Taruskin identified most closely with Dalí, and a work in which Adès makes frequent reference to Wagner. In contrast to unidirectional theories of conceptual metaphor, this paper

assumes a bidirectional role for metaphorical thinking that has both cognitivist and poietic dimensions (see Spitzer 2004). Moving beyond surface effects, this account will demonstrate the tension between surreal discontinuity and dislocation and Adès's own claims of unfolding musical logic. Secondly, this logic will be used to critique the role of defamiliarization in Adès's music, examining the ways in which Adès creates frameworks that enable "found objects" to be heard simultaneously as part of the musical argument and at the same time "as" part of an assemblage. Finally, my argument turns to consider Adès's claim that music presents "a simulacrum of the real world", which on a structural level is "not merely ironic or alienated, but also truthful . . . [and] real." Adès's poetic metaphors thus construct a very different reality, and exist in tension with, the sur-reality and altered states encountered when we hear his music "as" surreal.

Postmodern Creative Processes (SMT)

Richard Kurth (University of British Columbia), Chair

Ideology, Compositional Process, Optics, and Form in Georg Friedrich Haas's *in vain*

Amy Bauer (University of California, Irvine)

The music of the Austrian composer Georg Friedrich Haas features sound color as a central element of musical discourse. As with works by the spectralist school, most Haas compositions produce a sonic resonance Joshua Fineberg termed "acoustic glow." The orchestral works *in vain* (2000) and *Hyperion* (2006) transcend this "acoustic glow" to incorporate optics as a metaphoric and literal aspect of the composition in a way that recalls works by Grisey or Murail. Yet Haas self-identifies as a microtonal composer whose compositional concerns are focused on harmonic alternatives to—rather than extensions of—the equal-tempered system. Hence his writings focus on ad hoc constructions that feed his creative process, such as microtonal harmonic structures and non-octavian scales championed by the French-Russian theorist and composer Ivan Wyschnegradsky.

Written for 24 instruments and a "spotlight," *in vain* puts unique demands on performer, listener and conductor, while serving as a case study of Haas' compositional methods. This paper focuses on *in vain*'s strategic juxtapositions of tempered and non-tempered intonation, and their interaction with the literal and metaphoric use of light over the course of its 70-minute duration. I analyze how the use of heterogeneous harmonic resources and extramusical associations force a dramatic convergence of nature and artifice that directs the work's form. This convergence exposes paradoxes inherent in musical notions of the natural and the artificial, and challenges accepted connections between musical structure and human perception.

Luciano Berio's "Poetics of Analysis" Christoph Neidhöfer (McGill University)

In his writings, Luciano Berio (1925–2003) discusses a wide range of music-aesthetic topics. Yet, unlike many of his contemporaries, he abstained from publishing detailed analyses of his or other composers' music, limiting himself to more general comments on compositional technique and aesthetics.

Readers have found Berio's writings difficult to grasp because they "still have a provisional, unfinished, and occasionally rather weary feel to them" (Whittall 2006). Several scholars (Carone, De Benedictis, Decroupet, Neidhöfer, Priore) have shown more recently that Berio's writings are more easily understood when studied in conjunction with the sketches for his music. However, only a small number of these survive and hence provide only limited (if valuable) clues into his compositional procedures and prose writings. This paper focuses on an additional body of sources that have not been studied so far and that can go a long way in illuminating Berio's writings: Berio's analytical notes and graphs, found among his manuscripts, on works by other composers, including Webern's op. 10, 21, 24, 31 and Schoenberg's op. 16.

These analyses were not intended for publication but rather served Berio as a testing ground for his analytical and compositional ideas in the context of other composers' music. I use these sources to illuminate what Berio envisioned as an ideal "poetics of analysis" (2006)—one that could account for a work's "openness," its "polyphony of associations," and its "mobility of perspectives"—and in so doing I show that Berio's seemingly vague prose descriptions in fact refer to precise concepts.

Remaking Operas (AMS)

Ryan Minor (Stony Brook University), Chair

Recomposing Monteverdi: Luigi Dallapiccola's

Adaptation of *Il ritorno d'Ulisse in patria*

Benjamin Thorburn (Bluefield College)

Among the many editions and reworkings of Monteverdi's operas made by twentieth-century composers, Luigi Dallapiccola's adaptation of *Il ritorno d'Ulisse in patria* stands at a pivotal point in that work's reception. Intended to mark the opera's tercentenary, Dallapiccola's *Ritorno* was performed in 1942 at the Florence Maggio Musicale during the height of Italian fascist musical culture. This was the first appearance of Monteverdi's *Ulisse* on an Italian stage, and it was greeted on the one hand by praise of Monteverdi as a cultural hero, and on the other by a resurgence of earlier controversies over the opera's allegedly inferior musical quality and its contested attribution.

In this paper, I analyze Dallapiccola's interpretation of *Ritorno* and demonstrate how its central themes—the search for identity, the struggle for vengeance, and the inescapable presence of the ocean—are brought out in Dallapiccola's dramatic adaptation, continuo realization, and orchestration. At crucial moments of the drama, Dallapiccola's editorial choices differ meaningfully from those of Vincent d'Indy, whose earlier edition of the opera largely formed the basis of Dallapiccola's. Furthermore, the adaptation reflects Dallapiccola's lifelong fascination with the *Odyssey*, which culminated in his original opera *Ulisse* (1968), composed to his own libretto and considered by many as his masterwork. While scholars have given much attention to *Ulisse* and its wealth of musical and literary allusions, the interactions between Dallapiccola, Monteverdi, and the *Odyssey* in his earlier *Ritorno* adaptation have remained comparatively unexplored. I argue that despite the absence of overt references to Monteverdi and Badoaro's *Ritorno*, Dallapiccola's own *Ulisse* takes up several themes that were presaged by his interpretation of Monteverdi's opera.

My findings contribute to our understanding of Dallapiccola's life and works and of the reception of Monteverdi in the first half of the twentieth century. More broadly, my arguments shed light on the often-neglected ways in which composers' activities as editors commingled with their original compositions.

Realism Redux: Staging *Billy Budd* in the Television Age

Danielle Ward-Griffin (Christopher Newport University)

Benjamin Britten famously preferred a style of staging that may best be described as "selective realism," the term used by director Kenneth Greene to characterize the original production of *Peter Grimes*. Not only did contemporary directors such as Tyrone Guthrie deem the composer too conservative, but Britten scholars such as Brett have also reiterated the claim that his operas ought to be considered from a predominantly musical perspective. However, this paper challenges conventional wisdom that equates realism with conservatism. Building upon recent research by Crilly and Barnes, I demonstrate that Britten saw opera as operating within a broader visual field and influenced by contemporary media, including film and television. Following Auslander, I argue that these media, especially the emerging technology of television, deeply affected the staging of Britten's operas.

The locus of my study is *Billy Budd*. First, I show that, in producing the opera at Covent Garden in 1951, Britten, director Basil Coleman, and designer John Piper incorporated televisual effects in plotting out how realistic the stage design should be. I then trace how these concerns with realism influenced the production of the opera in a drastically cut version by NBC television (1952) and guided Britten in making a revised two-act version for radio (1960) and BBC Television (1966). (This latter production was directed by Coleman, who had spent the previous decade producing television dramas and operas for the CBC and BBC). Finally, I turn my attention

to the subsequent revision of the original production in which the stage design was “stripped down and simplified” at the composer’s request. Analyzing correspondence, reports, television reels, and press reviews from the BBC and Britten-Pears Library archives, I argue that this revised production sought to create the sense of absorption and intimacy that had been on offer on the small screen. In making these changes, Coleman, Piper, and Britten came to terms with how audience perspectives were being recalibrated by the small screen. Ultimately, I suggest that the influence of television helped to transform the opera-house experience into a simultaneously more “bite-sized” and emphatically “real” site in the 1950s and 1960s.

Intermediality, Collaboration, and the Cultural Consecration of *Einstein on the Beach* through Film Leah Weinberg (University of Michigan)

Director Robert Wilson and composer Philip Glass’s 1976 opera *Einstein on the Beach* was a landmark in both American music theater and its collaborators’ celebrated careers, and revivals in 1984, 1992, and 2012 attest to its continuing cultural relevance. While a recording of Glass’s score has been available since 1978, however, the 1985 documentary film *Einstein on the Beach: The Changing Image of Opera* contains the sole video documentation accessible to the general public of the opera’s original visual scenario. Produced by the Brooklyn Academy of Music as both marketing tool and memento following the opera’s first restaging, the film was broadcast by PBS as part of its Great Performances series, and remains a key pedagogical tool in twentieth century music history courses. By interweaving interviews, behind-the-scenes rehearsals, and voiceover narration, director Mark Obenhaus presents a compelling story of *Einstein’s* creation and cultural significance that elevates the opera’s role in grand narratives of music history. In so doing, however, he omits key elements that challenge such narratives, including the voices of female creative and performing artists and the intensively collaborative downtown New York art scene from which *Einstein* arose, omissions that continue to shape the opera’s critical and academic reception.

Following Mary Simonson’s recent work on turn-of-the-century American performance practice, I approach the documentary through the lens of intermediality, or the appearance of one medium in another. Unique primary source documentation associated with the film’s production—including transcripts of complete interviews given by Wilson, Glass, BAM director Harvey Lichtenstein, and five cast members—reveals the extent to which Obenhaus’s editorial process has both limited viewers’ ways of encountering the opera, and contributed to the discursive construction of *Einstein on the Beach* as a canonical work by downplaying its collaborative aesthetic. This analysis, then, engages musicological discourses on opera, film, and performance to describe the intermedial process of *Einstein’s* cultural consecration,

and to illuminate the critical role of filmic mediation in twentieth and twenty-first century opera reception.

Confronting the Composer:
Operatic Innovations in Olga Neuwirth's *American Lulu*
Jennifer Tullmann (University of Kentucky)

Although the mutability of the operatic text in performance has been a reality for centuries, Viennese composer Olga Neuwirth's *American Lulu* is significant in the boldness of its adaptation of a twentieth century canonic work. As this paper will explore, Neuwirth's *American Lulu*—in contrast to the common modification of elements such as staging and orchestration—moves into an area which Roger Parker (*Remaking the Song*, 2006) calls “untouched”: the alteration of the score itself. *American Lulu*, which premiered at the *Komische Oper Berlin* in 2012, is a striking post-modern reinterpretation of Alban Berg's *Lulu* that directly confronts the “intentions” of the composer and his carefully crafted work. It features a rewritten libretto, jazz-ensemble arrangements of the opera's first two acts, and a newly composed third act.

Through her unique setting, reinvented characters, novel instrumentation, and original music, *American Lulu* essentially functions as a new work, remaking the dramatic and musical contexts of Berg's *Lulu*. Neuwirth's opera, which is set in the time of Civil Rights America, rejects much of the original opera, retelling the story of Lulu from the perspective of a twenty-first century female composer. In this assessment, *American Lulu* serves as a case study to consider the roles of new authorities in today's opera houses—distinct from those of the original composer and librettist. Using approaches adapted from semiotics, theatre studies, and feminist criticism, as well as building on past *Lulu* scholarship, this paper examines the conflict between performing traditions of the “operatic museum” and postmodern philosophies of artistic creation. Materials consulted include primary sources from the *Komische Oper Berlin*, interviews with the composer and members of the production team, and personal observations of *American Lulu* rehearsals, performances, and pre- and post-performance lectures. Finally, this paper considers the mediation of past works within new contexts, the evolving definition of the “work concept,” and the transformation of the genre of opera itself.

Singing and Dancing (SMT)

Mitchell Ohriner (Shenandoah University), Chair

Uncovering the Functionality of Klezmer Music

Julia Alford-Fowler (Philadelphia, Pa.)

Klezmer music has a rich and complex tradition that spans across history and numerous national boundaries. The broad scope of ethnomusicological research (Feldman, 2002; Idelsohn, 1992; Sapoznik, 2006; Slobin, 2000; Slobin, 2002; Rogovoy, 2000; Strom, 2002) has shown a style that developed in the modal systems of eastern European and Turkish Ashkenazic communities and grew further in the confines of jazz harmony in the United States. While this research has traced its roots, it has barely tapped the depth of musical analysis that is needed to understand how these different cultural influences have shaped the tunes themselves. Much of the extant analytical scholarship (Beregovski, 1935/37, 2002; Horowitz, 1993; Netsky, forthcoming; Rubin, 1997 & 2006) has begun to explore multiple possibilities but has not reached any conclusive theory. This paper outlines these possibilities and asserts that the reason for the lack of agreement stems from the neglect of historical context and offers the possibility of using a variety of analytical languages that reflect the historical-geographical framework of a given tune. Furthermore, this paper presents an analytical construct for several tunes from a 1927 Philadelphia manuscript. As the tunes analyzed have a Ukrainian lineage that shares roots with the Turkish *makam* system, the method used is the identification of modal progression, or shifting to sub-modes, of Jewish prayer modes, and the practice of “centonization,” or constructing tunes from already existing tunes. Three case studies will be presented that demonstrate the development of these tunes from both historical and analytical standpoints.

Flipped and Broken Clave:

Dancing through Metric Ambiguities in Salsa Music

Rebecca Simpson-Litke (University of Georgia)

Despite the fact that dancers engage with music in extremely sophisticated ways and are acutely attuned to the collaborative nature of their art form, salsa dance scholars rarely provide detailed theoretical descriptions of the musical elements with which dancers interact. Similarly, salsa music scholars who scrutinize the rhythmic/metric and melodic/harmonic interactions of salsa's instrumental layers frequently neglect to discuss the influential role that dancers' gestures play in the creation and interpretation of the music. The result is that neither body of literature fully illuminates salsa as it is practiced and perceived. In this paper, I examine the complex interactions that occur between salsa music and dance, focusing on the physical interpretation of

metric ambiguities that arise when the established clave pattern is either flipped or broken. I begin by defining the basic footwork patterns with which dancers entrain to salsa music, examining the types of physical accents that characterize different styles of salsa dance. I then proceed to an investigation of salsa music from a variety of artists, each song featuring a different kind of (hyper)metric ambiguity that may be navigated by the dancing couple in innovative ways. Live and video demonstrations will be used to show how the physical gestures of dancers contribute an important interpretive layer to the metric structure of this collaborative art form.

Paradigmatic Analysis and Melodic Variation Principles in an Aka Polyphonic Song

Rob Schultz (University of Kentucky)

Despite its generally pentatonic orientation, the music of the Aka people of Central Africa does not operate under any sense of absolute pitch or fixed interval size. As such, Susanne Fürniss has surmised, “a graphic representation [of melody] . . . may be closer to the vernacular conception than transcription in staff notation” (2006, 169). Nevertheless, melodic contour plays no direct role in Fürniss’s paradigmatic organization of variants for the vocal parts in her analysis of the Aka divination song *dikòbò dāmù dā sòmbe*.

This paper proposes an alternative paradigmatic organization of Fürniss’s transcriptions using Robert Morris’s (1993) *Contour-Reduction Algorithm* as the primary criterion for comparison. Based on the Gestalt principle of boundary salience, the Contour-Reduction Algorithm deduces both a basic shape and a variable number of intermediary levels for a contour by marking peaks and valleys as structurally significant, and removing “passing tones” and repetitions in successive stages until no further reduction is possible. The new paradigmatic ordering devised under this rubric reveals an underlying syntactic improvisation principle in which variants are introduced in a distinctly progressive manner that more closely conforms to Simha Arom’s characterization of Aka music as “a simultaneous dialectic between rigor and freedom, between a musical framework and a margin within which individuals can maneuver.” Moreover, it lends even further credence to Arom’s provocative claim that this dialectic “reflects perfectly the social organization of the [Aka] . . . and it does so perhaps not by chance” (1983, 30; trans. Kisliuk 1998, 3).

“Dansa” from Mali: Tempo-Metrical Types in a Non-Isochronous Meter

Justin London (Carleton College)

Rainer Polak (Hochschule für Musik und Tanz Köln)

Tempo-Metrical Types (“TMTs”) distinguish metrical structures by the number of metrical layers present, the organization of each metrical layer, and by absolute

timing/tempo constraints (London 2004/2012). “Dansa” is the single most popular standard piece in the Khasonka dundunba drumming tradition from western Mali. Dansa’s subdivisions are not a succession of duplets and triplets, but based on a stable non-isochronous timing ratio ($\approx 60:40$) that consistently falls between duple and triple subdivision. In addition, Dansa, like many Malian percussion pieces, involves a large-scale *accelerando*, and thus it undergoes a series of TMT transformations. Our paper will (a) present a demonstration of absolute timing constraints and their affect on TMTs, (b) introduce Dansa and the rhythms used in it, (c) give detailed timing analyses of salient passages in Dansa, and (d) relate the timing data to specific TMTs, leading to (e) a discussion of the broader implications of Dansa for theories of rhythm and meter, especially in terms of its non-recursive hierarchical structure.

Why Voice Now? (AMS/SMT)

Martha Feldman (University of Chicago), Moderator and Participant

James Q. Davies (University of California, Berkeley)

Nina Eidsheim (University of California, Los Angeles)

Brian Kane (Yale University)

Steven Rings (University of Chicago)

Emily Wilbourne (Queens College, CUNY)

Across the disciplines and at multiple institutions (Berkeley, UCLA, UChicago, NYU, Stony Brook, London, Durham, and Portsmouth) voice has become a renewed object of attention. In its different forms—corporeal, spiritual, material, performative, and ideological—“voice” now indexes an almost bewildering variety. Still, basic problems remain caught in the 1960s, between Lacan’s perceived elevation of voice (and gaze) to the status of Freudian “objects of the drive” and Derrida’s demotion of speech and voice vis-à-vis writing.

Our panel begins by reflecting on why the category “voice” is currently preoccupying various disciplines, and why new forms of attention and understandings of voice have made it a common disciplinary vector for interrogating encompassing idioms and media. How is voice now gendering, nationalizing, and forming identities? What parts do new terms of citizenship and civil rights play in these refigurations? How then might “voice studies” be invigorated by musicology and music theory as these projects move forward, helping them rethink voice from the vantage point of its privileged place in music and specifically singing? And how, conversely, might musical disciplines contribute to resituating the phenomena of speaking, singing, recording, and learning *musically* in ways that lead our own disciplines to think reflexively?

Feldman leads off the discussion by delineating some current formations of voice in music history and theory along performative, technologized, and mediatized lines, revealed here in Ring’s pop voices, Eidsheim’s inter-vibrational voice, Kane’s techné, Wilbourne’s historically embodied voice, and Davies’ political voice. All disciplinary

practices, she notes, stake implicit claims, just now being convened and critiqued, about the capacities of subjects to remake, re/member, and shape affect through voice. Included here are readings that grab a philosophical share in discourses about voice (Lacanian, Heideggerian, Derridean, etc.) by insisting that philosophy needs music in order to do some of the heavy lifting for voice. Our own studies move variously between different disciplinary orientations, perception, analysis, history, psychoanalysis, and politics to discover vocal production and reception continually at intersubjective borderlands. Voice emerges as an elusive, uncanny transactional phenomenon that mediates internal/external subjective divides. Feldman claims that while the different engagements on this panel bring us to different interests and “diagnoses” of problems currently vexing studies of voice, in ensemble they make a strong case that music does not constitute a mere instance of voice, as some would have it, but rather an indispensable domain for gaining purchase on affect, ethics, and politics.

Wilbourne describes a voice that is both corporeally located and figuratively found. Her paper asks how voice can be inflected by bodily history and limited by bodily (in)capacities, and how it produces semantic meanings through formations and exchanges by and of bodies in particular times and places. While voice, she argues, has become a productive site, understood psychoanalytically as an archive of traumatic experience through which bodies may experience ruptures and breaks, vocal failures can also betray historically specific embodiments. In particular, vocal sounds that imitate or fake the body call into question epistemologies of vocal meaning and authenticity, marking affective sounds as learned and practiced. Wilbourne illustrates her points through the stuttering character Demo in Cavalli's *Giasone* (1649), who performs embodied content in ways that point to broader understandings of voice/body interactions.

Considering the “Why voice now?” question, Rings looks at recent work in music theory that seeks to model voice in popular music. These studies use sophisticated techniques of analytical representation—traditional notation, spectrograms, IPA transcriptions, and analytical graphics—to gain purchase on the elusive vocal trace. But as their analytical discussions pivot toward broader theoretical questions of voice (gender, identity, mediation, grain, etc.), reciprocal surpluses result: on the one hand surpluses of analytical detail that seemingly cannot be recuperated in meaning; on the other unruly surpluses of meaning that cannot be recuperated in analysis. The situation is instructive for music analysis as a whole, and illuminates especially refractory aspects of voice as interpretive and analytical object.

Eidsheim's analysis explores perceived disciplinary boundaries that currently negotiate questions of voice. These serve as a prompt for thinking about how boundaries can afford or restrict methodologies, fields of knowledge, and discourses from which we draw. What kind of work does studying voice do? How can studies of voice deepen traditional disciplinary areas? And what do we intend by “voice studies”? Her

own work addresses such questions through singing and listening as “intermaterial vibration.”

Kane then responds to the question by examining recent attempts, musicological and philosophical, to define an ontology of voice after Derrida’s famous critique. He claims that many ontological arguments—while disagreeing about whether voice is singular or multiple, material or transcendental—implicitly presuppose, yet explicitly neglect the constitutive role of *technê*, that is techniques and technologies of vocal production. Attention to *technê* offers a strong defense against reductions of voice to its language, sound, body, or materiality. It offers a challenge to phantasmagoric arguments that claim that voice transcends its embodiment. Building on *technê*, Kane presents a framework that helps articulate the tacit historical, aesthetic, and ethical commitments motivating contemporary ontological theories of voice.

Davies, finally, reflects programmatically upon our theme by exploring the political circumstances that have contributed to eroding liberal assumptions about voice, speculating on the conditions responsible for newfound critical disaffections for the primacy of “voice as representation.” As some pull away from old liberal identity politics, he suggests, the question of what a voice *is* can be no longer be taken for granted, since it no longer seems to matter much whether one *has* a voice. The crucial question now becomes “What is a voice?” or “What has voice been?” Advocating local political struggles over vocal ontology, Davies draws in debates over vocal placement—about what makes voice real or authentic. These lead him to petition finally for a commitment by musicology to “voice studies” over “sound studies.”

Saturday noontime

Lecture-Recital

C. P. E. Bach and the Changing Idiom of Keyboard Music

David Schulenberg (Wagner College / The Juilliard School),
Keyboards

Program

Sonata per il cembalo solo in G major, Carl Philipp Emanuel Bach
W. *deest* (Leipzig, ca. 1730) (1714–1788)

1. Allemande
2. Courante (fragment, completed by the performer)
3. Polonaise
4. Menuet

Sonata in F-sharp minor, W. 52/4 (Berlin, 1744)

1. Allegro
2. Poco andante
3. Allegro assai

Sonata in E minor, W. 52/6 (Zerbst, 1758)

1. Allegro
2. *L'Einschnitt* (Adagio)
3. Allegro di molto

Sonata in C major, W. 65/47 (Hamburg, 1775)

1. Allegro
2. Adagio assai
3. Andante

Rondo in A minor, W. 565 (Hamburg, 1778)

Sonata in A major, W. 566 (Hamburg, 1780)

In the three hundredth year after his birth, Carl Philipp Emanuel Bach, the second surviving son of Johann Sebastian, remains famous especially for his keyboard music, which includes some 150 sonatas and 50 concertos. Among the most influential and admired musicians in northern Europe during the later eighteenth century, C. P. E. Bach was a pioneer in performance on “expressive claviers,” including the clavichord and early piano. Today he is equally known for his *Essay on the True Art of Playing Keyboard Instruments* (1753–62), the first major treatise directed particularly toward such instruments. This lecture-recital demonstrates the evolution of his keyboard idiom:

how each composition treats the keyboard; what sorts of instrument, performance style and technique it seems to call for.

Focusing on works now little known, the program opens with a sonata or suite that demonstrates Emanuel's mastery, while still a student, of an approach to the keyboard close to his father's. By 1744, however, when the Sonata W. 52/4 was composed, a new flexibility in the use of dynamics and, at least equally significant, a tendency toward legato gestures and implied "light and shade," as it was called, suggest that the composer, now at Berlin, was already writing a type of music that demands a dynamic, sustaining instrument for its ideal realization.

During the later 1740s and 1750s, Bach acquired a famous Silbermann clavichord while his employer, King Frederick II of Prussia, collected fortepianos and experimental harpsichords. Bach's experience with these instruments is probably reflected in his "symphonic" sonatas of the period, of which W. 52/6, with its extraordinary modulations and constant dynamic flux, is a particularly refined example.

Bach's keyboard idiom continued to evolve during his last twenty years, at Hamburg, achieving great fluidity in the Sonata W. 65/47, possibly his most radical keyboard composition yet also an example of what he called "comic" style. Apparently pianistic figuration characterizes the late rondos such as W. 56/5, designated specifically for fortepiano, yet similar writing occurs in the Sonata W. 56/6, ostensibly for clavichord, which Bach appended to the rondo in the first printed edition of both pieces. To some degree, therefore, Bach's keyboard idiom remained independent of specific individual instruments, even as it evolved in ways that he and his contemporaries doubtless considered increasingly apt for expressing both the *traurig* (lamenting) and the comic. His approach made it possible to juxtapose these contrasting affects, sometimes perhaps even representing them simultaneously, within works of his last years.

Related matter, including editions of several works on the program, is available at <http://faculty.wagner.edu/david-schulenberg/the-music-of-carl-philipp-emanuel-bach>. The instruments provided for today's concert are courtesy of Joan Parsley, founder, Ensemble Musical Offering, Milwaukee. The Keith Hill double manual Flemish harpsichord is modeled after Couchet. The fortepiano is a Stein copy. David Schulenberg is grateful to Joan Parsley for lending the instruments, and to the AMS Performance Committee, Catherine Gordon-Seifert, Chair, for arranging for their use.

Saturday afternoon

America Making a Spectacle of Itself (AMS)

Larry Stempel (Fordham University), Chair

Arthur Laurents, Radio, and Modern American Musical Theater

Jeffrey Magee (University of Illinois at Urbana-Champaign)

Working for network radio in the 1940s, Arthur Laurents (1917–2011) learned “economy in dialogue” and much more. In his early twenties, striving to reach and hold a large, national audience, he practiced conversational dialogue, created vivid characters in swift strokes, and gave voice to outsiders with whom a mainstream audience could empathize and identify. The aural medium disciplined Laurents to develop plot and character through sound, and to cultivate music’s integral role in the soundscape of his narratives. No wonder Laurents may be remembered chiefly as a writer of musical plays, most notably the influential and canonic *West Side Story* (1957) and *Gypsy* (1959).

The Arthur Laurents Papers, housed at the Library of Congress’s Music Division since 2012, offer new insights into what Laurents called his “beginnings in radio.” The materials include two boxes devoted to Laurents’s radio work, with twenty-seven folders, most of which contain a single, complete radio play in typescript. The dated typescripts cover the period from late 1940 through 1945 and thus encompass a rich period of radio playwriting, U.S. engagement in World War II, and Laurents’s time of service in the U.S. Army. In short, the materials reveal Laurents’s emerging voice and provide tantalizing clues to the writer he would become.

The paper explores two specific dimensions of the radio plays: (1) thematic and stylistic elements that resonate in Laurents’s later work, and (2) the deployment of music and sound effects to create a rich soundscape. Both dimensions will be considered through the lens of contemporaneous how-to books on radio writing and of Laurents’s later writings, including his musical librettos, plays, screenplays, and memoirs, the last of which repeatedly emphasize radio’s abiding impact on his work. The paper thus illustrates how early network radio was the crucible that forged the sensibility of an American playwright and screenwriter who would go on to shape the linguistic style and plot archetypes of the modern American musical theater.

“If This Isn’t Love, It’s Red Propaganda”:

Finian’s Rainbow (1947) and the Postwar Political Musical

James O’Leary (Oberlin College)

Edgar “Yip” Harburg and Burton Lane’s 1947 Broadway musical *Finian’s Rainbow* tells the story of a union organizer who mobilizes a group of mixed-race sharecroppers

against a government foreclosure. For decades Harburg would claim the show was difficult to produce because investors were scared by the show's politically radical message of racial equality. Many scholars (Mordden, Bordman) have followed suit, echoing Mark Grant's confusion that *Finian's Rainbow* was "a serious socialist critique of capitalism" that somehow "ran 725 performances on capital-driven Broadway," which had grown averse to politics. But if Broadway had indeed become an apolitical genre by this time, why was *Finian's Rainbow* such a commercial and critical success?

I argue that the musical never actually became "militantly apolitical" (Stempel), but rather that we no longer recognize many of the ways in which Broadway composers expressed ideology after the war. First, I draw upon the writings of contemporary critics such as Archibald MacLeish, Clement Greenberg, Russell Lynes, and Dwight MacDonald to describe how and why, after a decade of overtly partisan musicals in the 1930s, politics appeared to vanish from Broadway. In doing so, I resuscitate a 1940s aesthetic discourse that posed strong divisions between "serious" art that kept its distance from politics, and middlebrow, often topical, entertainment. Next I show that as overly political art gradually lost prestige in the early 1940s, Harburg and Lane struggled to find new ways of expressing their political ideas in music. By analyzing behind-the-scenes correspondence and early revisions to the musical, I show how the production team pointedly juxtaposed highbrow styles and lowbrow entertainment for strategic, ideological ends. Ultimately, by analyzing the press's reception of *Finian's Rainbow*, and by situating this musical among contemporary shows by composers such as Duke Ellington, I demonstrate that Harburg and Lane joined other Broadway musicians of the late 1940s in expressing pre-Civil Rights Era political ideology through means that do not necessarily seem overtly political today—or as Ellington said, forged an aesthetic that could "say without saying."

Style Modes and Meaning in the Film Musical

Lloyd Whitesell (McGill University)

Stephen Banfield has lately bemoaned: "What we need above all is a theory of value for the musical." Despite productive inroads in historical and cultural approaches, and piecemeal analytical endeavors, there has been precious little systematic inquiry into the aesthetic principles, cognitive patterns, and semiotic frameworks of the genre as a whole. In such a spirit I propose a theory of *style modes* to identify encompassing attributes of style design, perceived as fundamental shadings or orientations of stylistic treatment. Style modes apply to visual, gestural, and sonic design. Most Hollywood musicals call on a handful of style modes for their musical performances. They represent fields of signification, drawing on common cultural conventions for connoting qualities, ideas, or emotional states, and comprising extensive collections of signifiers, allowing for shades of connotation within each category. Such background modalities are sometimes elusive, imperfectly articulated, or a fusion of multiple

intentions. Nevertheless they are complex and tangible enough to constitute an autonomous source of meaning, supplying commentary and occasionally diverging in unexpected ways from generic formula.

I define five primary style modes by way of specific numbers from classic films, while indicating each mode's persistence in current productions: namely, *ordinary*, *children's*, *razzle-dazzle*, *burlesque*, and *glamour*. I illustrate their effectiveness as analytical categories, providing insight into the meanings projected within individual numbers as well as into large-scale planning (consistency, polarity, or plurality of modes across a film). Along the way I clearly distinguish the concept from that of style topics or musical idiom. I point out the possibility of modal hybrids, modulations, and counterpoint between visual and sonic media, and show how particular style modes can crop up in unexpected contexts. Only by identifying the existence of style modes in the first place will we be primed to recognize their features and make connections across dramatic contexts.

Kitty Cheatham, Classical Music,
Spirituals, and the Career of a Professional Child

Marian Wilson Kimber (University of Iowa)

The child-like persona cultivated by disease Kitty Cheatham facilitated her eclectic programming of children's songs, nursery rhymes, and European art music alongside spirituals and texts spoken in African-American dialect. Cheatham's career in Europe and America centered around children's holiday concerts held in New York from 1904 into the 1920s. Through voice and appearance, the singer presented herself as the personification of a pre-modern innocence, undergoing a spiritual transformation in order to present timeless moral truths that appealed to nostalgic adult listeners. Costumed like Thomas Lawrence's "Pinkie," the middle-aged Cheatham utilized a high-pitched, stylized voice, heard in her 1911 recording of "I've Got a Pain in My Sawdust," about a broken doll.

Collaborating with classical musicians and commissioning songs from composers, Cheatham managed to associate her children's entertainments with high art. She appeared with major orchestras in New York and Philadelphia, providing commentary for "young people's concerts." Cheatham's 1917 *Nursery Garland* included piano arrangements of music by Bach, Mozart, Haydn, Beethoven, and leading nineteenth-century composers, to which were added singable texts, many religious and all suitable for children; European canonic greats were simultaneously sacralized and made appropriately child-like.

This paper contextualizes Cheatham's previously known engagement with spirituals within her broader persona: the period characterization of African Americans as not fully developed adults made her performance of their dialect and folklore fitting for children. Cheatham's unaccompanied spirituals were presented as authentic

to her southern roots, and the widely reported tale of her learning them from her “negro Mammy” linked them to her childhood and reaffirmed mythic constructions of antebellum plantation life. Between 1910 and 1916 Cheatham was accompanied by Harry T. Burleigh, who joined her in singing his own arrangements. However, through her embodiment of the child-like, Cheatham avoided the suggestion that she had crossed racial boundaries, presenting herself as merely the vessel through which sentimental keepsakes of an irretrievable southern past were transmitted. Cheatham was nonetheless a serious advocate for the music of African Americans and influential in the creation of American song, while at the same time feminizing high art music and perpetuating racial stereotypes.

Arts Efficacy (AMS)

Sumanth Gopinath (University of Minnesota), Chair

History as an Image:

Different Trains and Its Sketches through a Benjaminian Lens

Victoria Aschheim (Princeton University)

On a page of his 1987–88 sketchbook, Steve Reich wrote while composing *Different Trains*:

“AURAL HISTORY
ORAL HISTORY
RECENT HISTORY.”

Different Trains responded to the aporia surrounding art that remembers the Holocaust; in his sketchbook, housed at the Paul Sacher Foundation, Reich frames the work as history-writing. By reading *Different Trains* and its sketches through concepts of photography and technological reproducibility in three essays by Walter Benjamin, whose ideas have not entered the discourse on *Different Trains*, I address the terms of history, remembrance, and re-experience with which Reich frames *Different Trains*, and connect those terms to the work’s identity as a product of technical media—sampler, tape, amplification.

For Benjamin, to write history means to quote history. Benjamin elides recording of history with reproduction, “the first truly revolutionary means” of which is, to him, photography. Material inscription, such as photography, is memory’s technical dimension. Using Reich’s sketches, not investigated by other scholarship, I argue that *Different Trains*’ compositional process—inscription, citation, and multiplication of speech in what Reich calls in his sketches the “instrumental web” and “counter-subjects”—is an analog to photographic technology that engenders historical memory. In analyzing the compositional plans, transcriptions of speech and train sounds, and harmonic voicings in his sketches, I show how Reich develops snapshots of oral and aural history into sonic photography. Drawing on Benjamin as well as Ulrich Baer

and Eduardo Cadava, I identify mnemonic imagery and space-crossing temporalities within *Different Trains* as evidence of history's visuality, its photographic *Bildlichkeit*. I also note Sumanth Gopinath's discussion of Reich's *Come Out* in terms of Benjamin, and the use, by Arved Ashby, Brigid Cohen, Stephen Decatur Smith, and others, of Benjamin's ideas as an interpretive tool in musicology.

My paper provides a framework for understanding Reich's method of recalling historical trauma. *Different Trains'* sketches are a link between Reich's postmodern inscription of language and Benjamin's conception of history as event and image. *Different Trains'* compositional process is evidence of the legibility that both aural quotation and photographic image share.

"Reconciling the Family of Man":

Steve Reich's *The Cave* and the Political Efficacy of Art

Ryan Ebright (University of North Carolina, Chapel Hill)

On 25 February 1994, American-born Jewish religious fanatic Baruch Goldstein massacred dozens of Muslim worshippers in the mosque that sits above the Cave of the Patriarchs in Hebron—the same cave that serves as the subject of Steve Reich's and Beryl Korot's 1993 documentary music video theater work, *The Cave*. In their invited response to the event two weeks later in *The New York Times*, Korot and Reich felt compelled to dismiss the idea that *The Cave*, which explores the common ancestry of Judaism, Islam, and Christianity, could influence the Middle East peace process. Going farther, they denied art's ability to inspire any direct political or social change whatsoever, writing, "Pablo Picasso's *Guernica* had no effect on the aerial bombing of civilians, nor did the works of Kurt Weill, Bertolt Brecht, and many other artists stop the rise of Hitler."

Reich's and Korot's disavowal of art's efficacy would seem to belie the explicitly political genesis of *The Cave*, the development of which coincided with rising Arab-Israeli tensions and the First Intifada. Early sketches, outlines, and descriptions of *The Cave* housed in the Paul Sacher Stiftung and Brooklyn Academy of Music reveal that Korot and Reich initially viewed their quasi-opera as a step toward "reconciling the family of man." By the time of *The Cave's* premiere, however, the pair instead attempted a more detached, apolitical stance, shying away from answering the fundamental question they had set out to answer: how can Jews and Muslims live together peacefully? I argue, however, that traces of this bid for peace still remain in the music, text, and narrative structure, and that despite its purported neutrality *The Cave* espouses an Americanized vision of Arab-Israeli reconciliation.

Drawing on archival sources and conflict resolution theory, as well as new interviews with Korot and other members of the creative team, this paper maps the ideological trajectory of *The Cave* against the 1980s geopolitical terrain of Israel-Palestine and the United States. In doing so, it builds on the work of Sumanth Gopinath

and Amy Lynn Wlodarski on the intersections of identity, politics, and documentary material in Reich's music.

Voice and *Techné* in *Music for 18 Musicians*

Marcelle Pierson (University of Chicago)

Steve Reich's *Music for 18 Musicians* (1974–6) performs a tension between voice and instrument. Reich chose to incorporate vocalists in the piece, but ruthlessly stifled melody by writing repeated notes that would be much more idiomatic on an instrument; he based the form on the length of a human breath, but instructed the vocalists to imitate instrumental timbres as much as possible. The uncanny effect of this tension manifests when the voices join the pulsed texture shortly after the piece begins. In this paper, I argue that Reich uses mechanistic vocal writing to explore the fraught relationship between voice and *techné*, and I contextualize that experimentation within post-war discourses on music, philosophy, and the voice.

Music for 18 Musicians first sounded during a time preoccupied with the problem of the voice; the 1960s saw Lacan raise it to the status of a “real object,” while Derrida challenged what he saw as western philosophy's longstanding bias toward the voice and against writing. Both thinkers endeavored in their own fashion to *work through the voice*—to call its bluff as the guarantor of presence and humanity, to neutralize its claims as bearer of truth and securer of subjectivity. Musicology's most impassioned response to this discourse came in the form of Edward T. Cone's *The Composer's Voice*, which constitutes an aesthetic and ethical call to the vocal in music and connects melody to the presence of a human subject.

Reich, too, raises singing as an ethical and philosophical problem: at the same time that he nominally reduces his voices to the sound and status of instruments, he also draws on the longtime association of the voice with subjectivity and transcendence in music most influentially developed by Rousseau. Furthermore, Reich's vocal ambivalence is not an isolated phenomenon—he is one of many postwar composers who exploit the expressive power of the singing voice even as they intervene, obstruct, and struggle against it. For these composers, music provides the battleground on which an internal conflict over the status and means of expression can unfold and remain endlessly unresolved.

Excavating Luigi Nono's *Il canto sospeso*

Brent Wetters (Providence College / MIT)

Previous studies of Luigi Nono's *Il canto sospeso* (Nielinger, 2006; Motz, 1996; Bailey, 1992) tend to maintain a strict separation between the theoretical and interpretive phases of the analysis. I analyze Nono's work looking for ways that meaning is embedded at all levels of the serial structure, and offer new pathways for interpretive

study that engage both theoretical and musicological trends. In this endeavor, the source texts—letters written by prisoners in Fascist concentration camps—are only one component among many in the serial structure. The music does not serve the function of presenting the text, as there is nothing left to evoke in the traditional sense, and no amount of word-painting or musical symbolism would provide a deeper understanding. Instead, Nono seems to submerge the texts into the pre-compositional act, to treat them philosophically. Rather than material to be presented and expressed to an audience, the texts are treated as another element of the composition itself. Although specific meanings of the texts may be lost at any given point, the work as a whole does not depend on their continuity. Movement seven is most striking, where Nono uses the text in a way that does not evoke its content, but allows it to dictate the serial structures; the text seems buried in the compositional structure, and its content is only revealed by a process analogous to archeological excavation. The resulting work is understood as an encounter with those texts, and as a memorial to the victims.

Beyond Discipline Envy (AMS)

Emily Wilbourne (Queens College, CUNY), Chair

Sponsored by the AMS Committee on Women and Gender

Naomi André (University of Michigan)

Gascia Ouzounian (Queen's University Belfast)

Maureen Mahon (New York University)

Peter Shelley (University of Washington)

Chaya Czernowin (Harvard University)

An oft-expressed lament in the field of musical scholarship is that we are two decades behind other intellectual thought. This session challenges that assumption, positing that Gender, Women's, and Queer Studies are inherently interdisciplinary and that music's contribution is especially powerful in understanding the voice/body dichotomy, given musical scholarship's demonstration of how musical "exploitation" of the voice and body is capable of influencing widespread societal perspectives on gender and sexuality.

The speakers will explore aspects of the voice/body dichotomy, using musical interrogation of Adriana Cavarero's work on voice as a starting point. Brief presentations by the five speakers will be followed by an open discussion among speakers and audience. Questions to be considered include: How is the voice bodily; what is bodily about it? To expand, contradict, or queer Barthes's "grain": Where is the body in the voice? How does performance speak back to voice theory? What are the canonical frames/texts/theories in voice/gender (and/or compositional signifiers)? How do artists today re-conceptualize, reconfigure, or avoid the most provocative musical signifiers of "otherness"?

The interdisciplinary panel—musicologists Naomi André and Gascia Ouzounian, cultural anthropologist Maureen Mahon, theorist Peter Shelley, and composer Chaya Czernowin—focus their contributions as follows. André brings together gendered and racialized voices in opera as they express a Barthes “grain” that continues tradition and combine differences across time, nation, and genre. Ouzounian examines works by artists including Anderson, Rebecca Belmore, Janet Cardiff, Heidi Fast, and others whose innovative treatments of the voice challenge dichotomies like self/other, private/public, and human/machine, suggesting that these artists’ works propose a “critical vocalism” that can reveal, disrupt, and reconfigure conventions of thought, and in some cases, a “radical vocalism” that can mount profound challenges to social, cultural, and political conventions. Mahon considers the ways Cavarero’s discussion of voice resonates with African American music-making contexts (specifically the period during the late 1960s and early 1970s when black women, working as background vocalists, brought a sought-after African American gospel sound to rock music productions) and suggests ways a more performance-centered focus might enrich Cavarero’s productive intervention. Shelley speculates about the possibility of the concepts of the composer and of the musical work within a philosophy dedicated to the decomposition of the metaphysical edifices upon which these constructions rely, in part by reaching back to the work of one of Cavarero’s primary influences, Hannah Arendt. Czernowin presents the perspective of a creative musician actively engaged in providing sounding answers to the questions under discussion, exploring the mutated, cross-bred, and decomposed voice by drawing on three of her compositions: *Shu Hai practice Javelin* (1996); *Pnima (inward)* (1998/99); and *Zaide Adama* (2004).

Early Modern Song (AMS)

Jesse Rodin (Stanford University), Chair

The Medici, The Habsburgs, and Martin Luther: Context and Transmission of Josquin’s *Missa Pange lingua* in Reformation Germany

Alanna Ropchok (Case Western Reserve University)

In sixteenth-century Germany, Josquin des Prez’s *Missa Pange lingua* was performed by both Catholics and Lutherans, even though its model, the hymn *Pange lingua*, was associated with doctrine that was exclusively Catholic. *Pange lingua* was composed by Thomas Aquinas for the feast of Corpus Christi, which Lutherans did not celebrate, and describes transubstantiation, a Eucharistic doctrine that Martin Luther rejected. Nevertheless, Corpus Christi and the associated procession with the Eucharist, during which *Pange lingua* was sung, were immensely popular in medieval Germany, and remained so until individual communities accepted Lutheranism throughout the sixteenth century and removed the feast from their liturgical calendars. Sixteenth-century Lutherans would therefore have remembered the hymn and easily recognized

it in Josquin's mass. This paper examines the context and transmission of the *Missa Pange lingua* in Reformation Germany, revealing how this Catholic composition seemingly at odds with Lutheran doctrine entered the Lutheran repertoire.

The earliest sources of the *Missa Pange lingua* were produced around the nominal beginning of the Reformation in 1517. Several of these are Vatican manuscripts associated with Pope Leo X and other members of the Medici family. The mass appears to have arrived in Germany via the Habsburgs and the scribal workshop of Petrus Alamire, and early German copies of the mass were associated with prominent Catholics such as Emperor Maximilian I, the Fuggers of Augsburg, and Cardinal Matthäus Lang, archbishop of Salzburg. Most extant German sources of the mass, however, belonged to Lutheran individuals or communities. Detailed analysis of these sources will show that the *Missa Pange lingua* changed confessional hands through an important but little-studied printed anthology of masses entitled *Missae tredecim quatuor vocum*, compiled by Johannes Ott and printed in the Lutheran city of Nuremberg in 1539. At the time, Nuremberg was attempting simultaneously to demonstrate allegiance to the Catholic Empire and implement Lutheran reforms. Copies of the print survive in various German cities and other parts of Europe, and several later copies of the mass from the middle of the sixteenth century that were associated with Lutherans were most likely copied from the *Missae tredecim* print.

Plorer, gemir, crier: Musical Mourning and the Composer

Jane Hatter (McGill University)

Among the numerous musical laments composed in the decades around 1500, at least fifteen works set texts expressing grief for the passing of a musician. As musical memorials for musicians these self-reflexive compositions also document a critical moment in the emerging professionalization of the composer. Previous scholarship focuses on laments setting French texts, particularly Meconi's insightful work on the motet-chanson, while largely ignoring the far more numerous Latin-texted lamentations. Interest in the novelty of the motet-chansons by Ockeghem and Josquin has obscured the contribution and cultural relevance of Obrecht's equally affective cantus-firmus motet for his own father, also a professional musician (*Mille quingentis / Requiem*). I argue that the cultivation of generic diversity in these late-fifteenth-century laments for musicians, self-consciously mixing text-types and preexistent musical elements, established important conventions for musical mourning and provided later generations with tools for celebrating musical paternity.

Individually these works are often mined for biographical details, but as a group they tell us more about musicians' sense of history and community. A survey of the musical and textual features of these pieces reveals a movement away from compositional innovation toward a standardization of the musical markers of mourning. For example, I show that the practice of transposing a preexistent melody to an E final as

a symbol of lament originated with Obrecht, not Josquin, as has generally been assumed. In just three generations musical laments for musicians changed significantly from displays of personal mourning, giving depth to documented relationships, to monumental tributes. I argue that this change can be explained in part by a parallel shift in the transmission of the twenty extant pieces, moving from the intimate circles of manuscript culture to the more public world of print. This transformation tells us a great deal about the changing status of composers as public figures.

A Song within a Motet within a Mass:
 Josquin's *Tu solus* and Generic Nesting in Fifteenth-Century Music
 Clare Bokulich (Stanford University)

With its block chords and slow harmonic rhythm, the first section of Josquin's *Tu solus, qui facis mirabilia* is a textbook example of the fifteenth-century Elevation motet. The second section, by contrast, begins atypically, with an animated rhythmic profile, voluptuous melodic writing, and vernacular text. This passage—a full-fledged quotation from Ockeghem's well-known rondeau, *D'ung aultre amer*—quite literally interrupts the solemn atmosphere of the motet's *prima pars*.

Whereas the second section is found only in sources that transmit *Tu solus* as an independent motet, the first section exists in three generic guises: as an independent motet, an Elevation motet attached to the *Missa D'ung aultre amer* also attributed to Josquin, and a polyphonic *lauda*. It is unclear which version was composed first: was the *D'ung aultre amer* section added only after the mass and one-part motet had been composed, as a way of referencing the song's foundational place in the mass? Or was the motet originally composed in two parts, the first of which was separated and attached to the mass because of its relationship to the song? Bonnie Blackburn, Thomas Noblitt, and Joshua Rifkin have untangled many aspects of the motet's enigmatic transmission. In the absence of definitive copying dates, however, the situation remains a veritable quagmire.

The uncertainties surrounding the motet's transmission have tended to obscure what is arguably its most significant feature: *Tu solus* epitomizes cross-generic interconnectivity, one of the most important—if least understood—aspects of fifteenth-century music. Late-medieval composers systematically connected genres with one another, combining songs and motets, quoting songs in masses, and organizing motets into substitute mass cycles. As the nucleus of an entire network of cross-generic relationships bound together by *D'ung aultre amer*, Josquin's *Tu solus* exemplifies this tendency. In untangling the generic relationships inherent in *Tu solus*, I argue that generic interconnection was fundamental to music of this period. Moreover, I show how this novel approach can enrich our understanding of the threefold genre hierarchy—mass, motet, song—that has tended to underpin discussions of late-medieval music.

Naming the Nameless: Giovanni Stefani's
Anonymous Songbook Anthologies and Their Concordant Sources
Cory Gavito (Oklahoma City University)

Among the 150 or so Italian songbooks published with the guitar tablature known as *alfabeto* between 1610 and 1665, roughly thirteen are anthological publications, many of which advertise a compiler and record a diversity of authorship. The extent to which these compilers, most notably Remigio Romano and Giovanni Stefani, also functioned as editors or even authors, however, is not clear. Although Stefani in the preface to his *Scherzi amorosi* (1622) notes that the anthology is a collection of his choosing and comprised of “varie compositioni de Virtuosi della prima classe” (“various compositions of first-class Virtuosos”), none of the settings from Stefani’s four *alfabeto* songbook anthologies—his only known publications—are printed with attributions. The hunt for Stefani’s nameless “Virtuosi” began with Carlo Calcaterra’s 1951 history of Italian lyric poetry, in which he identified concordant textual settings in Stefani’s anthologies and other musical sources. Calcaterra’s work set into motion a series of studies by Silke Leopold, Roark Miller, John Walter Hill, and Alexander Dean that have slowly unearthed a larger corpus of textual and musical concordance among Stefani’s anthologies and the wider Italian song orbit.

This paper significantly expands the nexus of Stefani’s compiled settings and their concordant sources to include an array of examples ranging from full-scale replicas to a host of “partial” correspondences involving motives, phrases, refrains, and harmonic schemes. While these newly identified cases of concordance present evidence that Stefani may have mined a body of (primarily Roman and Neapolitan) print and manuscript monody in preparing the anthologies, they also lend further support to recent suggestions that Stefani relied on his access to aural/oral sources in compiling the *amorosi* project. Although the precise details of Stefani’s editorial procedure are not verifiably known, the concordances that emerge from this paper position his anthologies centrally within a network of monody that migrated through written and perhaps unwritten channels. Such patterns of concordance greatly enrich our understanding of the transmission and dissemination of Italian song throughout the early seventeenth century.

Hearing Ecologies (AMS)

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

London Promenades, ca. 1840

Jonathan Hicks (King’s College London)

When the Theatre Royal Lyceum hosted the first of its “Promenade Concerts à la Musard” in 1838, the auditorium was covered over with wood to allow the audience to

walk around during performances. Food and drink were available for sale, while the orchestra, led by Signor Negri, served up a delicious variety of overtures, waltzes, and quadrilles freshly imported from the continent. In a city whose pleasure gardens had fallen into disrepute, this bringing indoors of outdoor sensibilities proved a shrewd commercial move. With the arrival in 1840 of showman conductor Adolf Jullien, the concerts became both a prominent fixture of London's musical calendar and a fashionable point of reference for provincial impresarios. The Lyceum's success was perhaps to be expected: Phillippe Musard, after whom the format was named, had been purveying a similar brand of entertainment in Paris for over five years, while the Vienna of the Strausses boasted an even larger market for what would soon be known as "light" music. Neither forbiddingly elite nor dangerously low, neither rarefied nor riotous, this performance model and characteristic repertoire seem to have responded to the demands of an increasingly influential public of artisans, shopkeepers, and low-ranking professionals. Perhaps because of this, the "promenade phenomenon" has of late become a familiar stepping-stone in the history of urban musicking: from our current historical vantage point, "after the great divide," the story of a middling musical tradition seems particularly worthy of attention. However, the topic might bear further scrutiny: drawing on the British Library's extensive archives for the initial Lyceum series, and with reference to recent work in cultural anthropology (Ingold and Vergunst, 2008) and literary history (Brant and Whyman, 2007), my paper interprets the bourgeois taste for musical promenades in terms of the production and control of public space. By attending to the metropolitan geography of inattentive listening—to practices of walking, mingling, and decorating stages with pot plants—I argue that the constitutive informality of this form of middle-class concert-going was intimately bound up with contemporary attempts to administer the outdoor environment in the service of domestic politeness.

Wagner, Hearing Loss, and the Urban Soundscape of Late Nineteenth-Century Germany

James Deaville (Carleton University)

To date, scholars have interpreted late nineteenth-century anti-Wagnerian criticisms like "ear-splitting" ("ohrenquälend") and "hearing-shattering" ("gehörerschütternd") as metaphorical hyperbole, whereby commentators registered disapprobation by situating the unfavorable experience of the music in its auditory reception. However, on the basis of contemporary evidence from the belletristic and musical press, texts of social commentary, and the medical literature about the ear and its diseases, it is possible to argue that these otic references represent more than just colorful feuilletonist polemics. This paper positions such auditory-based critiques of Wagner's music within a larger discourse of concern at the time over the effects of urban progress

upon the physical and mental well-being of city dwellers, and in particular how that soundscape impacted hearing.

The scientific study of the ear emerged in Germany during the second half of the nineteenth century, with landmark works about its pathology by Wilhelm Kramer, Anton von Tröltsch, and above all Adam Politzer. Among others, Kramer (1861) and Salomon Moos (1866) recognized how music could cause pain to the auditory system, especially in terms of dynamic level—one of the most common complaints against Wagner was the loudness and associated “heavy” orchestration of his music. It stood to reason that such effects of Wagner would invite parallels in the critical literature with nineteenth-century industrialization, which brought to the city the distressing noise of construction and industrial production, whether the pounding of heavy machinery, the blasting of steam whistles, or alarming auditory warning signals. C. von Reichert’s *Versuch einer Richard Wagner-Studie* (1889) drew upon that urban soundscape when he argued against Wagner’s “musical noise” and “powerful new masses of tones” that “shatter . . . the eardrum of the lay listener.” Images from the period likewise depict the otic assault of Wagner’s music, especially André Gill’s notorious 1869 caricature of Wagner driving a note-spike into an ear with a Nibelungen hammer, interpreted by Neil Friedman and others as symbolizing exploitive industrialization. Such negative responses to Wagner’s music may mobilize tropes of hyperbole, yet they arose in the context of public discussions over otic well-being within the injurious urban soundscape of the time.

From Distant Sounds to Aeolian Ears: Towards a Theory of Auditory Prosthesis

David Trippett (University of Bristol)

From Vaucanson’s flautist to Hoffmann’s Olympia, simulation of musical performance has long existed in the literary imagination. But it was not until 1877, with Ernst Kapp’s *Grundlinien einer Philosophie der Technik*, that audience members—i.e. those receiving the sounds performed—were implicated in such automatism. Kapp articulated the first philosophy of technology that attempted to understand human organs in terms of media prosthesis: the eye provides the architecture for the camera obscura, the steam engine imitates muscle power, and telegraphy mimics the nervous system. In this paper, I ask what role the ear plays in Kapp’s media prosthesis, and what structures of knowledge underpin musical listening at the time.

Recent studies (Steege, 2012; Hui, 2013) have begun to explore the relations of music and sound perception to discourses of materialism during the 1850s. Aside from Helmholtz, two significant voices who questioned cognition agency in the perception of music, are: John Tyndall, whose 1867 lectures on “Sound” at London’s Royal Academy applied principles of Newtonian physics to neural stimuli; and

Heinrich Czolbe, whose *Neue Darstellung des Sensualismus* (1855) sought to provide a thoroughgoing theory of materialism based on sense perception alone.

In this Anglo-German discourse, the ear is frequently modelled on the Aeolian harp, and the role of this device as both a poetic analogue of mind and an automatic scientific instrument neatly encapsulates the dualism of material and cognitive science germane to the age. Certain contemporary operas engage this dualism, I argue, by actively staging acts of listening: Wagner's Elsa (*Lohengrin*) listens in vain for her savior to rescue her; and Schreker's Fritz (*Der ferne Klang*) spends his life seeking a media link-up to the "distant sounds" he cannot hear. On the basis of the foregoing discourses of scientific materialism, I read such moments of listening in opera alongside the scientific discourse, asking what is at stake when the ear is conceived as an automatic wind harp, and what implications this has for the later emergence of a fully prosthetic model of human audition in the microphone and cochlea implants.

Decomposed: The Political Ecology of Music, from Shellac to Plastic

Kyle Devine (City University London)

Modern development, consumption, and waste have strained the environment to the point of crisis—and music is part of the problem. Consider the poisonous petrochemicals used to manufacture LPs, the non-biodegradable plastics in CDs, the energy-guzzling server farms that power streaming MP3s, and the toxic graveyards of obsolete consumer electronics around the world. But these earthy and potentially ugly material realities typically go unremarked in musical discourse, probably because they clash with a longstanding but mistaken belief that music is somehow an immaterial phenomenon. Indeed, even though we are accustomed to the accusation that certain genres of music are "disposable," we rarely think about what happens to recordings when they are actually disposed of. And while common sense tells us that the "music industry" is in the business of making records, we rarely think about what those recordings are actually made of. Even in the emerging field of ecomusicology, questions about the actual material composition and decomposition of the musical commodity—about what happens to music *before* production and *after* consumption—have been beyond the pale.

This presentation thus confronts the relationship between music's cultural and economic value, on the one hand, and its environmental cost, on the other. It inscribes a history of recorded music in two materials: shellac and plastic—otherwise known as 78s and LPs. I subject these materials to a double-headed investigation, examining the dynamic of manufacture and obsolescence that marks the shift from 78s to LPs around 1950, when the recording industry's ecological centre of gravity shifted from the forests of the Southeast to the oil fields of the Middle East. The political-ecological history of this transition highlights seemingly unlikely connections between the industries of music recording, natural resource extraction and chemical engineering.

To understand how the price and availability of such raw materials influenced the history of these formats is to appreciate more fully how the record industry functions *as an industry*. Political ecology shows how the industrial-aesthetic textures of song networks take shape in relation to the industrial-material flows of resource networks.

Hemispheric Dialogues (AMS)

Carol A. Hess (University of California, Davis), Chair

“The *Wozzeck* of the Western Hemisphere”: Alberto Ginastera’s
Don Rodrigo, the Rockefellers, and the Inter-American Sound

Alyson Payne (Lake Michigan College)

By the 1966 premiere of his opera *Don Rodrigo*, Argentine Alberto Ginastera had become the international star among Latin American composers. After achieving renown with early nationalistic works, Ginastera gradually incorporated serial techniques into his compositions, such as the String Quartet No. 2 and the *Cantata for Magic America*, pieces that debuted at the Inter-American Music Festivals of Washington, D.C., sponsored by the Organization of American States. Ginastera’s serial works received an enthusiastic response, with Gilbert Chase praising them as the “acme of the festivals.” During this time, Ginastera had also attracted the attention of the Rockefeller Foundation, an organization with a vested interest in Latin American affairs. A Rockefeller grant established *Centro Latinoamericano de Altos Estudios Musicales* (CLAEM), a music school devoted to avant-garde techniques with Ginastera at the helm. When the New York City Opera Company moved into its new building in 1966, Martha Baird Rockefeller insisted upon *Don Rodrigo* as the inaugural work, and made the production financially possible. The audience for the opening night gala consisted of an amalgam of politicians and New York City socialites. The opera, with its serial and aleatoric practices, exemplified an anti-nationalist modern art. Several critics praised the opera for displaying an “Inter-American sound,” a sound that fused romantic nationalism and avant-garde sophistication. I argue that it is precisely this fusion between nationalism and serialism that shaped Ginastera into the apotheosis of a Cold War composer. With Ginastera’s abandonment of a blatantly nationalistic musical idiom, his music represented the ideal balance between individualism and inter-American unity. This music, as opposed to other, more accessible, nationalistic styles, “won the hearts and minds” of the elite. After the success of *Don Rodrigo*, Ginastera’s second opera, *Bomarzo*, received a Washington D.C. premiere to a similar audience of wealthy socialites and politicians. Ginastera’s diplomatic appeal led one critic to call him “a musical Robert McNamara,” citing his “reverence for the middle way alongside intellectual virtuosity.” This paper offers a more complete assessment of the effect of the political climate of the Cold War on Ginastera’s reception, an area that begs to be unpacked.

From Dachau to La Paz: Erich Eisner and the Confluence of Jewish, Austro-German, and Bolivian Music Traditions

Miguel J. Ramirez (Western Kentucky University)

Like other Jewish musicians of his time, Erich Eisner (1897–1956) fled Nazi Germany to start a new life and career abroad. Following a short detention in Dachau in the aftermath of *Kristallnacht*, Eisner managed to leave Germany, and in late 1939 he found a new homeland in Bolivia. As a token of gratitude for his adopted country he composed the *Cantata Bolivia* (1941), an ambitious work for soloists, chorus, and orchestra. In 1945 Eisner was entrusted with the creation and direction of the Bolivian National Symphony, and as conductor of this orchestra he promoted the music of local composers and became an early champion of Bruckner and Mahler in the region.

My paper addresses Eisner's music and conducting career against the backdrop of his diasporic experience, particularly the ways in which his tribulations in Nazi Germany affected his compositional and conducting choices. It also examines the influence of Brucknerian and Mahlerian tonal idioms on the *Cantata Bolivia* and the reorchestration of Bruckner's symphonies that Eisner undertook in order to adapt them to the performing forces at his disposal in La Paz. More broadly, the paper explores the changes that Eisner and other musician-émigrés introduced into the cultural life of Latin America in the 1930s and 1940s, the intersection of Austro-German and indigenous music traditions in the region, and the tensions that ensued between Jewish refugees and German Nazis who settled in South America in the aftermath of World War II.

The Leon Kirchner/Roger Sessions Correspondence (1948–50) and Thomas Mann's *Doctor Faustus*

Robert Riggs (University of Mississippi)

Recently discovered correspondence between Roger Sessions and his student Leon Kirchner documents an extraordinary relationship. The letters contain candid discussions of current styles and their proponents (Schoenberg, Stravinsky, Copland, Babbitt, and Krenek) and add new dimensions to earlier portraits (by Olmstead and Prausnitz) of Sessions as a teacher. Sessions also draws attention to the new novel, *Doctor Faustus* (1947), by his friend Thomas Mann.

Throughout his teaching career Kirchner required his students to read *Doctor Faustus*, and his final work, *The Forbidden* (premiere, Boston Symphony Orchestra, 2008), was inspired by the book. In his program note for *The Forbidden*, Kirchner quotes the crucial passage in which Mann's fictitious composer, Adrian Leverkühn, bargains his soul to the devil in return for genius. The devil, much of whose dialogue Mann "borrowed" from Adorno's *Philosophy of Modern Music*, claims that the contemporary

composer has “no right of command whatsoever over all former combinations of tones . . . Every better composer bears within him a canon of what is forbidden . . . which by now embraces the very means of tonality, and thus all traditional music.”

Kirchner, however, maintained that elements of earlier styles, if used in original ways, are still viable. Seventh chords, sequences, arpeggios, and hints of tonality—all derided by Mann’s devil as clichéd and bankrupt—abound in *The Forbidden*. Kirchner employs these “former combinations of tones” to reveal (in his words) “the necessary intimacies between the past and present that keep the art of music alive and well.”

Postcards from California: The “Valentine Manifesto” in James Tenney’s *Postal Pieces* Eric Smigel (San Diego State University)

In 1970 James Tenney left New York to teach at the newly formed California Institute of the Arts, where he composed the majority of a set of instrumental works dedicated to several friends and colleagues. Known as the *Postal Pieces*, these aphoristic works appear on postcards (or “scorecards”) presenting singular musical events that continuously unfold in arch forms and unidirectional processes, or what Tenney called “swells” and “ramps.” The *Postal Pieces* represent a distillation of ideas regarding the morphology and perception of musical form that occupied Tenney in the previous decade. The minimalist concept and materials, the transparent predictability of form, and the deliberate avoidance of rhetorical drama encourage listeners to focus exclusively on sonic properties, while the physical format of the scores as deliverable postcards, some of which consist only of verbal instructions reminiscent of his association with the Fluxus movement, reflects Tenney’s view of music as a social phenomenon.

Tenney’s transition from New York to Los Angeles marked a profound shift in his personal, artistic, and professional activities, and the *Postal Pieces* exemplify his aesthetic conviction in the link between art and life. He regarded the scorecard collection as an exploration of sound as well as a gesture of affection toward specific individuals, which is evidenced by his “Valentine Manifesto,” an unpublished, heart-shaped calligram that was originally intended as the last piece of the set. In the manifesto, Tenney outlines the principles of continuity and simplicity that had governed his recent work, expresses a moral obligation to send music into the community as both physical and social action, and describes the collected pieces as “an extended Valentine meant for everyone who receives them, but especially for those I have loved.” Drawing from personal interviews with Tenney and dedicatees of selected pieces, as well as from unpublished notes, score drafts, and correspondence, I discuss how the “Valentine Manifesto” clarifies musical aspects of the individual *Postal Pieces*, and

offers insight into how Tenney sought to apply principles of continuity and simplicity to his daily life during a period of radical change.

Performing, Learning, Citizenship (AMS)

Charles McGuire (Oberlin College), Chair

Performing Learning:

Grammar, Theology, and Singing in the Middle Ages

Mary Channen Caldwell (Wichita State University)

Songs for learning are essential to the culture of childhood—from the soundtrack of Sesame Street to the ABC Song, music helps young and old alike acquire and embody knowledge through repeated performance. Historians and musicologists, including Nicholas Orme, Susan Boynton, Michael Long, and Peter and Iona Opie, have begun to investigate the often oral tradition of linking music and pedagogy in premodern Europe. Song at the most basic level of medieval education, however, has not yet been adequately studied. In this paper I address this lacuna by examining a group of notated Latin songs from the twelfth to the fourteenth century implicitly designed to instill in performers and audiences rudimentary concepts of grammar and theology. Specifically, I bring together a set of rhythmical, rhymed, and sacred Latin songs marked by two significant features: first, each song is structured around noun declensions, noun and adjective agreements, and verb conjugations; and second, each song shares the musical and textual scaffolding of a refrain.

These remarkable songs not only allow for the challenging exercise of fitting changing grammar patterns into rhythmical, rhymed poetry, but also provide an inherently repetitive, performative, and communal space for memorizing grammar through their refrain forms. In addition to the didactic function suggested by grammatically shaped lyrics, these refrain songs are spiritually edifying. Preserved in sources including the Notre Dame manuscripts of the thirteenth century and the fourteenth-century Moosburger Graduale, songs like *Annus novus in gaudio* and *Dies ista colitur* serve as musical glosses for liturgical feasts special to the calendar of medieval children: the Feast of St. Nicholas, Christmas, Feast of Fools, and the New Year.

With their focus on devotional moments showcasing youth participation, I argue that these sacred grammar songs are the playful product of didactic impulses emerging equally from the schoolroom and the church. By fusing basic grammar and religious ideology onto ostensibly “fun” songs, performers are, like children singing along with Sesame Street, effortlessly engaged in informal yet deeply embodied learning. Ultimately, this paper demonstrates how interrogating outwardly non-didactic musical repertoires can reveal the intricate interweaving of singing and learning.

Self-Realization and the Politics of Modern Voice Production: On Dr. Pierre Bonnier and “Holistic” Vocal Techniques in Fin-de-siècle France

Catherine Schwartz (McGill University)

Drawing on evidence from early twentieth-century scientific and medical treatises about singing, this paper explores a widespread appeal for technical and pedagogical renewal of the voice in France in relation to contemporaneous consciousness about the value of individuality. The focus of the presentation is the work of Dr. Pierre Bonnier (1861–1918), a laryngologist and acoustician at the Paris Conservatoire whose theory of phonation influenced the techniques of several prominent singers in his day, including Jane Bathori and Claire Croiza. Specifically, I examine the technical principles that underpinned Bonnier’s theory of voice production in light of his biological approach to a socialist politics of individual emancipation as outlined in his article “Socialisme et Sexualisme” (*l’Harmonie sociale*, 1896).

The claim of my analysis is that Bonnier’s theory invited singers to execute the voice in a “holistic” manner through which the authentic self would be *realized* in the sensate ideal of “minimal effort,” whilst simultaneously serving the social body. By attending to the notion of “self-realization” in scientific and pedagogical singing sources in fin-de-siècle France, the findings of this paper provide a counterpoint to the work of Katherine Bergeron whose recent study of the *mélodie* (2010) foregrounds the ideal of “selflessness” in contemporary approaches to voice production. However, the fruits of this research are not limited to our understanding of vocalicity within that particular historical-cultural context, and in attending to the holistic and political dimensions of Bonnier’s theory, I also situate my findings within a broader musicological literature on voice and embodiment. In particular, while embodiment has been prominently posited in terms of physical-social rupture as well as sensate awareness within the individual self (e.g. Abbate, 1991; Wood, 1994; LeGuin, 2005; McMullen, 2006), I consider how Bonnier’s approach to voice attunes us to another important perspective: the ways in which the physical and sensate character of voice production has been experienced as a (re-)integration and navigation among points of difference within the modern subject, such as individual and society, mind and body, interiority and exteriority.

Democratizing Art: Music Education in Postwar Britain

Kate Guthrie (University of Southampton)

In March 1944, the Ministry of Education (MoE) began to plan a series of “experimental Visual Units” for eleven- to fourteen-year-old pupils of the new secondary modern schools. The MoE’s focus on subjects that were assumed not to have commercial appeal, combined with a timely desire to democratize high art, led them to produce Britain’s first music education film, *Instruments of the Orchestra* (1946). A

score was commissioned from Britten—a piece now better known in its concert version, *The Young Person's Guide to the Orchestra*. Britten's score has, for obvious reasons, often been counted among his music for young people; but simply adding it to his list of children's works obscures an important distinction: *The Young Person's Guide* was music to appreciate, not to perform. As such, it sheds light on how mid-century British intellectuals' desire to democratize elite culture remained in tension with an urge to control how high art was consumed.

I begin by situating *Instruments of the Orchestra* within the context of the contemporary welfare reforms, focusing on the role that reformers hoped secondary moderns might play in enlightening working-class leisure. In particular, I explore how left-leaning intellectuals sought to combat the perceived pacifying affects of mass culture by increasing access to high art. This agenda, however, was not risk-free: aspirations for a participatory culture conflicted with beliefs that the public's preferred forms of participation were of little cultural worth. Drawing on previously undocumented correspondence about the film's production and distribution, the accompanying teachers' notes, and critical reception of the film and its score, I ask: how exactly did the producers of *Instruments of the Orchestra* imagine that watching a film could foster active cultural engagement? I argue that this film offers an insight into intellectual imaginings of a new type of participatory culture, one centered on "intelligent" listening—an idealized mode of active engagement. At the same time, however, it exposes the paradoxes of a value system in which only certain types of participation and certain responses to elite culture were recognized.

What's in a Syllable? Solfège and Music Literacy in the German Democratic Republic

Anicia Timberlake (University of California, Berkeley)

In August 1952, as a committee of GDR music pedagogues were preparing to submit a music curriculum proposal for approval from the Ministry for Education, professor emeritus Hugo Hartung secretly substituted his own draft. Hartung's version banned the use of solfège in the teaching of music literacy, insisting that teachers introduce the five-line staff in the first grade; the ban was written into the national curriculum before officials discovered the trick. This subterfuge marked the high point of the so-called *Methodenstreit* (methodology conflict). Hartung and other advocates for the five-line staff declared that children could only learn "*bewusst*" (conscious) singing by reading music in the manner that they read words; proponents of solfège touted its ability to teach functional relationships in a *kindgemäß* (child-appropriate) fashion by relying on muscle memory instead of the child's undeveloped intellect. Over a period of four years, the two camps argued openly through vitriolic journal articles—and secretly, with denouncements of opponents' ideological credentials.

This paper explores the political and music-pedagogical stakes of the *Methodenstreit*. Each side's understanding of early childhood music education was continuous with a vision of the socialist citizen that music should produce. In promoting a body-based pedagogy, champions of solfège sought to harness music's affective, bodily force to produce citizens with a healthy emotional life. Their opponents mistrusted precisely this focus on the emotions, arguing that the intellectual activity of reading would subordinate feeling and body to reason; this suspicion of music and emotion is traceable to fears of the recent Nazi past and its "mass mentality." I show that the internal discord of the *Methodenstreit* helped to produce an educational culture that could never decide whether music's affectivity should be embraced or thwarted. Thus, the *Methodenstreit* not only complicates conceptions of socialist education as a fully realized instrument for state coercion, but also reveals the tenacity in the "new society" of earlier traditions of thought—visible in individuals' reactions to the trauma of fascism, which according to official rhetoric had already been overcome, and in debates about subject formation, a preoccupation often thought to be the sole province of liberalism.

Singing, Memory, and Gender (AMS)

Sarah Day-O'Connell (Knox College), Chair

"Chronicled in Ditty": Music, Memory, and Theater in Seventeenth-Century English Broadside Ballad Performance

Sarah F. Williams (University of South Carolina)

In William Congreve's 1693 comedy *The old bachelor*, Heartwell is tricked into marriage and laments that his fate will be "chronicled in ditty, and sung in wofull Ballad." He then lists fictitious ballad tune titles—puns on existing melodies—that he fears will accompany his story. Performed in public and private spaces, seventeenth-century English broadside ballads related current events, cautionary tales, and political invective in verse form. Accompanying these verses were woodblock prints and an indication for the poetry to be sung to a familiar melody. Heartwell's comedy depended upon seventeenth-century play-going audiences' intimate knowledge of ballad culture, their recollections of constantly reused tunes both within and outside of London's theatres, and the visually recognizable format of broadsides themselves. Music, *ars memoriae*, and theater were inextricably linked in the seventeenth century, yet musicological discourse has often dismissed broadside ballad tunes as tabloid or ephemeral. Theatrical references to these melodies and the common practice of intertextuality in the broadside trade could only have been possible, however, through the collective memory of early modern audiences and a sense of musical permanence. Through an analysis of contemporaneous treatises on mnemonics and its affinity with music and drama, I demonstrate how these print artifacts and their tunes could

become, in Richard Brathwaite's words, "lasting-pasted monuments." Though mnemonics was considered a learned art, I suggest that the methods an early modern practitioner employed to store and recall information resembled the intertextual processes in the ballad trade and Robert Fludd's concept of "memory theater."

The Atmosphere of Song in Enlightenment Scotland Andrew Greenwood (Southern Illinois University Edwardsville)

This paper argues that the concept of "air" in eighteenth-century Scotland is best understood simultaneously in terms of melody and atmosphere. Musicological scholarship on eighteenth-century Scottish music has traditionally posited a strict division between words and music in its conceptions of song and air respectively. As put by Marjorie Rycroft, "[i]n eighteenth-century Scotland the term 'song' had a very different meaning from the one we know today. It referred not to the music, but to the poetry, while the term 'air' was used to refer to the melody." While this distinction often holds true as a means of labeling collections of airs, the division bears little resemblance to a meaningful ontology of song as found in contemporaneous accounts of Scottish Enlightenment literati. For instance, Francis Hutcheson, often identified as the forefather of the Scottish Enlightenment, wrote in 1725 of "The *Air* of a Tune" in his *Inquiry into the Original of our Ideas of Beauty and Virtue*. Later in Adam Smith's unfinished book study on music, published posthumously in 1790 as *Of the Nature of that Imitation in the Imitative Arts*, he understands "air" to contain *both* musical and textual components, referring to them as properties: the "music of an air" and "words of an air"—rather than attempting to establish a strict separation between music and words. My approach is supported by Jayne Lewis's recent book *Air's Appearance: Literary Atmosphere in British Fiction, 1660–1794*, and has implications for our musicological understandings of air and song more generally.

"Heaven Is Nearer Since Mother Is There": Gendered Spaces in Southern Gospel Songbooks of the Great Depression C. Megan MacDonald (Florida State University)

At a time when twenty-five percent of the nation's workforce was unemployed and thousands of businesses were closing their doors, the Great Depression marked a boom for the southern gospel industry. Publishers produced records, hosted singing schools, sent quartets to perform at conventions, and sold millions of songbooks each year. Beyond commercial popular music, the books were part of a participatory musical tradition throughout the South. The emerging public image of the companies combined with various performance practices made it difficult for these businesses to control their own gendered identity. Many scholars, such as James R. Goff Jr., Michael P. Graves, and David Fillingim, lament the lack of research on southern

gospel music. In response, scholars such as Douglas Harrison provide more detailed historical frameworks, as well as employ methodologies from gender studies to understand the cultural dynamic of the current southern gospel scene. Through close analysis of song texts, recordings, and cover art of the songbooks of the 1930s, this paper builds on more recent scholarship to understand how companies gendered text, image, and sound during the Great Depression. The books, which contained 150 to 200 new songs in each publication, provided ephemeral sources of entertainment. As these books were replaced about twice a year, they offer an ideal source to study Depression-era culture.

While the books focused primarily on sacred themes, many songs blurred the lines between sacred and secular life. Likewise, companies mixed gendered themes within their books. Although the gospel songbooks of the 1930s were part of a vibrant, broadly participatory, and ecumenical tradition, they were clearly gendered masculine. The songbook covers, recordings, and language construct a masculine space in the songbooks, whereas women are confined to “mother” songs. Mothers are complex figures in the songbooks, associated with familiar themes such as domesticity, nostalgia, and memory formation. Beyond secular significance, however, mothers are also treated as exceptional spiritual figures, reminiscent of “The Angel in the House.” The rhetoric of the songs deify the mother by using nearly identical metaphors for her as those referring to Jesus, thus guaranteeing the importance of the feminine in an otherwise wholly masculine space.

From Mourning to Moralizing: Elegiac Partsong, Masculinity, and the Rhetoric of Sympathy

Bethany Cencer (Stony Brook University)

In the late eighteenth century, English partsong compositions became saturated with themes of mortality, grief, and commemoration. An increase in songs categorized as dirges, elegies, epitaphs, requiems, odes, or serious glees, with titles including “On His Death Bed Poor Lubin Lies,” “On a Lady Who Died Young,” and “My Time O Ye Muses was Happily Spent,” emblemize this new interest. Why this striking invocation of death later in the century? Using Adam Smith’s connection between social harmony and mourning in his 1759 *Theory of Moral Sentiments* as a conceptual framework, this paper situates the compositions and performance activities of the London-based Noblemen and Gentlemen’s Catch Club within the prevailing rhetoric of sympathy. As the preeminent all-male partsong club in Britain, members such as Thomas Arne, Samuel Webbe, John Wall Callcott, R. J. S. Stevens, John Stafford Smith, and others set poetry, including that of “graveyard poets” William Shenstone and Thomas Gray, to harmonized voices. By relating partsong poetic content, compositional approaches and performance practices to didactic primary sources such as

Smith's *Moral Sentiments*, I demonstrate how Catch Club members actively engaged with intersecting discourses of mourning, morality, and sympathy.

In *Moral Sentiments*, Smith explains how sympathy for the dead can function as the basis for social sympathy. I examine how his approach relates to eighteenth-century Anglican funeral sermons and conduct books for men, showing how the prevailing rhetoric of sympathy was intended to "moralize social relations among individuals" (Schor, *Bearing the Dead*). I then examine how such rhetoric was manifested through club repertoire and performances. Using minutes from the British Library Catch Club archive, I illuminate how the club's ritual of alternating toasts with singing upheld Smith's sympathetic approach to morality. I close with a case study of Arne's glee "Come Shepherds, We'll Follow the Hearse," traditionally sung in commemoration at the first meeting following the death of any member. In situating elegiac partsong within its sympathetic milieu, I suggest that in addition to facilitating conviviality, partsong fulfilled both an emotive and edifying purpose for club members; one that promoted a moralized, enlightened form of masculinity.

Who Owns Music? (AMS)

Judy Tsou (University of Washington), Chair

Imaginative Territory:

J. C. Bach, C. F. Abel, and the Rise of Intellectual Property

Ann van Allen-Russell (Trinity Laban Conservatoire)

When legal issues related to music are discussed scholars generally consider a single legal case and its distinct but localized impact on a specific event or action, for instance copyright infringement, such as the 1773 suit of Bach v. Longman and Lukey. Rarely has an array of legal cases been the focus of research in order to explore how those in the music profession, specifically composers and publishers, employed them to reorganize the law to acknowledge intangible works such as music as property and thus having some form of protection under the law.

This paper explores a set of three lawsuits brought by two of eighteenth-century London's most well-known composers—Johann Christian Bach and Carl Fredrick Abel. The three suits were filed in quick succession—within weeks of each other—against the same publishers. The two suits filed by J. C. Bach have been the subject of previous work but only as individual cases revealing the struggle to prevent unauthorized publishing and selling of compositions; the Abel suit has never been studied in detail. When, however, these three suits are considered collectively it raises a significant question: were these two composers as entrepreneurs attempting to clarify and re-shape English law to grant property status to "mental labor" such as their

compositions, which they considered a protectable commodity? Is this the beginning of the concept of musical intellectual property?

By approaching these lawsuits collectively rather than singly, this paper charts the evolution of approach among the Bach and Abel Chancery suits in seeking relief from the predation of unscrupulous publishers, from the mere pursuit of compensation to resolving the fundamental legal principle of ownership. By this approach we can consider the intersection of the legal and the musical in a new and different way.

Early Litigation and the Foundations of American Music Copyright Law

Katherine Maskell (Ohio State University)

Until the first major revision of the United States Copyright Act in 1831, music was not protected by federal copyright law. Among its other revisions, the act afforded authors of “musical compositions” the same protections as books, maps, engravings, and other reproducible expressive works. Shortly after enactment, however, music copyright infringement claims began to be filed. Although often overlooked by legal and music historians alike, these early cases demonstrate the ways in which courts began to interpret, and refine, copyright laws pertaining to American music.

This paper examines the decisions and citation history of four of the earliest published American music copyright cases in order to explore the first legal issues raised through litigation. In the first three cases, *Reed v. Carusi* (1845), *Jollie v. Jaques* (1850), and *Blume v. Spear* (1887), courts began to establish similarity and originality as the practical bases for infringement inquiries. In *Broder v. Zeno Mauvais Music Co.* (1898), the court assumed this analysis, instead focusing on whether to extend protection to songs whose content was considered morally “obscene and vulgar,” regardless of either song’s originality. The subsequent legal citations of each case demonstrate the shifting, yet perpetual, historical value of the cases as part of a rich legal tradition.

These nineteenth-century lawsuits represent the first legal efforts to understand the nature of American music as intellectual property. In providing the historical and legal foundation for music copyright litigation, they also raised fundamental American music copyright issues that remain relevant today.

Sound-Alikes, Law, and Style

Joanna Demers (University of Southern California)

Among the highest charting pop singles of 2013 was Robin Thicke’s “Blurred Lines,” a track that bears more than a passing resemblance to Marvin Gaye’s “Got to Give It Up” (1977). Thicke and co-writer Pharrell Williams admit to modeling “Blurred Lines” on the “feeling” of Gaye’s track. “Feeling” here refers to rhythm, tempo, and instrumentation, all qualities that technically are ineligible for protection

under copyright law. Gaye's estate demurred, however, and filed a copyright infringement suit against Thicke and Williams.

"Blurred Lines" serves as an example of the sound-alike, a common form of musical appropriation that has risen to new prominence in the wake of two decades of strict copyright enforcement. A sound-alike is a track intended to resemble other works, usually popular hits. Because melody and lyrics are the two parameters of musical compositions that enjoy unequivocal protection, a sound-alike often copies those aspects of its model that are not legally protectable, yet are nonetheless intrinsic to a song's style. As Simon Reynolds (2012) discusses in *Retromania*, sound-alikes are symptomatic of pop culture's consumption of its own past. And as Justin Hoffmann (2002) notes, sound-alikes are efficient means of skirting licensing fees while evoking a bygone era. Recent tracks by Bruno Mars, Glass Candy, and Still Corners confirm that sound-alikes are fashionable at least in part because traditional acts of musical plagiarism have become untenably risky.

Sound-alikes demonstrate that style stands as the last frontier of music copyright. My paper explores how sound-alikes can clarify our understanding of what constitutes musical style. I then approach the musicological debate over music's meaning—whether music is best understood as cultural inscription, ineffable gesture, or formalist craft—by focusing on style. Music's flirtation with meaning is most obvious when we engage with style, for style bears a metonymic relationship to culture, history, and identity. It is simultaneously the most evocative and yet most basely material of musical qualities. Style, in other words, exists as intellectual property, as culturally inflected stuff, and as inenarrable suggestion.

Plagiarism and the Redefinition of the Avant Garde in Mid-century Poland

Lisa Cooper Vest (Indiana University)

In 1962, the Polish Composers' Union intervened when composer Bogusław Schäffer accused his colleagues Henryk Mikołaj Górecki and Tadeusz Baird of plagiarizing compositional techniques from his *Concerto per sei i tre* (1960). The Union's Governing Committee referred the matter to its internal "Colleagues' Tribunal," which eventually determined that no plagiarism had occurred and required Schäffer to retract his accusations. This strange episode in the lives of three important and well-respected Polish composers might easily be dismissed as a minor question of petty professional jealousy. However, it is also possible to take up such a marked, anomalous moment and, precisely because of its "strangeness," to use it as a kind of lens through which to identify larger shifts in aesthetic and cultural discourse.

This paper will demonstrate that the apparent miscommunication between these composers signified that just such a shift had taken place in Poland—a shift between two different models for defining avant-gardism. Schäffer's arguments about

plagiarism were grounded in an earlier conception of the avant garde that had arisen in the late 1950s in response to a newly emergent postwar generation of Polish composers. This model was predicated on particular notions of innovation, ownership, and the rejection of tradition. By 1961, though, discourse had already shifted, and critics began to argue that Polish avant-garde composers were participating in a contemporary manifestation of Polish musical tradition. The Union's institutional power moved to support the new discursive model, and the Colleagues' Tribunal ruling in 1962 indicated that this idea of an "avant-garde tradition" was now firmly in place. The act of redefinition allowed a larger and more diverse cross-section of composers to participate in the Polish avant garde. At the same time, though, it disenfranchised composers such as Schäffer, who refused to conceive of his work within a shared tradition. To a certain extent, Union leaders were willing to overlook these negative effects, because they saw the enormous potential of a broadly conceived Polish avant-garde movement to establish Poland as an influential and active participant in the international contemporary music community.

Saturday evening

**Confronting the “Live”:
The Idea of Performance in the Twenty-First Century (AMS)**

Joanna Demers (University of Southern California), Chair

Paul Sanden (University of Lethbridge)

Joseph Auner (Tufts University)

Friedemann Sallis (University of Calgary)

George E. Lewis (Columbia University)

Recent music scholarship has demonstrated that a traditional definition of *live music*—as something *not recorded*—can no longer account for the broad range of modern musical activity that blurs these boundaries (live broadcasts and live electronic music are two such examples). In the diverse and electronically enabled musical terrain of the twenty-first century, a definition of live music that encompasses all the nuances of that term’s uses is impossible to determine.

Recent scholarship (Emmerson 2007; Sanden 2013) has begun addressing the problem of teasing out meaning in electronically mediated music—meaning that remains tied to the concept of traditionally understood live performance. These two extensive studies present “liveness” as a diverse concept and should be seen as points of departure: theoretical proposals offered to the broader community to stimulate work from yet other theoretical and musical perspectives.

Indeed, the time seems to be ripe for just such explorations. Going forward, the topic of liveness promises to emerge in music scholarship with increased frequency. Unfortunately, musicology lags far behind other disciplines (theatre studies, media studies, etc.) in dealing with this issue. In our increasingly mediated environment, the musical community urgently needs to reconsider the concept of live performance in all of its theoretical and practical ramifications.

Paul Sanden has recently published *Liveness in Modern Music: Musicians, Technology, and the Perception of Performance* (Routledge, 2013), and will draw from this work in introducing the primary organizing thread of the panel: that performance and electronic mediation are no longer mutually exclusive (if indeed they ever were), and that new definitions of the “live” permeate much modern musical activity. He will introduce several categories of liveness as one strategy for understanding musical meaning in a variety of electronically mediated musical contexts.

Joseph Auner has published extensively on music of the twentieth and twenty-first centuries, including several accounts of the uses of electronic technologies in music. He will address music that makes networks of technology central to the structure, experience, and meaning of the work, with a focus on music created and performed with live looping systems.

Friedemann Sallis is currently co-editing *Live-Electronic Music: Composition, Performance, and Study* (Routledge, 2015). He will address problems inherent in the

analysis of musical works that exist primarily as performance events rather than as written texts, and that manipulate sound in ways that cannot be captured in traditional staff notation.

Recasting Music: Body, Mind, and Ability

Blake Howe (Louisiana State University), Jennifer Iverson (University of Iowa), and Stephanie Jensen-Moulton (Brooklyn College), Co-chairs

Co-sponsored by the AMS Music and Disability Study Group and SMT Music and Disability Interest Group

Michael Bakan (Florida State University)

Jessica Holmes (McGill University)

Joseph N. Straus (Graduate Center, CUNY)

Elizabeth J. Grace (National Louis University), Respondent

Andrew Dell'Antonio (University of Texas at Austin), Respondent

Tobin Siebers (University of Michigan), Respondent

The interdisciplinary field of Disability Studies has radically reshaped our thinking by focusing on cultural representations of disability rather than bodily impairments and differences. In this way, Disability Studies shows that stigmas do not lie in impaired bodies, but rather in the exclusionary cultures that reject disabled bodies. Some disability scholars have recently sought alternative strategies for collapsing this binary opposition between abled and disabled, proposing instead an inclusive mode of embodiment that encompasses the diversity of human morphology. Tobin Siebers, for example, has identified a progressive “disability aesthetics” as a key feature of modernism, in which “the systemic oppression of disabled people would fail, and fail precisely because it could no longer be based on human appearances, features, and conditions deemed inferior.” Linking life and art, he provocatively asks, “what would it mean to call a person sick without it being a disqualification? What would it mean to call an artwork sick without it being a disqualification? What is the relationship between these two questions?” (Siebers 2010, 56).

A series of short position papers will respond to these prompts from musicological, music theoretical, and ethnomusicological perspectives. Much previous scholarship on music and disability has identified and argued against the punishing cultural scripts that have constructed disability as a mark of deviance. In striving toward more inclusive cultural scripts, the speakers in this panel argue for the utility of bodily difference. We imagine the ramifications of a social and cultural space in which disability identity is made unstable by its very ubiquity. Michael Bakan advances an ethnographic approach to engaging with autism that privileges neurodiversity over pathology and cultural relativism over medical/therapeutic intervention. His presentation draws upon a decade of ethnomusicological fieldwork and musical experience

with autistic people. Stephanie Jensen-Moulton argues that American opera in particular has served as a lively locus for manifestations of disability both through its foregrounding of disabled operatic characters and through operatic works by composers and writers who claim their disability as part of the creative process. Jessica Holmes explores notions of vocality in deaf performance artist Christine Sun Kim's piece *Face Opera II*. Kim's staging of a silent, embodied voice inspired by the facial nuances of ASL, and a second, audible, "scandalous" voice fosters a dynamic type of listening that engages multiple senses and subverts the traditional coupling of voice and audibility. Blake Howe focuses on the conflict that may emerge between the visual and aural performances of disability; through these sensorial incongruities, music has the potential to expose the constructed nature of the disabled body. Jennifer Iverson, expanding on her earlier work on Björk's electronica, investigates the implied bodies found in electronic musical works, chronicling a number of examples where technology complicates the hypothetical able-bodied subject. Focusing on the phenomenon of "hearing voices" (medicalized as "auditory hallucinations"), Joseph N. Straus explores how notions of idiocy and madness are frequently thematized in music; this provides valuable context for assessing different models—spiritual, medical, and cultural—of disabilities often medicalized as "mental illnesses."

Our three respondents for the session are Tobin Siebers, author most recently of *Disability Theory* (2008) and *Disability Aesthetics* (2010); and Andrew Dell'Antonio and Elizabeth J. Grace, who are collaborating on a study of the "musicking" perspectives and phenomenological approaches to listening of neurodivergent/autistic adults.

A Thousand Tongues to Sing: Current Projects in Hymnological Research (AMS)

Esther Crookshank (Southern Baptist Theological Seminary) and
Dianne McMullen (Union College, New York), Co-chairs and Participants

Stephen A. Crist (Emory University)

Chris Fenner (Southern Baptist Theological Seminary)

Joseph Herl (Concordia University, Nebraska)

Many musicologists find themselves working directly or tangentially with hymns. This session will explore new resources and current projects related to hymnology. All of the panelists are engaged or have been engaged with projects related to hymnology.

Stephen A. Crist will provide a brief introduction to the extensive hymnological resources of Pitts Theology Library at Emory. These include the Kessler Reformation Collection (more than 3,500 titles published before 1570), the English and American Hymnody and Psalmody Collection (about 15,000 primary sources), and the Digital Image Archive (approximately 50,000 high-resolution scans). Esther Crookshank, who is working on a hymnology textbook, will discuss sources and bibliographic

control for the burgeoning congregational repertoires of the praise and worship and contemporary worship movements, the rise of global hymnody appearing in North American hymnals, and the new genre of “updated” or modernized hymns in which obscure historic hymn texts are being rediscovered and given modern settings by contemporary worship bands. Chris Fenner will describe his work in progress on *The Hymnology Sourcebook*, a three-volume collection of primary sources in facsimile, and on *The Scholar’s Hymnal*, a companion performing edition to the *Sourcebook*. Joseph Herl will discuss his work with primary source materials to create the historical companion to *Lutheran Service Book* (2006). Dianne M. McMullen will outline approaches that she and Wolfgang Miersemann have taken while working on the modern critical editions of Johann Anastasius Freylinghausen’s *Geist=reiches Gesang=Buch* (Halle, 19 editions, 1704–1759) and *Neues Geist=reiches Gesang=Buch* (Halle, 4 editions, 1714–1733).

The session will include a dialogue between the panelists and the audience members. A primary goal of the session is to give musicologists working on a wide breadth of hymnological topics the opportunity to converse with one another.

Sunday morning

Archaeology of the Modern (SMT)

Patricia Hall (University of Michigan), Chair

The Problem of Completeness in Milton Babbitt's Music and Thought

Zachary Bernstein (Graduate Center, CUNY)

Milton Babbitt's writings promote a quasi-Schenkerian hierarchical organicism informed by the work of psychologist George A. Miller, claiming it alone creates the conditions in which a piece can be understood as "a unified closed tonality." His basic model for his own music is a hierarchy of exhaustive lists, from the initial exhaustive list of pitch classes that is the twelve-tone series out to exhaustive lists of instruments, registers, partitions, or other things that span entire pieces. Exhaustive lists are "cumulatively contained" within one another, and it would seem that when a piece's largest list is complete, the piece should be over.

Often enough, however, the principle of exhaustive completion does not in fact determine the overall scope of a piece. In several pieces, a large-scale exhaustive list is finished before the end of a piece and is followed by other things. In many others, the beginning of an exhaustive list is cut off before its completion. In still others, there are multiple successive exhaustive lists not contained within any overarching list.

As a result, I propose we discard the idea that both completeness and large-scale formal progression in Babbitt's music are the result of exhaustive lists. During the bulk of a piece, there are generally no clues as to a piece's overall span, a concept encapsulated by Jonathan Kramer's notion of "Vertical Time." At the end, Babbitt indicates completion using four relatively traditional closing signals that are independent of serial hierarchy. This model suggests a reevaluation of Babbitt's organicist claims.

Boulez Revised: Pragmatism in the Composer's Formative Works

Joseph Salem (Yale University)

Recent scholarship on Pierre Boulez has emphasized the rigorous, thoroughly serial nature of the composer's music during the 1950s and the corresponding shift toward more transparent compositional techniques in later works due to Boulez's increasing interest in musical perception. My paper nuances this perspective by arguing that practical compositional concerns (commissions, deadlines, and the like) led Boulez to reuse compositional material in ways that contradicted his early serial aesthetics while also expanding the expressive range of his compositional style—all well before his post-1970s writings and compositions.

I focus on the discrepancies between a single compositional technique—the generation of *blocs sonores* (or “stacks”)—and how this technique was adapted for use in a number of different musical works. From their introduction in *Oubli signal lapidé* (1952) and *Marteau sans maître* (1955) to their radical reimagining in *Improvisation III* (1959, r. 1983) and *Structures 2* (1956–61), stacks are used to convert twelve-tone rows into vertical conglomerates of pitch material that can be redistributed as melodic or harmonic music; what changes over time is how Boulez derives these structures from his original rows, as well as how chromatically saturated each stack sequence is. Changes to this essential compositional process reveal Boulez’s shifting priorities as a serial composer well before the publication of *Boulez on Music Today*, such as his changing conception of structural coherence and musical organicism.

Boulez and the Aesthetics of Proliferation

C. Catherine Losada (University of Cincinnati)

One of the most noteworthy aspects of Pierre Boulez’s compositional approach is how he continually reworks material. This practice calls into question the very idea of a finished work as such. In its most extreme form, it leads to a level of proliferation that creates a wide distance between the original precompositional scheme and the final product. The various layers of derivation have prompted authors, like Guldbrandsen, to state that “the illusory idea of the ‘structure’ as a privileged, fixed point for compositional and analytical control is undermined precisely by an exaggeration of sturcturality—by the firework of multidimensional constructional techniques.”

Although Boulez’s reworking of material does loosen the hold of the structural paradigms embedded in the precompositional serial tables, paradigms that are essential to the structure of some of his works, tracing the derivational process reveals crucial commonalities. This paper presents sketches and analytical examples from two different works, the second chapter of *Structures II* and *Domaines* for Clarinet and Orchestra. The examples illustrate how works based on complex derivational processes retain many of the essential harmonic and formal characteristics of works that more closely reflect the serial process. By focusing particularly on the concept of isomorphism, as well as common-tone and subset retention, I demonstrate concrete musical links that cut across boundaries of style and compositional process in Boulez’s music.

Music for the Bottom Drawer:

The Twelve-Tone Sketches of György Ligeti (1955–56)

Benjamin R. Levy (University of California, Santa Barbara)

György Ligeti’s problematic relationship to serialism and twelve-tone technique has been the source of much debate, and yet the extent of his exposure to dodecaphony while still in Hungary remains particularly hazy. The composer himself has

downplayed his knowledge of dodecaphony before emigrating, and the commonly accepted narrative is that he only had a desultory understanding of the technique. While this may have been true for Ligeti's earliest, indirect, encounters with Schoenberg, scholars including Friedemann Sallis have pointed out the implausibility of this claim, especially after 1955, when Ligeti had access to Hanns Jelinek's *Anleitung zur Zwölftonkomposition*. In this paper, I analyze the sketches and drafts of pieces from 1955–56—the *Variations Concertantes*, the *Chromatische Phantasie*, a Requiem draft (unrelated to the later Requiem), and *Istar pokoljárása* (*Istar's Journey to Hell*), an oratorio on Sandor Weöres's poetry. These sketches reveal a more systematic assimilation of knowledge from Jelinek, reflected in a series of increasingly sophisticated compositional drafts. The simplest of these present an ordered chromatic scale or chromatic wedge, but *Istar* employs more complicated row derivations which begin to touch on the all-interval properties of the chromatic wedge, the interval cycles and symmetries inherent in its construction, and eventually independent all-combinatorial hexachords. The record shown in these sketches also points to the beginnings of Ligeti's attempt to synthesize ideas from dodecaphony with the music of Bartók—an enduring project that connects Ligeti's Hungarian and western European works.

Composers' Philosophers (AMS)

Brian Hyer (University of Wisconsin-Madison), Chair

Openness of Musical Form and of Self in Jean Barraqué's *Le temps restitué*

Aaron Hayes (Stony Brook University)

French composer Jean Barraqué is most often remembered for his development of serialism along with his post-World War II compatriots in the European avant garde. *Le temps restitué* (1957) for soprano, chorus, and orchestra has been taken as a major expression of his creative serial techniques, but Barraqué's own essays from the 1960s suggest that a more significant aspect of his music involved his re-working of principles of formal organization: musical relationships within a piece like *Le temps restitué* realizes "open" form, in a sense of openness Barraqué formulated in his writings on Debussy. My paper develops Barraqué's idea of "openness" and its deployment in *Le temps restitué* by connecting it to the literary and philosophical approaches to selfhood the composer is known to have grappled with. The way certain philosophical issues resonate strongly with Barraqué's writings on music suggests the composer's complex organizational logic was inspired by new perspectives on the nature of human existence. Specifically, Michel Foucault's and Maurice Blanchot's engagements with Martin Heidegger's concept of death develops an existential view of the self whose self-identity is dispersed out into the world in a radically poetic openness, rather than gathered into itself. These ideas on death and the dispersion of the self surface implicitly in his writings and his compositional practice, and also emerge as

themes within Hermann Broch's novel, *The Death of Virgil*, which supplies the text for *Le temps restitué*. Utilizing these philosophical inspirations to interpret Barraqué's piece, my analysis of the transformation of vocal texture throughout the work demonstrates its formal "openness" as a function of dispersion in a poetic confrontation with death. Because of the close relationship to the text of Broch's novel, the issue of vocal texture and the manner of text setting of this piece is especially illustrative of Barraqué's approach. Contrary to Henrich (2001), my analysis of vocal texture emphasizes the dispersed, open relations among different moments of the work and how the rapid transformation of text setting among contrasting organization of voices accomplishes a musical exemplification of the philosophical concepts of the self that lay behind Barraqué's musical poetics.

"Production of Presence" in Liza Lim's *Invisibility*

Robert Hasegawa (McGill University)

Australian composer Liza Lim cites the ideas of Hans Ulrich Gumbrecht as a major influence on her recent work: in particular, his identification of aesthetic experience with fleeting, epiphanic "moments of intensity." As "presence effects" as opposed to "meaning effects," such moments resist interpretation, and thus pose a singular challenge to the critical, hermeneutic approaches of the modern humanities.

In writings on her cello solo *Invisibility* (2009), Lim relates Gumbrecht's ideas to an Australian Aboriginal "aesthetics of presence," in which any surface is "not a static plane but part of a shifting system that registers ripple effects, shimmering, and turbulence patterns from the movement of forces below." Such latent forces are exemplified by the Aboriginal idea of "ancestral time," co-existing with regular time but not perceived except in brief epiphanies. Lim identifies the latent forces of *Invisibility* with the inherent tensions of the material setup of the cello, complicated by a drastic scordatura and the use of both a normal and modified "guiro" bow. Musicologist Tim Rutherford-Johnson describes how the retuning of the strings has not only a harmonic effect but also a physical one, producing various "shimmer effects" as the performer negotiates the different levels of string tension. The relationship between the work and the materiality of the modified instrument can be interpreted through the theories of philosopher Elizabeth Grosz, who proposes (after Deleuze) that "art takes a bit of chaos in a frame," making invisible forces available to sensation and experience.

This idea of a musical work as a frame which allows an underlying chaos of hidden forces to flicker through differs significantly from traditional concepts of the artwork. Aesthetic experience does not inhere in a succession of emergent meanings or an organic unfolding, but rather in momentary irruptions of sensory intensity. To engage with *Invisibility* without falling back on hermeneutic or formalist approaches demands new conceptual tools: this paper explores the applicability of

Steven Rings's "prismatic" approach to analysis and Gumbrecht's notion of an "oscillation of presence and meaning effects," in which language points beyond itself to the nonconceptual.

Country (AMS)

David Brackett (McGill University), Chair

Rose Maddox's Roadhouse Vocality and the California Sound of 1950s Rockabilly and Honky-Tonk

Stephanie Vander Wel (University at Buffalo, SUNY)

The Maddox Brothers and Rose came to the forefront of California country music after World War II with their dynamic live performances that bridged the transition from western swing to rockabilly and honky-tonk. I argue that the stage manner and vocal style of Rose Maddox (the lead singer of the family ensemble) was essential to the musical and social context of dance hall culture and the emerging presence of female performers in Los Angeles. Recent scholarship, notably the work of Gerald Haslam (1999) and Peter La Chapelle (2007), has explored how Los Angeles served as a major production center for country music, rivaling Nashville's iconic status. I broaden the lens of this scholarly material to provide an account of female performers to understand how Maddox engaged with and expanded upon the conventions of western swing to a specific audience of displaced whites.

When Maddox began her career in the 1940s, the premiere female vocalist of western swing was Carolina Cotton, who sang in a clear head voice that projected a customary sonic display of femininity in dance tunes such as "Singing on the Trail" (1946). Maddox, however, moved away from Cotton's "sweet" renderings to develop what I term a "roadhouse" vocality. Within the architectural space of California's nightspots, Maddox's vocal technique combined the use of a resonating chest voice with vernacular idioms derived from the singing practices of shape-note hymnody in rockabilly-inflected songs like "George's Playhouse Boogie" (1949) and "Pay Me Alimony" (1951). Maddox's performances beckoned migrants in general, and women migrants in particular, to the social and physical pleasures of the dance hall, where she evoked the aural vestiges of southern culture to highlight the cultural tensions of displacement in relation to the shifting roles of gender. I connect Maddox's vocality and persona to significant Los Angeles artists of the 1950s, including honky-tonk singer Jean Shepard and the "Queen of Rockabilly" Wanda Jackson. Not only did Maddox create sonic versions of womanhood that resisted gendered and class norms in the 1950s, she also served as an important model for female performers within the production of California country music.

Reel Country: Country Music, Authenticity, and the Politicized Reception of Robert Altman's *Nashville*

Dan Blim (Carleton College)

When Robert Altman's film *Nashville* opened in the summer of 1975, it became a cultural touchstone. As critical raves turned to box office disappointment, debate over the film's apparent failure waged for months, spilling over from film criticism into political columns by Tom Wicker, Pat Buchanan, George Will, and others, as well as prompting numerous responses from readers.

Central to the debate was *Nashville's* country music score. Altman and music director Richard Baskin eschewed the usual compilation score of familiar hits, using instead a polystylistic score written by Baskin and members the cast. Participants on all sides of the debate frequently weighed in on the quality and veracity of the score, adducing it in their widely divergent political readings of the film.

This paper examines the politicized reception of *Nashville* and its music by situating the public discourse of the film alongside the discourse of country music in the 1970s. I draw on a wide survey of print coverage of the film, contemporaneous music criticism, and archival documents from the Robert Altman Papers. Altman's reputation and the film crew's reaction to Nixon's resignation during filming chilled relationships with country musicians who had been successfully courted by Nixon. Moreover, while the score's stylistic eclecticism accurately reflected the changing music industry in Nashville, it also angered the country music establishment, who were ardently resisting such changes. Their distrust of a younger generation's arrival in Nashville mapped directly onto their distrust of Baskin and Altman. Highly charged notions of "authenticity" and "real country music"—detailed in scholarship by Joli Jensen, Bill C. Malone, and David Strickland—clashed with what Julie Hubbert has termed the "vérité music" practice of New Hollywood.

As films increasingly rely on popular music, *Nashville* provides a compelling case study for scholars. Not only does its country music score depart from the rock and pop scores privileged in the literature, but its lack of pre-established songs and artists also diverges from common practice. Thus, the cultural impact of *Nashville's* score calls attention to undertheorized sonic attributes like genre and institutional industry and how they construct meaning and shape reception.

Downtown Sounds (AMS)

Tamar Barzel (Wellesley College), Chair

An End to Downtown: The Society for Black Composers, the Brooklyn Community Concerts, and the Black Radical Tradition

Ryan Dohoney (Northwestern University)

Musicological studies of New York City's cultural life from the late 1960s to the 1980s have relied on a geographical, institutional, and aesthetic distinction between "uptown" modernism and "downtown" postmodernism in work that focuses largely on Euro-American musicians in Manhattan. This paper critiques this limited geographical purview and argues that a fuller understanding of musical life in New York City in this era requires an approach that includes musical activities in Harlem and Brooklyn, resulting in a broader musical network irreducible to the downtown/uptown binary that structures extant histories.

To open up this critical revision, I track the activities of the Society of Black Composers and document their aesthetic of stylistic and geographic mobility as an outgrowth of the aspirational discourses of the Black Arts Movement. With specific reference to the work of Carman Moore, Talib Rasul Hakim, Tania Léon, and Julius Eastman, I argue that the Society developed a mobile Africanist aesthetics that justified the production of concert music by African Americans to critics who lionized jazz as *the* authentic Black revolutionary genre. Moore, in particular, strategically emphasized avant-garde and multimedia practices of contemporary Black experimentalists as specifically African retentions, contesting jazz's singular position in the Black radical tradition.

I go on to document the Society's collaboration with Euro-American institutions, particularly the Brooklyn Philharmonia (as it was then known) in the Community Concert Series and their hopes of building a multicultural audience for the orchestra in the majority-black neighborhoods of Brooklyn. The music presented on these concerts asserted the importance of modern concert music as a form of diasporic dialogue between traditions of the Black Atlantic.

In this paper I draw extensively upon the Society's archival materials as well as oral histories recorded from its members. Methodologically, I expand Bernard Gendron's distinction between "scenes" and "networks"—where "scenes" are discursive formations producing the public face of a community and "networks" are the actually existing assemblage of actors and mediators. The exclusion of parts of a network from the publicized scene marks the politics of translation from one to the other.

Sound is God: La Monte Young and Pandit Pran Nath in New York

Theodore Gordon (University of Chicago)

The intertwining of the lives of La Monte Young, an American composer dubbed the “acknowledged father of Minimalism,” and Pandit Pran Nath, a *Khyāl* singer of the Kirana *gharana* (school) from Lahore, is a discursively rich history of music, spiritualism, mysticism, and Orientalism. This paper explores the encounter between Young and Pran Nath in terms of traditional Hindustani pedagogical models of apprenticeship, offering a close reading of primary sources from Young, Pran Nath, and other disciples of the Kirana *gharana* of the *Khyāl* tradition of Hindustani vocal music.

The encounter between Pran Nath and Young in the mid-1970s could be read as a problematically Orientalist cliché of “East meets West”: a spiritually and artistically minded artist from the West adopts an eastern guru, exploiting him for political, financial, and artistic gain. But the encounter, and the lasting relationship, between Pandit Pran Nath and La Monte Young swerves from this trope: this relationship developed within a small, elite affective network of American composers, artists, and patrons, largely following Hindustani tradition. As a formal *shishya* (disciple) of Pran Nath, Young (along with his partner Marian Zazeela, and his *guru-bhāi* (co-disciple) Terry Riley) strictly adhered to a formalized and conservative conception of *gurukul* (master-disciple relationship), and a gnostic, mystical conception of the Kirana *gharana*, placing Young’s music far from the “crossover” or “fusion” musics that developed contemporaneously to his own. Young’s characterization of his encounter with Hindustani music is complicated by the spirit with which both he and Pran Nath pursued and developed their relationship, leaving both with considerable financial, artistic, and spiritual gain.

Scholarship on La Monte Young’s life and music has largely ignored his decades-long relationship with Indian music. His guru, Pandit Pran Nath, served as a catalyst for wide-spread interest in *Khyāl* among avant-garde composers and performers. Exploring this relationship is crucial to situating La Monte Young’s music in a globalized space of encounter, and to understanding the role that this encounter played in the development of American Minimalism.

Early Tonal Corpora (SMT)

Ian Quinn (Yale University), Chair

Another Lesson from Lassus

Peter Schubert and Julie E. Cumming (McGill University)

Nearly two decades ago Peter Schubert analyzed Lassus’s duos of 1577, showing how form was created by various kinds of contrapuntal repetition. One kind

consisted of blocks of counterpoint associated with the *soggetti* that characterize each section. However, we wondered if a more impartial eye, that of the computer, might not find deeper-level repetition, blocks of counterpoint recurring throughout a piece in different contexts. Using techniques adapted from corpus studies in linguistics, we can ignore obvious themes and identify a kind of consistency of musical language.

We take the musical equivalent of a word to be a contrapuntal combination of two or more intervals in first species. The historical precedent for privileging it comes from late fifteenth-century counterpoint treatises like that of Tinctoris, who prints an inventory of such two-note combinations. Such a “word” is a sixth following a unison with the lower voice dropping a third. In our program, called “VIS,” this word is called a “2-gram” and is represented as “1 -3 6” (a web version of the program is found on <http://elvisproject.ca/>). In our study, VIS tracks repeating occurrences of 3-grams (successions of three vertical intervals) at every minim; semiminims off the beat are ignored.

VIS finds the blocks that Schubert found, but also many more, embellished in different ways, associated with different *soggetti*, occurring in different parts of the piece, and arising from different types of imitation. These features strongly suggest a deliberate attempt to saturate the duos with a “referential contrapuntal combination.”

Cadential Syntax and Tonal Expectation in Seventeenth-Century Homophony Megan Kaes Long (Oberlin College)

This paper explores the emergence of tonal languages in seventeenth-century homophony by considering the ways in which phrase structure, meter, and cadential rhetoric produce trajectories of expectation. The English ballett and French *air de cour* share a number of features, though the repertoires sound quite different: both feature a triadic language that is deployed syntactically and both establish structural relationships between cadences on fifth-related scale degrees. But these features—triads and tonal hierarchy—are also features of *modal* languages. This suggests that harmony, syntax, and centricity are not the most crucial elements of a tonal language, since they are also characteristic of contrapuntal, modal languages of the fifteenth and sixteenth centuries. Rather, the ballett and *air de cour* reveal that composers’ *regulation* of these features with phrase structure, meter, and cadential rhetoric imparts tonality to a contrapuntal language. As a result, I argue that a tonal language is defined primarily by the trajectories of expectation that it establishes.

In England and France, composers experimented with metrical periodicity, which permits tonal expectation. In England, this periodicity is built in to the regularized structure of the ballett form; in France, it is emergent from poetic meter in pieces descended from the *musique mesurée* tradition. English and French composers also use phrase structure cues to establish trajectories of expectation. But these repertoires

differ in their cadential rhetoric, and these differences allow us to nuance our understanding of how tonal languages emerge in the seventeenth century.

The Second-Reprise Medial PAC and the Form of Bach's Binary Dance Movements

Christopher Brody (Indiana University)

Charles Rosen (1980) and Joel Lester (2001) have supplied the best theory to date of form in Bach's binary dance movements, postulating a distinction between two-phrase and three-phrase pieces. This paper modifies that theory by means of a more comprehensive approach to the repertoire, drawing on a corpus study of all 134 binary movements from Bach's keyboard suites to reflect the diversity and complexity of their formal procedures. I show that an overwhelmingly pervasive feature of those movements (present in 85% of all examples) is a nontonic PAC midway through the second reprise (which I term the *medial PAC*). While in three-phrase binary movements this nontonic PAC divides the second reprise's two phrases from each other, in two-phrase binary movements the medial PAC intrudes within a single rotational span, creating a generically mandatory disconnect between the movement's cadential structure and its thematic design. Therefore, while the three phrases of a typical minuet may fairly closely track the thematic layout of the first reprise, the second reprise of a two-phrase movement must in most cases be rewritten to accommodate a nontonic PAC about halfway through. In addition, the reprise-length and thematic-repetition criteria by which two- and three-phrase movements are distinguished from one another are at times inconclusive; consequently, I argue that these classifications are not rigid categories but rather the endpoints of a spectrum of formal possibilities along which pieces may be situated. Finally, I introduce two related (and less-known) movement types: four-rotational movements, and movements with apparent tonic recapitulations.

A Study on the Origins of Harmonic Tonality

Dmitri Tymoczko (Princeton University)

How and when did modality evolve into functional tonality? Scholars have identified critical transitions in the sixteenth century (Lowinsky), the early seventeenth (Fétis, Dalhaus), the late seventeenth century (Bukofzer), and even after Bach (Gauldin); others have rejected the question, challenging the notion of modality and denying that it evolved into tonality at all (Powers). I explore the issue using a large corpus of scores and harmonic analyses, comprising more than 1,000 movements (approximately 120,000 chords) from Dufay to Brahms. My main conclusions are the following. First, the transition was so gradual that it is fruitless to draw sharp distinctions between modality and tonality. Second, proto-functional tendencies are initially

clearest in “major” tonalities (in modern terminology, “Ionian”, “Lydian”, and “Mixolydian”). Third, there are quasi-functional features even in the paradigmatically modal music of Palestrina, Lassus, and Victoria; these include a marked preference for root-position tonic, subdominant, and dominant triads. (The preference for ii as the primary predominant arises in the early seventeenth century.) Fourth, the transition continues through the tonal era: for instance, vi–V is common in the Renaissance and late Baroque, while nearly vanishing in the classical period; likewise, the preferred harmonization of bass scale degrees 1–2–3 changes from I–ii–I⁶ in Cavalieri, Morley, and Monteverdi (reasonably functional in other respects) to I–vii⁶–I⁶ in Bach and Corelli, and I–V⁴₃–I⁶ in Beethoven. Overall, we arrive at a picture in which different functional features are standardized at very different times.

Eighteenth-Century Music Theory (SMT)

Nathan Martin (Yale University), Chair

Rameau, Voltaire, Castel, and the Stakes of Enlightenment Music Theory

Abigail Shupe (University of Western Ontario)

Scientific discourse played a major role in Jean-Philippe Rameau’s harmonic theory, especially in *Génération harmonique* of 1737. In order to find a scientific basis for his theoretical formulations, Rameau turned to the ideas circulating in his intellectual milieu, which included interactions with the dramaturge and philosopher Voltaire, and the Cartesian scholar and Jesuit, Louis Bertrand Castel. Though Castel initially supported Rameau’s theoretical work, he harshly criticized Rameau’s use of physical experiments in *Génération harmonique*. Castel’s negative review of the treatise spurred a heated dispute with Rameau that eventually devolved into personal attacks. Voltaire, who had collaborated with Rameau on operatic works, intervened in defense of the Newtonian spirit of scientific inquiry exhibited in the treatise. However, it can be argued that the music-theoretical and methodological disagreement concealed, for Voltaire as well as for Castel, a broader antagonism. Indeed, the anti-Newtonian stance of French Jesuits was in part motivated by the connection between Newton’s experimental science and growing Deistic trends that undermined Church authority. Voltaire, more than simply defending Rameau, condemned Castel for rejecting Newtonian mechanics. As I will argue, in the process of attacking Castel, Voltaire implied that Rameau, too, was foundationally a Newtonian thinker and that his harmonic theory was similarly “Newtonian” in spirit.

Ultimately I show that Voltaire used his defense of Rameau’s theory of harmony to further his own reputation as a primary disseminator of Newtonian science. By implication, by speaking on behalf of Rameau, he was instrumental in strongly associating Rameau’s music theory with Newtonianism, and thus aligning him with the anti-Cartesian position that placed Rameau in conflict with Castel. Because of

Voltaire's intervention, Rameau's theory became entrenched in a fairly controversial movement that was held in suspicion not only for being at odds with the French religious authorities, but also for bearing a certain English stamp of origin. From Rameau's dispute, we can see how music theory in the French Enlightenment depended on, and was shaped by larger cultural tensions surrounding science, philosophy, and authority.

In Defense of Rameau's Theory of Supposition

Stephen C. Grazzini (Bloomington, Ind.)

Rameau's theory of supposition holds that certain dissonant chords are created by taking a seventh chord and adding a new bass note to it, placed a third or fifth below the fundamental. Recent scholarship has taken this to be an explanation of suspensions, primarily, but has found the explanation to be deeply flawed, having "many problematic aspects that Rameau neither answers nor, in some cases, even addresses." (Lester 1992) Even the most sympathetic accounts find that the theory is "cumbersome and ultimately expendable," presumably because we already have an adequate way of explaining the suspension and other similar patterns (Christensen 1993); or that, if Rameau had in mind a distinction between supposition and these other types of dissonance, his attempts to specify it remain "equivocal," "ad-hoc," and "elusive." (Martin 2012) This is not entirely fair to Rameau, however, whose position I defend in this paper. I argue first that Rameau's doctrine of supposition is clearer and more consistent than has been acknowledged, provided that we understand the patterns of usage he would have had in mind. Then I suggest that supposition is, in fact, the best way to explain some of these progressions, particularly those where the seventh chord in the upper parts cannot be explained as the byproduct of a suspension or a pedal point. In passing, I reconsider the relationship between Rameau's theory and the older use of the term "supposition" to refer to ornamental melodic dissonance.

Possible Mozarts: Recomposition and Counterfactual Logic

William O'Hara (Harvard University)

Recomposing an exceptional passage of music to show how it might have gone, had it followed conventions or expectations, is common in music theory, from the late eighteenth century to the present. Despite its ubiquity, however, recomposition is rarely examined in detail: theorists who recompose generally consider their musical arguments to be self-evident, and studies of musical borrowing pay little attention to its possible ramifications for theory and criticism. Drawing on prominent studies in linguistics, logic, and "possible world semantics," by Kripke (1963), Stalnaker (1968), Lewis (1973), and others, this presentation explores recomposition by considering several examples as *counterfactual conditional* statements, of the form "if A were true,

then B [might/would] be true.” Combining these analyses with possible world semantics, as employed by Lewis and others, I examine the logic and semantics of three recompositional treatments of Mozart.

Anton Reicha (1824–26) teaches his readers to write a sonata-form development section by reimagining the overture to Mozart’s *Le nozze di Figaro* as a symphonic movement. This musical “might” counterfactual shows how the music could have gone, had it been a sonata form rather than an overture. Similarly, Carl Czerny (1848) uses recomposition to explore the possibilities for the expansion of the first theme of Mozart’s Sonata in D Major, K. 381. Finally, the responses to Mozart’s “Dissonance” Quartet (K. 465) by Fétis and Weber, both of whom attempt to reveal Mozart’s true intentions through recomposition, test the limits of “might” and “would” counterfactuals in music.

“I Know What I Love in My Mozart”:
Gottfried Weber and the Problem of Judgment
August A. Sheehy (University of Chicago)

“I know what I love in my Mozart.” The rhetorical punch with which Gottfried Weber concludes his analysis of Mozart’s famous introduction to his “Dissonance” quartet (K. 465) masks an aporia: nothing in the essay gives positive content to the “what” connecting knowledge and love. This paper seeks to bridge this gap, taking a cue from Weber’s quip about the “great puzzlement of many a dimwit (*Schwachkopf*) who does not grasp that a person can have more than one side, when even the thinnest piece of paper has its two.”

The two “sides” to which Weber referred were, respectively, law and music. As a jurist and legal scholar, Weber focused on trial-reform in the wake of Napoleon; in music, he developed a theory meant to insure that all pieces would receive a fair hearing. Weber’s analytic practice is more than the application of legal training to music, however. It processes music’s resistance to juridical thinking itself—an idea partially captured in his fascination with *Mehrdeutigkeit* (multiple-meaning). This musical-legal dialectic assumes a critical edge in Weber’s engagement with the music of Mozart (whom he dubbed “a supreme judge”) and, in particular, the unfinished *Requiem*. Analyzing the passages from the *Requiem* that Weber censured and praised, respectively, a picture of what he really loved in his Mozart emerges: no music better exemplified the possibility (though not guarantee) that uncertainty could be a source of satisfaction and doubt a source of pleasure—something the law could never provide.

Eighteenth-Century Reading, Experimental Writing (AMS)

Kate van Orden (Harvard University), Moderator

Emily H. Green (George Mason University), "Tales of a Musical Favorite, to Which Are Added an Address on the Topic of Simultaneous Reading"

Elisabeth LeGuin (University of California, Los Angeles), "*Tristram Shandy* as Score"

Glenda Goodman (University of Southern California), "A Music Book's Tale: Domestic Music and Family Affection in the Early Republic"

Roger Moseley (Cornell University), "High Scores: Eighteenth-Century Texts as Programs for Musical Play"

Between 1764 and 1803, Jacques-Louis Ménétra composed a memoir embellishing and falsifying his experiences as a glazier and tramp on the French countryside. His text outlines the humor, violence, sex, drink, and religious practice of his daily life. Paragraph breaks are included as a haphazard visual courtesy; punctuation is not. For cultural historians, the grammatical and moral difficulty of Ménétra's writing proves its authenticity. Unfortunately, the text provides little impression of an individual's musical experience, aside from references to music copying and a game of checkers with Rousseau.

This session seeks to represent and examine anew such lived musical experience: each paper is experimentally written and engages with modes of musical reception. Each uses nonstandard writing to get at the intimate and ineffable interactions with music of eighteenth-century individuals.

Written in the form of a novel of circulation, Emily H. Green's paper explores the reception of late-eighteenth-century British song collections. Like the protagonists of such novels, song collections operated as models and opportunities for an experience of simultaneity. In a dizzying catalogue of names, a collection presents itself as a "favorite" of past, present, and implied future consumers. Title pages become emblems of a non-linearity that mirrors the presentation of a collection's miscellaneous musical contents.

The liveliness of eighteenth-century English prose also suggests a close relation between silent and performed reading. Its coherence, modulated across cadential breaks, changes of affect, and abruptions of expectation, invites the reader to invent a performing persona. This process is sorely tried, to say the least, by Laurence Sterne's *Tristram Shandy* (1760–67). In our second presentation, Elisabeth LeGuin performs passages from *Tristram Shandy* in a prepared video and suggests that Sterne's high-jinks exemplify the elasticity between performer and text so characteristic of the period's music-making.

Across the pond, Sarah Brown Herreshoff (1773–1846) of Providence, Rhode Island developed a taste for British comic opera which she bequeathed to her eldest daughter. Glenda Goodman dusts off a bound manuscript collection (1801–1829) that Sarah and her daughter fashioned together into a talisman of tender engagement

with printed music. This paper translates their collection into a narrated diary that sheds light on strategies of feminine accomplishment and taste in the long eighteenth century.

Illustrating another intimate interaction between reader and score, Roger Moseley interprets musical texts as explicit and implied rules for games. From the manipulation of notational systems to the choreography of comedy, the playfulness of eighteenth-century music surfaced in the cooperation between scores, cultural milieux, and states of mind and body. In exploring how such texts could—and still can—produce a polyphonic play of symbols, conventions, and personae, the presentation incorporates a ludomusical game.

Each presentation will be followed by a response from another panelist and audience questions. Longer versions of the papers will be pre-circulated online.

The implicit argument of the session is that the common style and form of academic writing about the eighteenth century pushes historical thinking towards a linearity and logical clarity that the culture itself lacked. By fashioning our prose in the direction of memoir and miscellany, we hope to recover some of the difficulty, oddity, and, indeed, fun of history itself.

French Modernisms (AMS)

Andrew Shenton (Boston University), Chair

Letters from India/Lessons from Paris: Marcelle de Manziarly's Correspondence with Nadia Boulanger, 1924–25

Kimberly Francis (University of Guelph)

In 1924 composer and pianist Marcelle de Manziarly travelled with her mother and sister from Paris, France to Madras, India. The trio belonged to the mystical religious movement known as Theosophy, a practice especially popular amongst Parisian women following the First World War. The de Manziarlys traveled to India to celebrate the arrival of family friend, Jiddu Krishnamurti, whom Theosophy had recently appointed their Messiah. The de Manziarly family's closeness with Krishnamurti translated into a privileged position amongst fellow Theosophists, allowing de Manziarly unique access to musical life in India that she vividly captured in letters home to her teacher, Nadia Boulanger. Boulanger's replies contain her reaction to these exotic influences alongside comprehensive composition lessons. The pair's dialogue offers an example of neocolonial appropriation of and resistance to the music of the "other" in the mid-1920s while also revealing Boulanger's early pedagogical methodologies.

I analyze these materials by focusing on three letters, two by de Manziarly and one by Boulanger. De Manziarly's texts detail a concert of indigenous music from 20

November 1924 and plans for the fiftieth anniversary celebration of the Theosophical Society in 1925. I consider the neocolonial and gendered rhetoric which shaped de Manziarly's privileged engagement with her soundscape and consider how de Manziarly's experiences provide a compelling foil to Jann Pasler's description of Albert Roussel's and Maurice Delage's travels to India a decade earlier. I then turn to Boulanger's letter from 5 October 1925 wherein she provides a detailed lesson in composition, analysis, and personal development. This letter depicts Boulanger's pedagogy contemporaneous to her earliest efforts at the Conservatoire Americain, work previously captured only in anecdotes.

Overall, this evidence points to a new strand of woman-centered philosophical and artistic thought in Paris between the wars that evaded rigid Catholic strictures while also ascribing to the "engagement of alterity" that Barbara Kelly and others have argued was so essential to French music during the 1920s. This dialogue exposes Boulanger's early pedagogical methods while also allowing for a heretofore unexamined analysis of the relationship between white, French womanhood and neocolonial artistic activity during the interwar period.

Postwar Orpheus at Play: Parody in Orphic Settings by Pierre Schaeffer and Jean Cocteau Alexander Stalarow (University of California, Davis)

Referred to as the "Waterloo of *musique concrète*," the premier of Pierre Schaeffer and Pierre Henry's mixed electronic opera *Orphée 53* at the Donaueschingen avant-garde music festival was met with boos and laughter by German audiences. The public's unwillingness to follow Schaeffer in his vision of merging the abstract sound world created in the electronic studio with a past musical and operatic tradition highlights the tensions between the German tradition of *Elektronische Musik* and the French composers of *musique concrète*. In a postwar France where political and cultural tensions were conflated with aesthetic differences, Orpheus reemerges as a strong metaphor for artistic creation in the face of societal conflict.

This paper examines how two remakes of the Orpheus myth, Jean Cocteau's film *Orphée* (1950) and Schaeffer's opera (1951–1953) address aesthetic and political tensions in analogous ways. Both decidedly parodic, these works model themselves on a rich orphic interpretive history and are self-referential in that they both centralize the mechanics of technique. Cocteau's gaze insists on the poetic nature of the everyday, making art out of that which surrounds us, including the sonic byproducts of technology. The film features a synthesized rhythmic ostinato referencing Morse code that is broadcast over death's radio station meant solely for Orpheus's ears. Schaeffer uses the nascent technique of *musique concrète* to explore the communicative and musical potential of sounds produced in a studio using crude physical materials—the rupture motive, a manipulated recording of cloth being torn apart, powerfully evokes

Orpheus' severed head. These orphic remakes provide a particularly rich source for exploring artistic life in postwar France, revealing tensions between technique and narrative, tradition and the avant garde, and between political relevance and artistic abstraction. When contextualized in the multivalent artistic manifestations of the Orpheus myth in twentieth-century France, *musique concrète* also emerges not as a maverick precursor to greater electronic music traditions, but as an integral part of the French post-war cultural Zeitgeist.

Olivier Messiaen: The Organ as God's Mouthpiece

Robert Sholl (Royal Academy of Music / University of West London)

This paper seeks to understand Olivier Messiaen's unique diremption of the apocalyptic and the sublime into an ecstatic and mystical art as a figment of modernist renewal. It begins by presenting new primary documentary evidence to connect the religious worldviews of composers Charles Tournemire and Messiaen. I examine the politicization of art, promoted by subjective spiritual catharsis and transformation, in the Catholic symbolist worldview of two writers influential on Tournemire: Josephin 'Sâr' Péladan and Joris-Karl Huysmans. This connection anthropologically predates but validates Fulcher's (2002), and Schloesser's (2008) studies of political and religious artistic regeneration, trauma and mourning in the 1920s and '30s. Messiaen's music can now be understood as an epigonal response to nineteenth-century religious ideological concerns.

Twinned with this historical perspective is a reinterpretation of the sublime. I first explain the meaning of this concept, and its traumatic and apocalyptic ramifications (Kant, 1790; Lyotard (1989, 1991, and 1994), and Wurth, 2009) to highlight what is missing from the history of this concept. I wish to show that fundamental to the sublime is both a sense of disembodiment, and a disenchantment or disenfranchisement from what would be God. Using work on the effect of infrasound (Angliss, 2003), I then describe how an embodied sublime is called into being through a seemingly disembodied acousmatic instrument: the organ.

My focus then turns to the mechanism and mediation of Messiaen's transfiguration of the sublime. I discuss the choral and plainchant (Huysmans) as cultural ciphers of divine presence in Messiaen's organ music. I reveal how Messiaen in particular sought to use the choral and plainchant to inculcate images of an embodied sublime in his religious-modernist project in two early organ works: *Le Banquet Céleste* (1928) and *Apparition de l'Eglise éternelle* (1932).

This paper concludes by examining Messiaen's organ music and my findings through a Lacanian lens. Why does Messiaen use the organ as God's mouthpiece, and what does God/Messiaen desire from us when we listen to this music?

Fighting Modernism with Modernism: The French Organ School Responds to the Second Vatican Council of the Catholic Church

Vincent Rone (University of California, Santa Barbara)

In the 1890s, official Catholic theology rejected modernism, a movement which focused on the human condition and consequently deemphasized transcendence, by reinforcing the Church's identity as existing outside time and space. In an unprecedented change in thought and perspective, however, the Second Vatican Council of the Catholic Church (1962–65) embraced historicism and humanism, ideas associated with modernist thought. Regarding the liturgy, for example, the Council authorized increased use of vernacular languages, contemporary musical styles, and a variety of instruments, changes which quickly became exclusive in practice. Gregorian chant and the organ, which were tied to Catholicism's transcendent identity, were eclipsed by Catholic modernism. This change generated an ironic response from a select group of French organist-composers; they combated this modernization with musical modernism.

I argue that Maurice Duruflé (1902–86) and Jean Langlais (1907–91) used Gregorian chant combined with “otherworldly” harmonic techniques originating in the fin de siècle to critique the post-conciliar modernization of the liturgy and preserve its transcendent features. I illustrate how Duruflé and Langlais accompanied chant with harmonic techniques based on intervallic symmetry in the “Sanctus-Benedictus” movements of *Messe “cum Jubilo”* (1966) and the *Solemn Mass “Orbis Factor”* (1969), respectively. Such harmonic techniques include tertian progressions, polytonality based on tritone relationships, octatonicism, and chords with simultaneous modal mixture (mixed thirds). The stasis and ambiguity of these harmonies enabled Duruflé and Langlais to highlight transcendent dimensions of the Sanctus—angels adoring God the Father as Heaven and Earth unite in eternity—at a time in which such emphases became unfashionable.

The relationship between these kinds of harmonies and transcendence has been discussed at length by musicologists of modernism: Richard Taruskin and “maximalism,” Pieter Van den Toorn and Stravinsky's *Ballet Russes*, and Simon Morrison and Scriabin's mysticism. I show, however, that the French organists used this modernist-music tradition within a liturgical purview from 1930 into the 1960s. As the Church accepted modernism and consequently abandoned transcendence, I demonstrate how Duruflé and Langlais attempted to preserve the latter through music—in effect using musical modernism to fight liturgical modernism.

Italian Fascism (AMS)

Arman Schwartz (University of Birmingham), Chair

“Renewing” Italy’s Image in the United States:

Italian Instrumental Music as Fascist Propaganda in the 1920s and 1930s

Davide Ceriani (Rowan University)

Following World War I, there was a drastic change in the perception of Italian music in America. Before the war, Italian music in the U.S. primarily meant *bel canto* opera, *verismo* opera, and the works of Giuseppe Verdi. However, beginning in the early 1920s, American orchestras performed a growing number of instrumental works by living Italian composers. This trend was bolstered by the extensive U.S. tours of composers Ottorino Respighi (1879–1936) and Alfredo Casella (1883–1947), and of conductor Bernardino Molinari (1880–1952).

Respighi toured the U.S. four times between 1925 and 1932; Casella performed and conducted in America three times between 1921 and 1925, worked as a guest conductor of the Boston Pops between 1927 and 1929, and performed in America again in 1934 and 1936; Molinari conducted in the U.S. in 1930 and 1931. Their presence in America, then, coincided mostly with the early years of the Fascist government in Italy.

I argue that the regime appropriated these musicians’ activities to strengthen its reputation in the U.S. Introducing new instrumental works was an excellent opportunity to show American audiences that—at least in the field of music—the fascist ideal of a “renewed” Italy was not an empty slogan. The successes of Respighi, Casella, and Molinari were also utilized on the domestic front; the Italian press magnified their triumphs in the U.S., and the embassy and consulates published dossiers on the reception of the concerts as well as the musicians’ public statements in favor of fascism. I also argue that Casella’s articles in the American press, expounding on the supposedly fruitful relationship between fascism and the arts, reinforced a positive image of the regime for American audiences.

Drawing on unexamined materials located in the archives of the *Ministero degli affari esteri*, this glance into the little-investigated history of instrumental Italian music in the U.S. offers crucial insights into the influence of the Fascist regime on Italian music performed abroad. My research suggests that, contrary to what historians have assumed, the regime was aware of the importance that music had in shaping the new image of Fascist Italy in foreign countries.

Opera, Fascism, and the *Uomo non vir*

Zoey Cochran (McGill University)

Recent studies of fascist culture focus on artistic representations of virility, viewing the ideal of virility promoted by Mussolini as central to its ideology (Spackman; Bellassai; Benadusi; Gori; Wanrooij; Champagne). Italian operas composed during the 1930s have yet to be integrated into this wider scholarly project. Interpreting their Roman themes as well as their return to nineteenth-century melodramatic models as exemplifying fascist ideology, music scholars have brushed these works aside as an embarrassing parenthesis in the oeuvre of their composers (Nicolodi; Stenzl; Waterhouse). Nevertheless, a closer look at their music and dramaturgy reveals that despite a superficial adherence to fascist themes, none of the male protagonists in these operas embodies the fascist ideal of virility.

In this paper, I revisit several operas that have been associated with fascist rhetoric (Malipiero's *La Favola del figlio cambiato*, *Giulio Cesare*, and *Antonio e Cleopatra*, Respighi's *La Fiamma* and *Lucrezia*, and Mascagni's *Nerone*) and explore their alignments with, and deviations from, fascist ideology through a study of their protagonists. I argue that, despite the varied aesthetics and musical languages of these operas, their male protagonists are systematically presented as weak and/or effeminate, while the female characters conform to stereotypes of femininity (*femme fatale*, mother, chaste wife). The male protagonists' lack of virility is expressed by various devices: for example, their music is progressively "contaminated" by motives associated with female characters (*La Fiamma*, *Antonio e Cleopatra*) or is characterized by a transition to a higher register in the vocal line or in the accompaniment (*Lucrezia*, *La Favola*).

I conclude with a comparison of these operas to films of the same period. Though film scholars have noted the representation of weak male protagonists in the genre of melodrama (Cottino-Jones), historical-themed films, such as Gallone's *Scipione l'Africano*, present traditional depictions of virility (Landy, Ben-Ghiat). This seems to situate the operas as closer to the filmic genre of melodrama, despite their historical themes. Finally, I suggest that, at a time when women's new roles and aspirations threatened traditional masculinity, the staging of stereotypical women was more important to an affirmation of virility than the depiction of virile men.

Kindertotenlieder (AMS)

Robert Fink (University of California, Los Angeles), Chair

Song Analysis beyond Representation: Inner Worlds in Mahler's Second *Kindertotenlied*

Christopher M. Barry (Madison, Wisc.)

Kofi Agawu (1992) writes that song interpretations too often assume both a separation and a representational correspondence between words and music. Instead, he prefers a “confluence” of words and music, in which the elements work with, comment on, or even contradict one another. An interpretation of song as the product of a single subject “*inside* the music” (Lewin, 1987) follows naturally. Martha Nussbaum (2001) agrees, writing that words and music ought to be considered “parallel and intimately intertwined” mediations of a subject’s “inner world.” An interpretation of Mahler’s second *Kindertotenlied* (ca. 1901) models the engagement of a song’s “inner world(s)” and shows the insufficiency of representation in song analysis.

Past appraisals of the song tend to read its musical events as straightforward manifestations of a common metaphor—that divine light triumphs over dark despair. This leads to some fanciful associations, such as that of augmented-sixth sonorities with warmth (Russell, 1991).

The contemporary interpretive language of Freudian psychoanalysis is particularly appropriate here. At a crucial juncture, the narrator speaks in the voice of a dead child, addressing himself through a mimetic reanimation of the child. This attempt to “be like” the child—“identification,” to Freud (1921)—contorts the song, transforming what should be familiar reprises into sinister ventriloquism. The narrator’s attempt to obfuscate his musical identity fails as the song regresses (Borch-Jacobsen, 1982). The *Kindertotenlied* models a lesson about song analysis: its inner subject is beyond representation just as its words and music are beyond representation of one another.

Dolly Parton’s *Kindertotenlieder*

Melinda Boyd (University of Northern Iowa)

Dolly Parton (b. 1946) is one of the most important American cultural icons of the twentieth century. Although her songwriting has earned numerous awards, her music has garnered little scholarly attention. Multiple factors have contributed to this neglect. Lloyd Whitesell argues that a “hierarchy of prestige” makes certain popular musics acceptable as subjects of inquiry. If Parton’s brand of music has not yet fared well within this hierarchy, it may be because country music is still perceived as somehow lacking musical sophistication. Moreover, Parton’s self-styled “Backwoods

Barbie” image, a marketing ploy intended to draw listeners into her music, is a key factor. While Parton’s fans and the popular press have caught on to the ruse, others perceive her constant self-parody as an empty façade. Nonetheless, Parton has managed to excel within a system of cultural production that is not only considered low brow, but also decidedly commercial. A comprehensive account of her musical craftsmanship is long overdue.

Part of a larger project that addresses this lacuna, this paper provides an attentive textual, musical and cultural analysis of a small group of songs that explore the dark side of Parton’s craft: “Me and Little Andy,” “Jeannie’s Afraid of the Dark,” and “Down from Dover.” While such “dead baby specials”—songs about dead or neglected children—may not have achieved commercial success or extensive radio airplay, they are significant from the perspective of lyric content, harmonic language, and instrumentation because they often deviate from the genre conventions of their time. These are first-person narrative songs, a hallmark of country music in which fans identify with the perceived sincerity of the performer who sings about rural life and family values. As narrator, Parton takes on the subject positions of mother and child, further complicating the notion of her fabricated persona and revealing a semi-otic dissonance between the maudlin lyric content and her cheerful public persona. In sum, by examining these three examples we can open up valuable critical space for understanding audience reception of female performers and the greater problem of analyzing country music.

Moving Lines in Popular Music Studies (AMS)

Andrew Flory (Carleton College), Chair

The AFM vs. the British Invasion: Immigration Laws, Work Visas, and How Government Shaped the 1960s American Pop Charts

Carolyn Brunelle (University at Buffalo, SUNY)

In 1964 the United States Department of Labor appointed the American Federation of Musicians to review the visa petitions of British rock and roll artists. Working to limit the volume of British rock musicians that were entering the United States, the AFM decided whether the foreign musicians fit their criteria for who deserves a temporary work visa. The most famous case during this ordeal is the attempted ban on the Beatles, but their massive popularity made their ban nearly impossible. Other musicians, however, were not as fortunate.

The impact that labor union assessments had on the transatlantic popularity of British musicians is best exemplified through the case of pop singer Sandie Shaw. A 1965 petition decision declared that Shaw was not of “distinguished merit and ability,” stating that her minimal press coverage and low salary meant her talent was insufficient, rendering her an unqualified work visa applicant. While her success

throughout Europe defies the judgments made by union officials, their ruling hindered her chances at the U.S. chart success that many of her contemporaries enjoyed. Because of her consistent popularity in comparable foreign music markets, it is clear that she does not lack ability or talent. Shaw's case, then, warrants examination of how the popular music industry was assessed by entertainment industry unions. Though the focus should be on musicianship, the language present in her petition document suggests certain levels of sexism, ageism, and elitism, with no mention of her ability as a singer.

Known as "the Matter of Shaw," this case is familiar among lawyers, but not among musicologists or cultural theorists. By highlighting this case, I will examine the impact that labor unions had on British musicians' transatlantic careers and challenge the criteria with which the unions judged foreign talent. I will take into question the individuality of British Invasion artists and compare Shaw with permit-granted musicians. 2014 marks the British Invasion's fiftieth anniversary, and now is the perfect time for this underexamined aspect of popular music to take its place in the American music history narrative.

Becoming Mediterranean: Greek Popular Music and the Negotiation of *Mizrahi* (Eastern) Identity in Israel Oded Erez (University of California, Los Angeles)

During the 1960s, Greek popular music enjoyed great popularity in Israel. Beginning in the 1970s, some of the sounds, practices and repertoires associated with the Greek music scene and its biggest star—electric guitar virtuoso Aris San (1940–92)—became central to the emerging field of "Mediterranean Israeli music," or *musiqat Mizrahit* (eastern music), which both articulated and contributed to the consolidation of a new identity category for Jewish immigrants from Arab and Muslim countries—*Mizrahim* (Easterners). A specific ambiguity between the image of Greek music as a non-threatening (neither Arab nor Muslim) Mediterranean culture, and the semiotic potential of its sound—having originated from Ottoman café music—allowed for its double reception by members of the Euro-Israeli elite and those of the *Mizrahi* proletariat.

Drawing on archival research and on oral histories collected from club-owners, musicians, and fans, I argue that the practice of Greek music in Israel constituted a site for bypassing, negotiating, and subverting the dichotomy of Jew/Arab that was central to the conceptual organization of national culture in Israel, and to the marginalization of *Mizrahim*.

My paper will look closely at the reception of Aris San's music at the height of his career in Israel, and following his departure for the U.S. in 1969. San's rise to stardom was facilitated by the graces of generals and politicians who were among his fans, such as Moshe Dayan, for whom San provided entertainment in private events. The

majority of his following, however, came from the ranks of working class *Mizrahim*. Catering to this audience, San's greatest hit during those years, "Boom pam," covered a Greek song released in 1966 to which San added a long guitar solo, containing open quotations from the Egyptian masterpiece "Inta Umri," first performed by Umm Kultūm in 1964. Listening to San's rendition did not, however, constitute a transgression against the Arab taboo. Finally, I discuss the adoption of San's guitar technique by prominent originators of "Mediterranean Israeli music," for whom his success signalled a path of modernization and "eastern-ness" Sanctioned by Zionist hegemony.

"Roll Over Vaughan Williams":
Richard Thompson and the Predicament of "Electric Folk"
Julian Onderdonk (West Chester University)

By the time Richard Thompson left Fairport Convention in January 1971, he was widely recognized as a pioneer of English folk rock. This style, also called "Electric Folk," combined late-1960s rock with traditional folk styles and repertoires and was promoted by those seeking to distance English folk rock from its American counterpart. It was also championed by select "folkies" eager to experiment with and move beyond traditional performance styles and settings.

The hybrid of two seemingly disparate musics, Electric Folk was controversial from the first. Dismissed by rock critics as lying outside the mainstream, it also fell afoul of folk revival purists who saw it as a debasement of folk integrity, an unholy alliance of the "authentic" with the "commercial" that had been proscribed by left-leaning revivalists ever since Cecil Sharp. That the rock music here infiltrating folk stemmed from the commercial juggernaut of post-war American capitalism only added insult to injury to a revival that had grown increasingly rigid under the influence of post-war Marxism.

Electric folk musicians thus found themselves in a double-bind, caught between their own yearning for the commercial stardom of rock music and the self-abnegating dictates of a folk scene that valorized anonymity and communalism. Drawing on the work of Michael Brocken, Britta Sweers, and other scholars of the 1960s folk and rock scenes, this paper seeks to document this tension as exemplified by Richard Thompson's "Roll Over Vaughan Williams" (1972). Like Chuck Berry's "Roll Over Beethoven" (1956) to which it pays obvious homage, Thompson's song dismisses an older "classical" composer (here, Ralph Vaughan Williams) but does so because of his connections, as a pioneer folksong collector, to the close-minded authoritarianism of the post-war revival. Yet the celebratory folk drones and pibroch-like dance turns of Thompson's guitar solos and the cryptic references in the lyrics to social decay suggest a possible identification with Vaughan Williams's belief in the regenerative powers of folk music. The richly ambiguous song that results attests to the predicament of a

musician, Thompson, straddling two styles, folk and rock, whose supposed incompatibilities mask a common link to countercultural hypocrisy.

Extreme Metal and Its Others: Metal Audiences' Hostility towards Adolescence

Eric Smialek (McGill University)

Early scholarship on heavy metal generally supported popular opinion on the demographic of the genre's audience. Quoting a journalist writing in the 1980s, sociologist Deena Weinstein wrote, "Heavy metal fans are usually white working-class males between the ages of 12 and 22" (Lacey 1984 cited in Weinstein 1991, 99). Nearly twenty-five years after Weinstein's pioneering research, this image continues to drive government-funded studies on metal as a symptom of adolescent deviance (Miranda & Claes 2009, Mast & McAndrew 2011, Shafron et al 2013). Such a concern hinges on a belief in its audience's youthful vulnerability and ignores the increasing evidence of metal's global diversity (Hein 2003, Baulch 2007, Wallach et al 2011).

Turning the question of audience demographics on its head, my presentation explores the significance of youth in extreme metal (an umbrella term that includes the subgenres of death metal, black metal, and thrash) through a reception study of genre boundaries: what musical and social traits do fans *reject* when they discuss what defines metal? While current metal scholarship has long acknowledged the tension within the metal community around femininity and blackness, metal scholars have yet to consider the implications of a similar hostility that metal fans show towards adolescence. Beginning with a survey of genre taxonomies that imply subgenre boundaries and hierarchies, I then show how metal discourses such as YouTube videos, online forums, and the writings of music critics use adolescent shaming to disparage nu metal, screamo, and deathcore, three subgenres that lack prestige within extreme metal subculture. To conclude, I analyze style and form in two nu metal songs by Slipknot and Disturbed to reveal a previously unacknowledged aesthetic split between extreme metal and its more youth-oriented offshoots. My findings challenge assumptions about the role of adolescence within metal, demonstrating that it acts not as a marker of group identity for metal fans *in toto*, but rather as one of internal differentiation between different heavy metal subgenres.

Music and the State (AMS)

Brigid Cohen (New York University), Chair

Calling for International Solidarity: Hanns Eisler's Mass Songs in the Soviet Union

Yana Lowry (Fort Eustis, Va.)

This paper tells of the delicate relationship between German composer Hanns Eisler and the Soviet state in the 1920s and 1930s. When Eisler visited the Soviet Union for the first time, in May of 1930, he was already an established composer and had consciously decided to commit himself to creating politically inspired music. Eisler's desire for genuine proletarian music was particularly evident in his vocal compositions, primarily *Kampflieder* (fighting songs) or *Massenlieder* (mass songs), which constituted the majority of his output. Some of his songs became known in the USSR in the original German, some became popular in Russian translation, and others were incorporated into various films, often in arrangements without words. However, despite his dedication to the communist cause, Eisler was a problematic figure for the early Soviet musicologists and critics, as his studies with Schoenberg and his modern compositional techniques did not lend themselves well to the proletarian music narrative. Furthermore, the texts of Eisler's songs often contradicted the reality of changing Soviet politics in the 1930s.

Using two of Eisler's songs as an example (the *Song of the Comintern* and the *Song of the United Front*), I demonstrate how Eisler's songs propagated the myth of international solidarity at a time when the USSR, led by Stalin, was decidedly far from such an ideal. The analysis of the songs not only reveals Eisler's compositional style for mass songs, but it also, more importantly, shows the disconnect between the ideals expressed in his songs and the harsh political realities of the pre-World War II years. Although scholars, including Albrecht Betz and David Blake, had discussed Eisler's works in the context of the post-World War II East Germany and the USSR, this paper pioneers research on the role and influence of Eisler's songs in the *early* Soviet period.

"Ideal und Wirklichkeit": Hanns Eisler's Later Settings of Tucholsky

Richard Nangle (Boston University)

Hanns Eisler (1898–1962) set to music forty texts by Kurt Tucholsky (1890–1935) during two different junctures in his creative life: in 1929–30 in the late Weimar Republic and about a quarter-century later in the German Democratic Republic. A number of the newer settings, such as the biting sarcasm, antifascist "Rosen auf den Weg gestreut" (Roses in Our Path Be Strewn) and antiwar "Der Graben" (The

Trenches) became classics in the cabaret repertoire, like their Weimar-era precursors. The main impetus behind the composer's engagement with the writings of the political satirist and poet came from Ernst Busch (1900–1980), the actor-singer who was the defining voice of Eisler's *Kampfmusik* in the late 1920s and early 1930s.

The collaboration of Eisler and Busch on new Tucholsky settings in late-1950s East Germany had an air of nostalgia, especially since the image of Busch as the unrelenting antifascist fighter remained essentially the same from the Weimar era. Through poetic and musical means, the two artists elucidate political and societal problems that led to the Third Reich, deride contemporary German politics in the *West and East*, and variously evoke the voice of the common man and woman.

This paper provides a multidimensional analysis of several representative songs of contrasting style and content, including “Ideal und Wirklichkeit” (Ideal and Reality) and “Der schlimmste Feind” (The Worst Enemy), which express an implied criticism of politics in East Germany. Relevant formal aspects of the songs are addressed along with questions of narrative voice, performance practice, historical context, and reception.

Rock under Censorship: Allegories, Metaphors, and Obfuscation in Antinuclear Records from Post-Fukushima Japan Noriko Manabe (Princeton University)

Despite overwhelmingly negative sentiment toward nuclear power in Japan, only a handful of musicians have released antinuclear songs on major labels. Both the recording and broadcasting industries censor themselves through standards preventing the manufacture or broadcast of recordings that “disgrace the authority of government agencies” or “dishonor” or name specific individuals or organizations; a local equivalent of Neil Young's “Ohio” would be pulled. Furthermore, the media remains deferent to the nuclear industry, a top advertiser, making nuclear power a taboo topic. What records that have been released avoid the words “nuclear power” and “radiation.”

Drawing from the literature on intertextuality (e.g., Genette), metaphor (Johnson), and semiotics (Peirce), I present categories of techniques used by leading Japanese rock musicians to communicate their antinuclear views. Allegories are a favored tool: Saitō Kazuyoshi reinterpreted the Aesop fable “The Boy Who Cried Wolf” and *Planet of the Apes*, while Acid Black Cherry fashioned a concept album around an original fairy tale based on the Fukushima accident. Other songs are built on a single metaphor or metonym: Quruli's “Soma,” an ode to a town near the Fukushima plant, reminds the listener of its residents' suffering, while its “Crab, Reactor, Future” uses Echizen crabs as a metonym of Fukui prefecture and the system of bribery and incentives that built fifteen nuclear reactors there. Some methods obfuscate: musicians construct chains of fleeting metaphors and metonyms in deliberately confusing ways,

and some artists mis-set word accents or mispronounce lyrics so that they sound like subversive homonyms or harmless English interjections. Musical quotations of U2's *How to Dismantle an Atomic Bomb*, the Beatles, or a group's own songs also form part of the message. Tonal ambiguity and circular progressions lacking strong cadences express the sense of entrapment and uncertainty in post-3.11 Japan.

Through a combination of allegories, metaphors and metonyms (both larger-scale and fleeting), textual and musical quotations, and blatant obfuscation, Japanese rock musicians get past the censors to express their antinuclear views. Similar techniques have been observed in popular music from oppressive regimes, such as Latin America under dictatorships.

We Are Our Demands: Sound Practice and the Occupy Movement

Phil Ford (Indiana University)

Occupy Wall Street (OWS) was a movement in advance of an agenda, baffling its critics by refusing to articulate a driving ideology or even to say what it wanted. In truth, OWS generated many statements and demands, but the movement's overriding ethos was such that no single statement or speaker was ever accepted as representative of the whole. Indeed, OWS was a movement against representation and identity. Its critique of neoliberalism revolved around the ways that human life was assimilated to the logic of the standardized and replicable commodity. In mapping all public spaces into discrete quanta of commoditized, administered, and policed space, the neoliberal order had denied human beings the option of simply being somewhere without submitting to hidden relationships of power and exchange. OWS's response was to occupy space in defiance of these tacit demands. In lieu of a driving ideology, OWS had a driving action. The activity of occupation was itself the message: thus, when critics insisted that OWS list its demands, the response was the slogan, "we are our demands."

The practice of occupation aimed at collapsing the distinctions between critique and action, representation and life, meaning and presence. In this respect it was influenced both by Hakim Bey's anarcho-occultism and by the post-Cage avant garde. These influences come together in a set of sound practices formalized and collected in Elana Mann's anthology *The People's Microphony Songbook*, a set of prose scores that recall the 1960s and 1970s work of composers such as Pauline Oliveros and R. Murray Schafer. The fundamental sound practice of occupation is the People's Microphone, which was at first an expedient for amplifying open-air discussion and then became a metaphor for and (ideally) an actualization of OWS's politics. Human presence was equated with the human voice, and sound was the privileged medium for registering human action and subjectivity. For the occupiers as for the 1960s avant garde, radical performance allowed participants to experience their own unadministered presence

in public space and to redefine everyday life in magical terms: the performative act becomes its own intended result.

Music in/as Politics (AMS)

Alessandra Campana (Tufts University), Chair

Music, *Mythos*, and the Hegemony of Reason

Anthony Alms (Brooklyn College)

In her 2009 book *The Case for God*, historian of religion Karen Armstrong sheds light on the clear distinction between *mythos* (“myth”) and *logos* (“reason”) in pre-modern spirituality. The *mythoi* of religion had value in helping people cope with imponderables like death, while *logos* governed its own domain of quantifiable reality. Early modern proponents of the scientific method muddled the water by supplanting the myths with rational proofs of God.

Among men of letters who responded to the new rationality was Andreas Gryphius (1616–64), regarded by some as the greatest German poet and dramatist of the seventeenth century. Much has been written about the confluence of historical narrative and theology in his *Trauerspiele* (tragic dramas). The brutal realism of the genre—Walter Benjamin, citing Martin Opitz, points to its typical “killings, despair, infanticide and patricide, conflagrations, incest” and so on—is clearly a product of rational observation. Reason could also account for atrocities like the execution of divinely appointed King Charles I of England in 1649, the subject of Gryphius’s *Carolus Stuardus*, by concluding that it was part of God’s plan, as the execution of Christ had been.

Rather than being eroded, *mythos* moved to the “interior” of the narrative without compromising the realistic representation of events. Significantly, this deeper allegorical meaning, explicated principally in the *Reyen*, the choruses closing each act, was usually expressed through singing, whereas the rest of the drama was spoken. The musical prosody of the *Reyen* further displays a particular concern with sound and its power to signify. Gryphius’s employment of music would seem to verify Armstrong’s claim that the “intensely rational activity [of music making] segues into transcendence.”

This paper presents a fresh look at early modern perspectives on music’s corporeal and transcendent qualities, within the framework of Gryphius’s *Trauerspiele*. The idea of music as both *logos*—physically produced and rationally governed—and *mythos*—spiritual and intuitive—would inform later developments, including notions of the sublime and the ineffable in German instrumental music, and indeed retains a degree of currency in its enduring resistance to the hegemony of reason.

The Description of Power and the Power of Description: Listening to Donizetti after New Historicism

Mary Ann Smart (University of California, Berkeley)

Art historian T. J. Clark launches his book-length appreciation of a pair of Poussin paintings by gesturing towards a political tract Clark co-authored almost simultaneously. This editorial split of aesthetics from politics is, he argues, an admission that the two are “at present the two torn halves of a totality.” While no one would accuse musicologists of “a constant hauling of [musical works] before a court of political judgment” (to quote Clark once more), the mainstream of musicological discourse now often subordinates musical detail to closely observed historical textures, almost to the point of disciplinary identity crisis. Despite their significant differences, the most influential approaches to music historiography (thick description, New Historicism, performance studies, even Actor-Network Theory) all aim to measure music’s contribution to the social by amassing detail and scrutinizing institutional networks, with music and musical practices are often positioned, puppet-like, as instance of or instigation for some social reality.

Far from proposing an insouciant swing of the pendulum back towards analysis or musical pleasure, in this paper I try to reunite the torn halves of Clark’s totality by way of a scene from Donizetti’s *Maria Stuarda* (1835). The confrontation between the two queens, Elizabeth I and Mary Stuart, in the opera’s first-act finale makes an excellent workshop for such a methodological exploration, partly because Donizetti’s music has largely resisted satisfying explanation as music or as history. Standard formal accounts only scratch the surface: the scene casts the royal confrontation in *parlante* texture (a style Donizetti adapted from opera buffa for scenes of dissimulation), with a perfect symmetry between the two voices that effaces the contrasting styles Donizetti assigns to the two characters elsewhere. Closing off a long line of operas that depicted Elizabethan statecraft on the Italian stage, *Maria Stuarda* transforms earlier celebrations of Elizabeth I’s clemency (such as Rossini’s *Elisabetta*) into a searing critique of the arbitrary elevation of power over law. My discussion of the scene will draw on accounts by contemporary spectators and critics to narrow the apparent abyss between formal detail and political subtext, showing one way that we might attend to musical detail without relinquishing history.

Orientalisms (AMS)

Jonathan Bellman (University of Northern Colorado), Chair

The Editor from Hell: Information and Misinformation on Chinese Music in Late Eighteenth-Century France

Stewart Carter (Wake Forest University)

In 1776 Jean-Joseph-Marie Amiot, a French Jesuit priest resident in Beijing, sent the manuscript of his *Mémoire sur la musique des chinois* to Paris for publication. His satisfaction on learning that Pierre-Joseph Roussier, a music theorist and follower of Rameau, would edit his treatise turned to disappointment when, five years later, he saw the published version. Roussier's heavy-handed editing of Amiot's treatise is well known: he inserted numerous pedantic footnotes, deleted all of Amiot's Chinese characters, removed many illustrations and some of the text, and appended a misleading afterword, thereby altering considerably Amiot's original intentions and insinuating his own misguided ideas on the music of a country he had never visited.

My paper considers Roussier's editorial agenda in light of his desire to reconcile his own theories, expressed in his *Mémoire sur la musique des anciens* (1770), with Amiot's research on Chinese music. It compares the text and illustrations in the 1779 print of *Mémoire sur la musique des chinois* with Amiot's original manuscripts in the Bibliothèque nationale and reveals how Amiot's unpublished supplement (1779) corrects many of Roussier's misconceptions. It also brings to light several letters relating to Chinese music that Amiot wrote to the royal librarian Bignon, the French minister Bertin, and Roussier. Finally, it reveals how Roussier's misguided editing led to some unfortunate misunderstandings of a treatise that is arguably the earliest systematic work on ethnomusicology in any European language.

J. N. Forkel, Global History, and the Challenge of Chinese Music

Thomas Irvine (University of Southampton)

In his essay "Musicology, Anthropology, History" Gary Tomlinson ascribes the separation of the social from the "purely musical" in the late eighteenth century partially to J. N. Forkel's treatment of non-European music. The result was the divide between the future disciplines of musicology and ethnomusicology. The paper attempts to rethink Forkel's legacy using his writings on Chinese music.

Forkel's most important writing on China is an article for his 1784 *Musikalischer Almanach für Deutschland*, a series of excerpts with commentary from Joseph Amiot's *Memoires concernant l'histoire, les Sciences, les Arts des Chinois* (1778). Forkel's choice of what to excerpt from Amiot, I argue, reveals something about his musical values. I

identify a paradox: the inability of Chinese music to “fulfil its promise” given its long history and theoretical sophistication.

I turn next to two separate contextual frames: first, the Göttingen School of “WorldHistory” [*sic*] worked out by Forkel’s immediate colleagues around 1780; second, the widespread cultural phenomenon of *chinoiserie*. WorldHistory brings all of the world’s peoples into its narrative on an equal footing. Thus Forkel’s wider goal was not to “other” Chinese music but to integrate it into a coherent narrative of music from all times and places. But the place Forkel found for China in history does not chime with the vicious critique to which he subjects it. He relegates Chinese music—which he certainly never heard in an adequate performance—to the status of a pretty, if ephemeral, item of *chinoiserie*. This critique, I argue, echoes Forkel’s wider distrust of galant vocal music and shares much with the tone of attacks by *chinoiserie*’s opponents in wider European culture. Chinese stubbornness in rejecting harmony, for Forkel, is cut of the same cloth as the stubbornness of those who insist on enjoying un-cultivated music like Italian opera.

I conclude that non-European soundworlds certainly did play a role in Forkel’s construction of “pure music.” But Forkel’s China is not a straightforward “other.” Observing the merger of China and Europe in Forkel’s thought can contribute to clearer discussions about the borders between musicology, ethnomusicology, and global history.

Ali Ben Sou Alle and His Turcophone: Middlebrow Music and Orientalism on the Nineteenth-Century Concert Stage

Stephen Cottrell (City University London)

Charles-Jean-Baptiste Soualle is one of the more exotic figures of nineteenth-century music-making. Born in Arras, France, in 1824, he studied at the Paris Conservatoire in the early 1840s. He took refuge in England after the French uprising of 1848, becoming first clarinet of the Queen’s Theatre before joining Jullien’s orchestra. In 1850 Soualle performed in one of Jullien’s enormous quadrilles, playing an instrument described as a “cornu musa.” In fact this instrument was the saxophone and Soualle was one of its earliest virtuosos. His expertise in the early 1850s provoked numerous favorable reviews in both Paris and London. But his concert-giving, and hence his promotion of the instrument, went far beyond Europe. He was an inveterate traveller and undertook concert tours to areas which in the mid-nineteenth century would have appeared highly exotic: Java, China, India, Mauritius, South Africa, Australia, and New Zealand, among others. After 1853 he adopted the moniker “Ali Ben Sou Alle,” performing and travelling under that name and cultivating a deliberately orientalist stage act. He superimposed Boehm clarinet fingering onto the saxophone, christening his new hybrid instrument the “turcophone,” in keeping with his stage persona.

In this paper I will consider Soualle's work as the first internationally itinerant saxophone soloist. I will illustrate how his performances contributed to orientalist imaginaries in London, Paris, and beyond, as well as his role in mid-nineteenth-century musical globalization. I will show how the touring activities of this middlebrow musical performer may be contrasted with those of more well-known highbrow musicians such as Mendelssohn or Jenny Lind, on whom the historical record more often focuses. Drawing on approaches aligned with "the new cultural history of music," I will use Soualle's story to illustrate something of the prevailing cultural, political, and economic webs in which he was at that time enmeshed. Finally, I will consider to what extent our retellings of musical histories such as these are themselves a performance of musical exoticism, one that becomes increasingly easy in our digitally mediated age and, therefore, increasingly dangerous.

Maurice Ravel's Perfection through the Perspective of *Style Japonais*

Jessica Stankis (Santa Maria, Calif.)

The idea of perfection has become an intriguing theme in Maurice Ravel's reception history. As presented in Steven Huebner's article "Ravel's Perfection," associating Ravel with perfection appears a singular tendency in our musical culture. Responding to Huebner's emphasis on classicist and symbolist perspectives, I call attention to another aspect of perfection related to the composer's fascination with East Asian visual art and what Gurinder Bhogal calls "the French preoccupation with ornament" in modernist music and visual arts.

Various writings reveal a thought stream linking Ravel's striving for technical perfection and even his overall aesthetic to a non-European sense of beauty as reflected in Chinese and Japanese art objects and ornament. During Ravel's lifetime these graphical influences mingled indiscriminately and intertwined with other world traditions of design. In more than one instance, however, there is emphasis on Japan as a geographic source of perfection when writing about Ravel's perfection. In pairing Ravel and Japan, I focus on Japan as a perceived nucleus of artistic perfection and its relationship to *style japonais* or the decorative "Japanese style." Writing samples by poet Léon-Paul Fargue, violinist Hélène Jourdan-Morhange, and musicologist-critic Louis Laloy serve as departure points. Supporting my interpretations are correlations of Japanese craftsmanship with perfection in Siegfried Bing's influential industrial design journal *Artistic Japan* (1888–91), reflected in articles by *art nouveau* practitioner Bing, critic Louis Gonse, symbolist painter Ary Renan, and art historian Victor Champier.

Ravel's link to *style japonais* clarifies why his decorative style is often characterized as a miniaturist's pursuit of perfection. This is not to suggest that his music sounds Japanese; *style japonais* refers to an additive approach to design, similar to additive harmonic practices in Parisian modernist repertoire, 1889–1940. Writers associating

Ravel's aesthetic with Japan were describing a modernist quality of his style: the bringing together of seemingly unrelated musical elements. Exploring perfection through the perspective of *style japonais* offers a japonist view of Ravel as a musical raconteur, who utilized pastiche and an interruptive musical storytelling style to transport the imaginations of his audiences.

Performing Theory (SMT)

James Buhler (University of Texas at Austin), Chair

Musical Structure as Movement: A Bodily-Based Gestural Analysis of Toru Takemitsu's *Rain Tree Sketch II*

Jocelyn Ho (Stony Brook University)

The music of Takemitsu's *Rain Tree Sketch II* for piano entails a procession of discrete gestures that are delineated by still moments. Gestures, as recent scholarship such as that by Arnie Cox, Lawrence Zbikowski, and Marc Leman have addressed, could be construed as the meeting point between the physical and the musical. In this paper, I consider how these gestures, understood as embodied, bear upon the piece's structure.

Drawing upon Merleau-Ponty's idea that "motility [is] basic intentionality," I take the performative gesture as a starting point for the analysis of *Rain Tree Sketch II*. The Laban dance system provides a framework with which to describe the intentionality of musical movement. The analysis reveals processes towards a climactic expansion of body and sound space, and of "time warp," where time is stretched and unfolded. These processes are played out in the gestural transformation of motifs, where motifs are metamorphosed in opposing ways: while one transforms into a "gathering" gesture, another goes towards a "scattering." The climax also sees the co-existence of paradoxical gestures.

These ideas resonate with Takemitsu's ideal of reconciling contradictory sounds as noted in his collection of essays, *Confronting Silence*. His essays also contain passages that point towards a phenomenological interpretation of the still moments, where a retentive prolongation and a protentive delaying are embodied. In analysing embodied gestures, the piece's structure is manifested in ways that exceed what a traditional analytical approach alone could provide.

Performance, Narrative, and *Pitch Network Structure*

Bonnie McAlvin (Graduate Center, CUNY)

Dodson (2002) proposes *phenomenal micro-accent* as an annex to Lerdahl & Jackendoff's (1983) *GTTM*. Dodson's annex extends *GTTM* so that it more explicitly

addresses aspects of a listening experience which differ from performance to performance. This paper presents a formalized preference rule-set which is loosely modeled on *GTTM* and takes into account adaptations such as Dodson's. The rule-set enables systematic analysis of pitch structures which are encouraged due to a performer's use of timbre, vibrato, gap and volume. If a salience usage is effectively received by a listener, that salience type can function as a grouping agent, yielding what I term *pitch network structure*. A derived pitch-network structure can subsequently be viewed through a lens of embodiment schema theory (Lakoff and Johnson 1980), illuminating how different performances can encourage different narratological understandings of the same text.

Music Performing Monsters, Monsters Performing Music:

Music as Skin in 1930s Horror Film

Alex Newton (University of Texas at Austin)

In her book *Skin Shows*, Judith Halberstam suggests that skin, or rather the act of its transgression, is the principal sign of the nineteenth-century Gothic monster. Through the breach of the subject's body, "the outside becomes the inside and the hide no longer conceals or contains, it offers itself up as text, as body, as monster." This transgressed skin metaphor also appears in twentieth-century film productions and, therefore, a great deal of horror film scholarship considers visual representations of the monstrous. However, horror films of the 1930s, taking advantage of the haunting, sonorous power of a rapidly emerging sound film practice, frequently portrayed monsters as musicians whose abnormalities not only formed as physical skin, but also out of their musical performance. I argue that these films, harnessing a Romantic ideology that identifies musical expression as the outer manifestation of inner dispositions, use music as a sonic skin that embodies the monstrous form of their performers.

Through a series of hermeneutic analyses of specific monstrous, musical performances in *Dr. Jekyll and Mr. Hyde* (1931) and *Dracula's Daughter* (1936), I consider two examples of monster from 1930s horror films that use music as sonic skin: the mad genius and the vampire. While Dr. Jekyll represents the most common monster archetype, the mad genius and his pipe organ, the Countess' piano performance offers an intriguing counterexample that reverses the transgression: instead of the inside bursting forth, the outside punctures the inside.

Analyzing Modular Smoothness in Video Game Music

Elizabeth Medina-Gray (Oberlin College)

During real-time gameplay of video games, distinct musical modules—which are stored in a game's code—often string together and layer on top of each other to

yield unique soundtracks that match each player's individualized experience with a game and its virtual world. In such modular combinations, *smoothness* is a quality in which two modules fit well together—similar to Bregman's (1990) integration of sonic events in auditory streaming—while its opposite, *disjunction*, separates two modules within the larger soundtrack. Smoothness is often lauded by game composers as an aesthetic goal, and scholars have suggested that smoothness contributes to players' basic immersion in gameplay. Disjunction can signal a change in a game's virtual environment, among other productive effects. Although smoothness and disjunction are critical aspects of game soundtracks, however, these qualities remain largely untheorized and unexplored.

This paper introduces a comprehensive method for analyzing smoothness at the real-time seams between musical modules in video games. While this method is tailored for game music, it may also productively inform analyses of other modular and indeterminate music, and it interfaces with segmentation analysis of fixed musical forms. This method analyzes smoothness across several aspects of the music, especially meter, timbre, pitch, volume, and abruptness. Moreover, this method incorporates probability calculations in order to treat every possible real-time gameplay soundtrack equally. After outlining the method, this paper analyzes diverse musical examples from Nintendo's *The Legend of Zelda: The Wind Waker* (2003) to highlight several critical effects of smoothness and disjunction in games.

Wagner (AMS)

Katherine Syer (University of Illinois at Urbana-Champaign), Chair

Der Jugend muntre Spiele? Richard Wagner's *Seven Compositions for Goethe's Faust*

Anthony Barone (University of Nevada, Las Vegas)

Seven Compositions for Goethe's Faust (1831) marked the beginning of Wagner's lifelong contemplation of the poet's magnum opus. Deathridge, Borchmeyer, and others have described the compositions' genesis and putative connection to Leipzig performances of *Faust* that followed its August 1829 Saxon premieres. Wagner wrote his compositions in 1831, but abandoned them the following year leaving a fair copy unpublished. In this paper, I identify overlooked poetic-musical devices in the compositions that illuminate Wagner's early development as a musical dramatist, and explain previously unremarked circumstances of their genesis and abandonment.

The *Seven Compositions* demonstrate Wagner's incipient deployment of chromaticism as a signifier of transgressive impulses, an important early stage in his evolving semiotics of desire. A precedent for his denotative use of chromaticism is found in the *Faust* settings of Anton Radziwill, works that may have been known to participants in the Leipzig *Faust* performances. I argue moreover that Wagner's compositions did

not have an unmediated connection to particular *Faust* performances, and that they were written and then abandoned because of diverse literary, theatrical, and political factors. Eyewitness accounts, such as those by Friedrich Rochlitz and Ludwig Bechstein, indicate that some of the *Faust* texts that Wagner set were omitted from contemporary performances because of censorship and other exigencies, and Wagner would have known since 1829 that some of his settings were unlikely to be performed on stage. I propose that Wagner rather composed at least some of his settings and contemplated their publication as a gesture of defiance of censorship and ecclesiastical authority, a defiance stimulated by the July Revolution in Paris (1830) and the convocation of a liberal Saxon Bürgerverein (early 1831). Wagner's enthusiasm for *Faust* was meanwhile diminished by three countervailing factors that led him to abandon his compositions: first, Goethe's equivocal status at the Leipzig theater; second, contemporary *jungdeutsche* Goethe criticism; and third, a tectonic shift in the aesthetics of incidental music away from the late eighteenth-century paradigms upon which Wagner had largely relied.

Wagner's *Tannhäuser*, Hagen's *Minnesinger*, and the Missing *Volksbuch*

Michael Richardson (Stony Brook University)

It is often assumed that since most major research into the music of the Middle Ages did not occur until the twentieth century, portrayals of "medieval" music in nineteenth century opera were mere products of Romantic fantasy and imagination. Indeed, scholars such as Volker Mertens and Gaynor Jones assert that nineteenth-century German composers writing operas with medieval settings could not have been influenced by actual medieval music because they simply did not know any. In a 2006 article, however, Larry Bomback contends that Richard Wagner had access to facsimiles of actual Minnesang melodies from the Middle Ages prior to composing his Song Contest Scene in Act II of his 1845 *Tannhäuser und der Sängerkrieg auf Wartburg*. Wagner's source was an 1838 four-volume publication on Minnesang by German philologist Friedrich Heinrich von der Hagen entitled *Minnesinger*, the fourth volume of which contains said facsimiles. Bomback then goes a step further to suggest that Hagen's text might even be the missing *Volksbuch* that Wagner claimed as a source for his opera, and which scholars have as yet been unable to identify with certainty. Of the many sources Wagner consulted prior to completing *Tannhäuser*, Hagen's text has strangely received little notice.

This paper will investigate Hagen's *Minnesinger* and its potential impact on Wagner's *Tannhäuser*, while seeking to shed new light on the mystery of the missing *Volksbuch*. Although Bomback does no more than suggest the possibility of this being Wagner's unidentified source, further investigation into Hagen's text reveals stunning corroborations with Wagner's own accounts of what he drew from this book. Such corroborations include a version of the Tannhäuser Ballad that scholars overlooked

as one of Wagner's possible sources, and a potential link between the historical figure of Tannhäuser and the Song Contest at Wartburg that Wagner claims to have found in the *Volksbuch*. Hagen's publication even contains a transcription of a folk song set to a poem on the figure "Tanhuser" that bears resemblance to the Pilgrims' Chant in Wagner's opera, which is the predominant melodic theme of the entire work. Could this centuries-old mystery finally be solved?

*Die kommunistische Walküre: Eisenstein's Marriage of
German Wagnerism with Soviet Communism*
Tahiri Motazedian (Yale University)

Soviet filmmaker Sergei Eisenstein created an historic production of Wagner's *Die Walküre* in 1940, directly after the signing of the German-Soviet Non-Aggression Pact. Stalin commissioned this production as a way of demonstrating Soviet loyalty and acquiescence to Germany at a time when Soviet-German relations were rife with hostility and suspicion. A handful of scholars have written about the artistic and technical aspects of Eisenstein's *Die Walküre*, but the political interpretations of this fascinating historic production (the last Ring production in Russia before it would be banished for thirty bitter years) have been casual and cursory. In this paper I will present a new and provocative interpretation of the political agenda underlying Eisenstein's Wagnerian reading. My political exegesis is based on Eisenstein's production essay, archival sketches, and program book.

It would have been relatively straightforward to produce a staging that celebrated the superiority of German nationalism already associated with Wagner and the Ring Cycle, but this was not the route Eisenstein chose (as was evinced by the Nazi party's displeasure over his production). Instead, I contend, Eisenstein strove to depict an *equal union* between Germany and the Soviet Union. Eisenstein's production celebrated duality and symmetry—the illustration of two halves meeting as *equals*, rather than a subordinate-dominant pair. The synthesis of contrasting elements was a predominant motif in Eisenstein's *Walküre* in the visual and symbolic realms, and I will demonstrate that it extended into the political realm as well. However, instead of portraying a coalition between the two national political doctrines (German fascism and Soviet communism), Eisenstein employed *Wagner* as the representative ideology of Germany. I will show how he portrayed Wagner and *Die Walküre* as beacons of communist ideals, how he portrayed Wagnerian ideals as the paragon of German identity, and how he artfully intertwined the two together. By bringing communism into dialogue with Wagnerism, Eisenstein was able to illustrate the syncretism of two national identities *without* endorsing fascism (which he had denounced in previous projects). I propose that Eisenstein coupled German Wagnerism with Soviet communism to celebrate the (fleeting and tumultuous) marriage between the two nations.

Love, Sex, and *Tannhäuser* in Occupied Japan

Brooke McCorkle (University of Pennsylvania)

Wagner's influence on cultural and social activity has been documented in countries ranging from Russia to Brazil. Likewise, since the composer's own lifetime, Wagner's music has been associated with the erotic. But there is a case outside western culture that is particularly bizarre and rich: the 1947 premiere of *Tannhäuser* in Tokyo. In this paper, I reconstruct the production from archival documents, arguing that its popularity lay not in its execution but rather in its symbolic function as an artwork in which female sexuality could be observed and contained.

The American Occupation brought radically new notions of male-female relations in Japan and, for the first time, female sexuality was a topic deemed worthy of public attention. It was in this atmosphere that a pair of goddesses appeared on the Tokyo stage. These Venusian twins, though seemingly unrelated, reveal the change in Japanese society regarding female sexual liberation. In the winter, a young woman performed a striptease as a Botticellian *tableaux vivant* in a show called "The Birth of Venus," and this drew immense crowds throughout the year. In the summer, Wagner's *Tannhäuser* received its Japanese premiere at the Imperial Theater, performed in Japanese, with an all-Japanese cast and crew save German orchestra conductor Manfred Gurlitt. Its Venus competed for the attention of the Tokyo audience, and though this doppelgänger was fully clothed, she was no less popular than her lascivious counterpart. All twenty-five performances were sold out, a first in Japanese opera history.

The two depictions of Venus, though catering to different audiences, both showed how western artistic culture impacted notions of female sexuality in postwar Japan. While the striptease, with its clear emphasis on the visual, appealed to men, *Tannhäuser*, as an audiovisual medium, was favored by women. Japanese women were able to vicariously play out different versions of womanhood through the embodiment of Venus and Elisabeth on the operatic stage. Wagner's opera represented an opportunity for women to construct a new female identity that contradicted the virgin/whore binary of wartime years.

Index of Participants

- Abbate, Carolyn 112
Acevedo, Stefanie 203
Adams, Byron 160
Adams, Sarah J. 83
Agawu, Kofi 192
Albrecht, Joshua 218
Alford-Fowler, Julia 246
Alms, Anthony 312
Alonso-Minutti, Ana 118
Alpern, Wayne 136
André, Naomi 134, 259
Antokoletz, Elliott 208
Arthur, Claire 72
Asai, Rika 220
Aschauer, Mario 73
Aschheim, Victoria 256
Ashby, Arved 64
Atkinson, Sean 79
Attas, Robin 70
Auner, Joseph 125, 280
- Bakan, Michael 281
Baker, Michael 63
Baltimore, Sam 204
Barone, Anthony 319
Barry, Christopher M. 304
Barulich, Frances 81
Barzel, Tamar 290
Bauer, Amy 241
Beckerman, Michael 90, 105
Bell, Eamonn 56
Bellman, Jonathan 314
Bempéchat, Paul-André 210
Bernard, Jonathan 79
Bernstein, Zachary 284
Bertagnolli, Paul 73
Blake, David K. 188
Blim, Dan 289
Bloechl, Olivia 90, 183
Boettcher, Bonna J. 82
- Bohlman, Andrea 202
Bohlman, Philip 90
Boisjoli, Eloise 101
Bokulich, Clare 262
Bonner, Elise 47
Boone, Christine 125
Boyd, Melinda 304
Brackett, David 288
Bradley, Catherine A. 221
Braunschweig, Karl 137
Brewer, Charles E. 111
Brodsky, Seth 205
Brody, Christopher 293
Brosche, Garreth 199
Brooks, Jeanice 103, 181
Brown, Bruce Alan 51
Brunelle, Carolyn 305
Buchler, Michael 131
Buffington Anderson, Heather 211
Buhler, James 85, 317
Burgard, Andrew 105
Burke, Kevin R. 193
Burkholder, J. Peter 115
Burns, Lori A. 189
- Caddy, Davinia 40
Caldwell, Mary Channen 270
Calico, Joy 202
Callahan, Michael 94
Campana, Alessandra 312
Cancelado, Jennifer M. 237
Capuzzo, Guy 71
Carter, Stewart 314
Cencer, Bethany 275
Ceriani, Davide 302
Chávez-Bárcenas, Ileri E. 223
Cheng, William 134, 156
Chiriaco, Gianpaolo 127
Ch'ng, Xin Ying 161
Cho, Hyunree 55

Chowrimootoo, Christopher 43
 Christensen, Thomas 198
 Chu, Jennifer 212
 Cimini, Amy 134, 205
 Clague, Mark 148
 Clark, Suzannah 164
 Clement, Brett 80
 Cochran, Zoey 303
 Cockburn, Neil 146
 Coelho, Victor 146
 Cohen, Brigid 309
 Cohn, Richard 144
 Cole, Janie 128
 Condit-Schultz, Nathaniel 72
 Cook, Robert C. 207
 Cook, Susan 157
 Cottrell, Stephen 315
 Crist, Stephen A. 282
 Crookshank, Esther 282
 Crowe, Robert 146
 Cumming, Julie E. 291
 Currie, James 84, 134, 153
 Czernowin, Chaya 259

 Davies, Drew Edward 191
 Davies, James Q. 248
 Day-O'Connell, Sarah 273
 Deaville, James 220, 264
 Decker, Todd 201
 de Clercq, Trevor 168
 Dell'Antonio, Andrew 281
 Demers, Joanna 277, 280
 D'Errico, Michael 98
 De Souza, Jonathan 93, 123
 DeThorne, Jeffrey 207
 Devaney, Johanna 56
 Devine, Kyle 266
 Dodson, Alan 238
 Dohoney, Ryan 290
 Dolata, David 146
 Doll, Christopher 70
 Donnelly, Daniel 181

Dorf, Samuel 122
 Drott, Eric 239
 Duane, Ben 56
 Dwinell, Samuel 67

 Easley, Dave 217
 Ebright, Ryan 257
 Eckert, Stefan 95
 Eidsheim, Nina 248
 Emmerly, Laura 152
 Engebretsen, Nora 54
 Epstein, Louis 103
 Erez, Oded 306
 Everett, Walter 102

 Fader, Don 51
 Fassler, Margot 78
 Favila, Cesar 224
 Feldman, Martha 248
 Fenner, Chris 282
 Fink, Robert 304
 Flory, Andrew 305
 Ford, Phil 311
 Fort, Joseph 52
 Francis, Kimberly 298
 Frankenbach, Chantal 194
 Freedman, Richard 56
 Frühauf, Tina 90
 Fuchs Sampson, Sarah 179
 Fugate, Bradley 204
 Fujinaga, Ichiro 56
 Furlong, Alison 202

 Gale, Emily 149
 García, Peter J. 88
 Garrett, Charles Hiroshi 67
 Gattozzi, Bibiana 44
 Gavito, Cory 263
 Gawboy, Anna 100
 Gentry, Philip 64
 Geoffroy-Schwinden, Rebecca 233
 Gibson, Don 115, 203

- Giles, Roseen 231
Gjerdingen, Robert O. 95
Goldin-Perschbacher, Shana 212
Goldman, Dianne L. 225
Goldman, Jonathan 172
Goldmark, Daniel 110
Goodman, Glenda 297
Gooley, Dana 174
Gopinath, Sumanth 256
Gordon, Bonnie 181
Gordon-Seifert, Catherine 224
Gordon, Theodore 291
Gorman, Lillian 88
Gottlieb, Jane 83
Grace, Elizabeth J. 281
Graham, John A. 232
Grant, Roger Mathew 134
Graybill, Roger 166
Grazzini, Stephen C. 295
Greenberg, Yoel 168
Green, Emily H. 297
Greenwood, Andrew 274
Gribenski, Fanny 234
Grimley, Daniel 84, 106
Guerin, William 218
Guez, Jonathan 61
Guthrie, Kate 271
Guy, Nancy 157

Haddon, Mimi 98
Hadlock, Heather 132
Hagen, Trever 202
Hall, Patricia 284
Hambridge, Katherine 175
Harcus, Aaron 79
Hardeman, Anita 142
Harmon, Marcus Desmond 205
Harrison, Daniel 165
Hasegawa, Robert 287
Hatten, Robert 217
Hatter, Jane 261
Haworth, Christopher 92

Hayes, Aaron 286
Hayes, Eileen M. 203
Heetderks, David 188
Heidemann, Kate 187
Heller, Wendy 90, 191
Heneghan, Aine 75, 203
Hennessy Wolter, Catherine 171
Henson, Karen 138
Hertl, Joseph 282
Hermann, Eric 216
Herrera, Eduardo 117
Hess, Carol A. 267
Hicks, Jonathan 263
Hinton, Stephen 116
Hisama, Ellie 206
Hoeckner, Berthold 99, 112, 201
Ho, Jocelyn 317
Holland-Barry, Anya 58
Holmes, Jessica 281
Holzer, Robert 191
Honisch, Erika 223
Hooper, Jason 137
Hoover, Elizabeth 226
Howe, Blake 281
Hubbs, Nadine 134, 201
Huebner, Steven 177
Hughes, Lesley 59
Hui, Alexandra 84
Hund, Jennifer 193
Hunter, Mary 51
Hunt, Joel V. 169
Hust, Christoph 202
Hyer, Brian 201, 286

Irvine, Thomas 314
Isaacson, Eric 56
Iverson, Jennifer 281

James, Robin 92
Jensen-Moulton, Stephanie 281
Johnson, Nicholas 96
Johnson, Randolph Burge 199

Johnson, Thomas 125
Jurkowski, Nicholas 154

Kane, Brian 248
Kapusta, John 149
Katz, Derek 116
Katz, Mark 171
Kelly, Barbara 129
Kernodle, Tammy L. 127
Kielian-Gilbert, Marianne 101
Kim, Ji Chul 167
Kinnear, Tyler 84
Kirschner, Aaron 56
Kleppinger, Stanley V. 143
Kligman, Mark 90
Klorman, Edward 197
Klumpenhower, Henry 74
Knyt, Erinn 229
Korstvedt, Benjamin 73
Korsyn, Kevin 134
Krebs, Harald 143
Kreuzer, Gundula 132
Kurth, Richard 241

Lam, Joseph S. C. 157
Langlois, Mathieu 143
Latham, Clara 205
Latham, Edward D. 62
Lee, Gavin 134
LeGuin, Elisabeth 297
Lehman, Frank 86, 150
Lerner, Neil 148
Levitz, Tamara 68
Levy, Benjamin R. 285
Lewis, George E. 126
Lindau, Elizabeth Ann 172
Lindberg, Julianne 121
Lin, Thomas 140
Lofthouse, Charity 87
Lomax, Micah 151
London, Justin 247
Long, Megan Kaes 292

Losada, C. Catherine 285
Loughridge, Deirdre 229
Lowe, Melanie 115
Lowry, Yana 309
Lubarsky, Eric 160
Lumsden, Rachel 203
Lundberg, Justin 54, 56

MacDonald, C. Megan 274
Madrid, Alejandro L. 87
Magee, Jeffrey 253
Maggart, Alison 108
Maher, Erin K. 117
Mahon, Maureen 259
Maiello, James 45
Manabe, Noriko 310
Martin, Nathan 294
Marvin, William 102
Maskell, Katherine 277
Massey, Drew 239
Mathieu, Jane 215
Matijas-Mecca, Christian 196
Maul, Michael 184
Maus, Fred 205, 213
McAlvin, Bonnie 317
McClary, Susan 211
McClimon, Michael 124
McCluskey, John 68
McCorkle, Brooke 322
McGuire, Charles 270
McLeod, Ken 69
McMullen, Dianne 282
Mead, Andrew 108
Medina-Gray, Elizabeth 318
Meinhart, Michelle 59
Miller, Paul 131
Mills, Joshua W. 94
Minor, Ryan 242
Mitchell, Nathaniel 208
Miyakawa, Felicia M. 126
Mok, Lucille 64
Monchick, Alexandra 110

- Moore, Andrea 155
 Morabito, Fabio 234
 Moreno, Jairo 226
 Morgan, Alexander 56
 Morris, Mitchell 96
 Morrison, Simon 47
 Moseley, Roger 297
 Moshaver, Maryam A. 74
 Moskowitz, Evan 177
 Motazedian, Tahirih 321
 Motuz, Catherine 138
 Mueller, Darren 65
 Mukherjee, Anoosua 109
 Muniz, John 54
 Murphy, Scott 85, 163

 Nakai, You 153
 Nangle, Richard 309
 Neidhöfer, Christoph 242
 Newark, Cormac 179
 Newton, Alex 318
 Ng, Tiffany 201
 Nobile, Drew 71

 Ofcarcik, Judith 99
 O'Hara, William 295
 Ohriner, Mitchell 246
 O'Leary, James 253
 Onderdonk, Julian 307
 Osborn, Brad 187
 Ouzounian, Gascia 259

 Papanikolaou, Eftychia 42
 Parkes, Henry 46
 Park, Joon 76
 Parsons, Laurel 203
 Pasler, Jann 129
 Payette, Jessica 180
 Payne, Alyson 267
 Pearson, Robert D. 162
 Peattie, Matthew 47
 Pederson, Sanna 174

 Pedneault-Deslauriers, Julie 219
 Pennington, Stephan 204
 Peraino, Judith 134
 Perry, Jeffrey 152
 Pesce, Dolores 221
 Peterson, John 198
 Petty, Wayne C. 237
 Phillips, Joel 203
 Pierson, Marcelle 258
 Pisani, Michael 107
 Planchart, Alejandro 44
 Platoff, John 53
 Polak, Rainer 247
 Preiss, Robin 82
 Prosser, Simon 94
 Provost, Sarah Caissie 196
 Pruiksma, Rose 191
 Pugin, Laurent 56
 Purciello, Maria Anne 141
 Puri, Michael J. 201, 233

 Quevedo, Marysol 119
 Quinn, Ian 291

 Rabinovitch, Gilad 166
 Ramirez, Miguel J. 268
 Ramos-Kittrell, Jesús A. 89
 Randel, Julia 194
 Ravenscroft, Brenda 203
 Reynolds, Christopher 78
 Richards, Annette 201
 Richards, Mark 85
 Richardson, Matthew 97
 Richardson, Michael 320
 Richmond Pollock, Emily 103
 Riggs, Robert 268
 Rings, Steven 163, 248
 Robertson, Gillian 151
 Robertson, Marta 194
 Robin, William 103
 Rodger, Gillian 158
 Rodin, Jesse 56, 260

Roeder, John 81, 192
 Rogers, Jillian 130
 Rogers, Lynne 102
 Rogers, Nancy 102
 Rone, Vincent 301
 Ropchock, Alanna 260
 Rothenberg, David 231
 Rothstein, William 236
 Roundy, Monica 222
 Roust, Colin 115
 Rumph, Stephen 120
 Rupprecht, Philip 43, 101

 Saavedra, Leonora 87
 Sagrams, Jacob 66
 Salem, Joseph 284
 Salfen, Kevin 43
 Salley, Keith 123
 Sallis, Friedemann 280
 Samarotto, Frank 138
 Sanden, Paul 280
 Sanders, Reginald 184
 Sapp, Craig 56
 Scheer, Christopher 60
 Schmeder, Max 185
 Schmelz, Peter 202
 Schneeman, Eric 176
 Schubert, Peter 291
 Schulenberg, David 251
 Schüler, Nico 161
 Schultz, Rob 247
 Schwartz, Arman 302
 Schwartz, Catherine 271
 Scott, Darwin F. 83
 Searcy, Anne 40
 Seaton, Douglass 115
 Segarra-Sisamone, Pedro 237
 Sela-Teichler, Yael 185
 Seter, Ronit 90
 Shadle, Douglas 193
 Shaffer, Kris 193
 Shaftel, Matthew R. 197

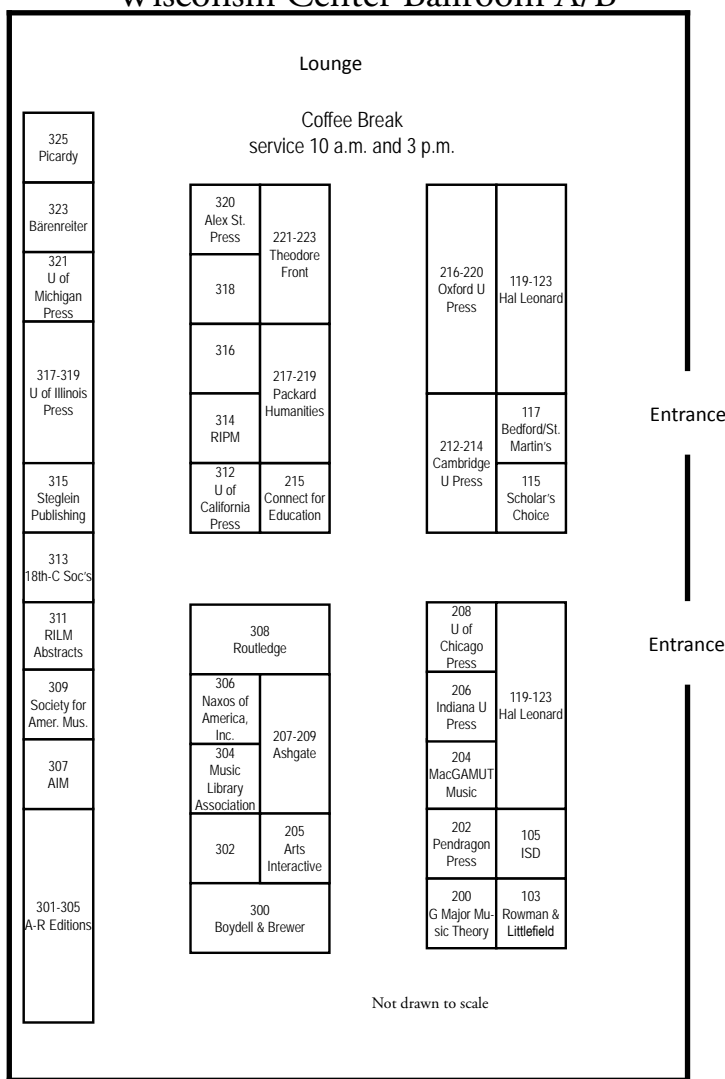
Shanahan, Daniel 56
 Sheehy, August A. 296
 Shelley, Peter 259
 Shenton, Andrew 298
 Sholl, Robert 300
 Shreffler, Anne 151
 Shukla, Saraswathi 230
 Shupe, Abigail 294
 Shuster, Lawrence 192
 Siebers, Tobin 281
 Siegel, Erica 40
 Simonson, Mary 214
 Simpson-Litke, Rebecca 246
 Sloan, Nate 216
 Slominski, Johnandrew 166
 Sly, Gordon 136
 Smart, Mary Ann 313
 Smialek, Eric 308
 Smigel, Eric 269
 Smith, Erin Sweeney 214
 Smith, Stephen Decatur 227
 Snodgrass, Jennifer 193
 Spiller, Henry 159
 Spohr, Arne 182, 191
 Stalarow, Alexander 299
 Stankis, Jessica 316
 Stefaniak, Alexander 176
 Steichen, James 103
 Stempel, Larry 253
 Sterbenz, Maeve 195
 St. Pierre, Kelly 50
 Straus, Joseph N. 131, 203, 281
 Sutcliffe, W. Dean 197
 Swack, Jeanne 186
 Swinkin, Jeffrey 236
 Syer, Katherine 319
 Szabo, Victor 173

 Tenzer, Michael 192
 Thorburn, Benjamin 242
 Timberlake, Anicia 272
 Tobiason, Anders 62

- Town, Sarah 41
Tramte, Dan 170
Tripaldi, Miriam 48
Trippett, David 265, 319
Tsou, Judy 82, 276
Tullmann, Jennifer 245
Tymoczko, Dmitri 293
- Underwood, Kent 82
- Vajjhala, Rachana 122
van Allen-Russell, Ann 276
Vandagriff, Rachel S. 103
Vande Moortele, Steven 61
van den Scott, Jeffrey 107
VanderHamm, David 139
Vander Wel, Stephanie 288
Van Evera, Angeline 113
VanHandel, Leigh 166
van Orden, Kate 297
Varvir Coe, Megan 178
Venn, Edward 240
Vest, Lisa Cooper 278
Vilkner, Nicole 235
Villegas Velez, Daniel 91
Vita, Susan 83
- Walden, Daniel 76
Walden, Joshua 90
Wallmark, Zachary 206
Waltham-Smith, Naomi 90
Ward-Griffin, Danielle 243
Watkins, Holly 205, 263
Watson, Laura 58
Weaver, Andrew H. 114
Weaver, Anne Marie 49
Weber, Ryan 209
Weinberg, Leah 244
Weiss, Susan Forscher 56
Wells, Elizabeth 193
Wente, Allison 200
Wetters, Brent 258
- White, Christopher 56
White, Kimberly 120
Whitesell, Lloyd 254
Wilbourne, Emily 204, 248, 259
Wild, Jonathan 164
Williams, Etha 228
Williams, Sarah F. 273
Willson, Flora 133
Wilson, Andrew 169
Wilson Kimber, Marian 255
Winkler, Amanda Eubanks 191
Wissner, Reba 221
- Youens, Susan 113
Yunker, Johanna Frances 202
- Zabka, Marek 55
Zerin, Samuel 90
Ziegel, Aaron 107
Zikanov, Kirill 56
Zohn, Steven 140
Zuazu, Maria Edurne 228

Exhibit Hall Map

Wisconsin Center Ballroom A/B



Meeting Rooms

Registration

Exhibit Hours:

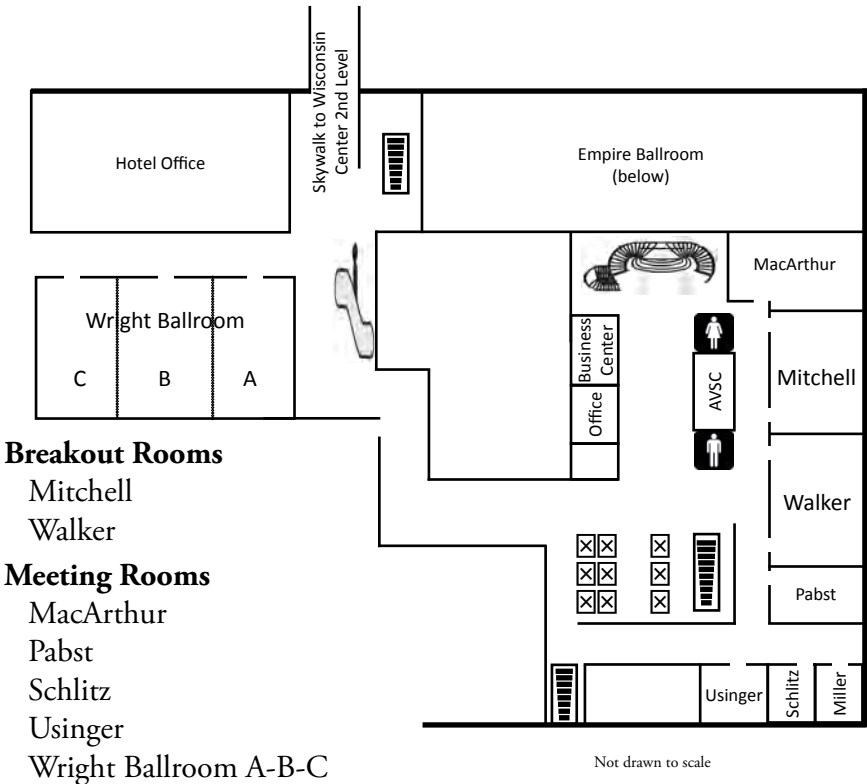
Thursday, 1 p.m. to 6 p.m.

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

Hilton Milwaukee City Center Fourth floor



Breakout Rooms

Mitchell
Walker

Meeting Rooms

MacArthur
Pabst
Schlitz
Usinger
Wright Ballroom A-B-C

Interview Rooms

Miller

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Business Center

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Street-level entrances at corner of Sixth Street and Wisconsin Avenue
(Small Rotunda) Fifth Street (center of building) and corner of
West Wisconsin Avenue and Fourth Street (Main Rotunda).
Hotel main entrance is on Fifth Street.

Hilton Fifth Floor

Breakout Rooms

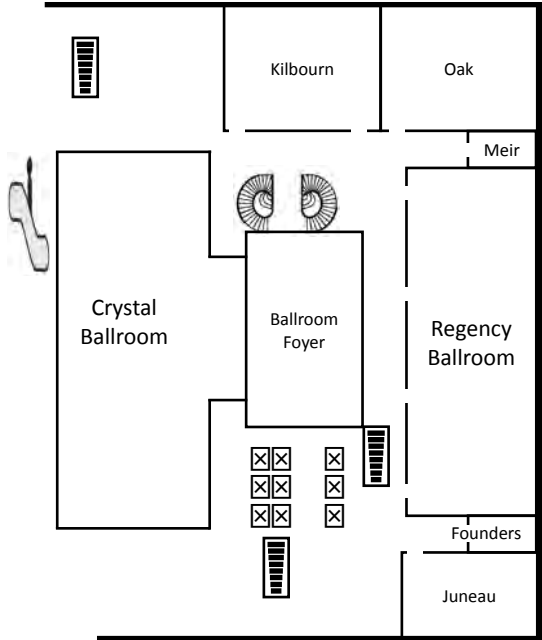
Crystal Ballroom
Regency Ballroom

Meeting Rooms

Juneau
Kilbourn
Oak

Interview Rooms

Founders
Meir



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Wisconsin Center First Floor

Breakout Rooms

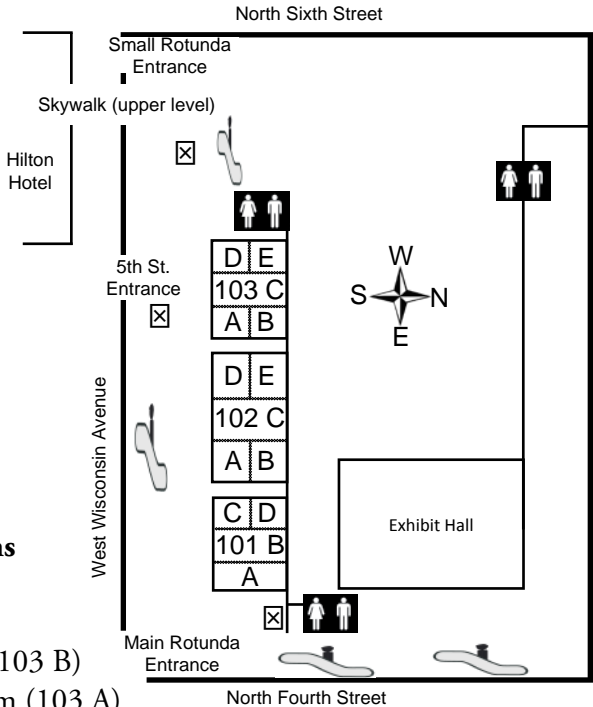
101 A
101 B
102 A
102 B
102 C
102 E
103 C
103 DE

Meeting Rooms

101 C
101 D
102 D

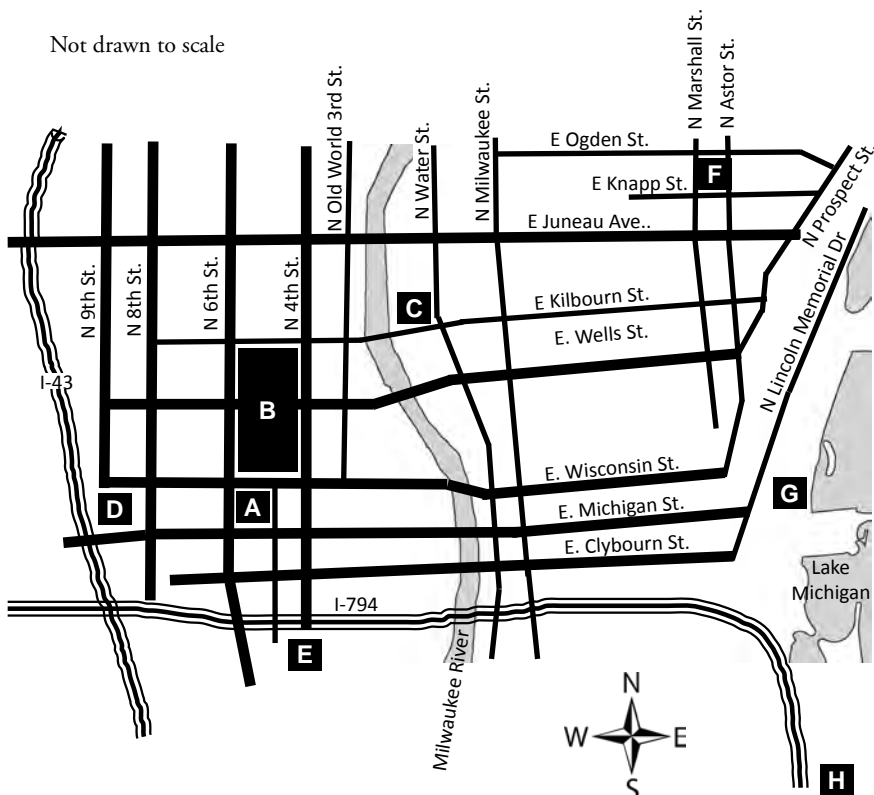
Conference Functions

Registration
Exhibit Hall
AMS/SMT Office (103 B)
Speaker Ready Room (103 A)



Milwaukee Downtown

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Milwaukee Map key

- A Hilton Milwaukee City Center Hotel
- B Wisconsin Center
- C Marcus Center for the Performing Arts, 929 N. Water St
(Milwaukee Symphony Orchestra)
- D Calvary Presbyterian Church, 935 W. Wisconsin Ave.
(Friday concert: "Carissimi to Croft")
- E Milwaukee Intermodal Station, 433 W. St. Paul Ave.
(Amtrak, Greyhound)
- F St. Paul's Episcopal Church, 914 E. Knapp St.
(Early Music Now: *Quicksilver Baroque*)
- G Milwaukee Art Museum
- H Milwaukee International Airport

East / West division of street occurs at the Milwaukee River. North / South Division occurs at the Menomonee River (just below I-794, not shown on map)