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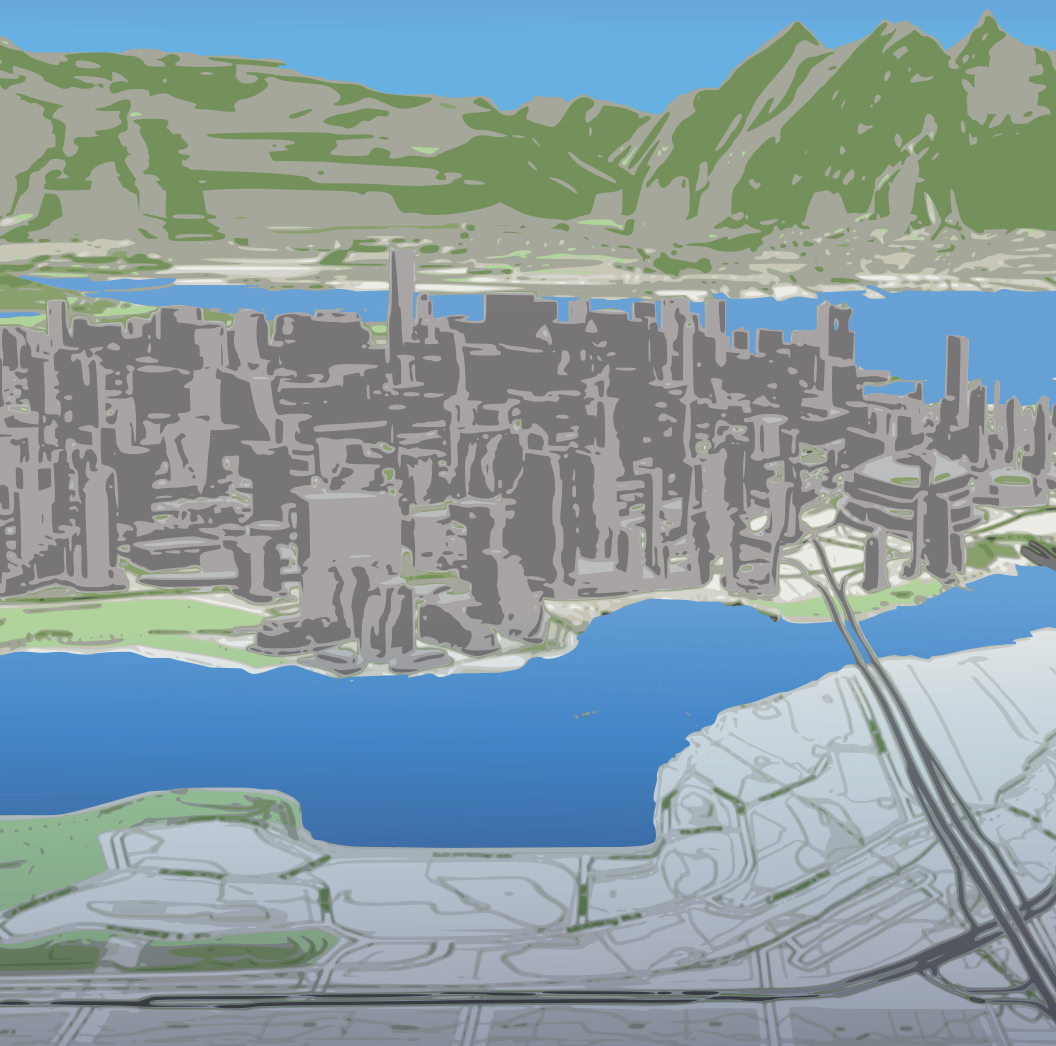
3–6 November 2016
Program & Abstracts



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AMS/SMT
Vancouver 2016

Abstracts

Thursday Afternoon

Between Music Theory and Music History: Carl Dahlhaus on the History of Music Theory (SMT)

Frank Heidlberger (University of North Texas), Chair
Stephen Hinton (Stanford University), Respondent

Our panel will focus on the important contributions of the late German musicologist, Carl Dahlhaus to the history of music theory. This is a subject that occupies an important place in Dahlhaus's immense musicological œuvre. And in many ways, it encapsulates better than anything else his well-known interest in mediating dialectically between history and theory.

Despite the growth of historical music theory as a research subject in the United States, Dahlhaus's many writings on the topic are not widely known here, due largely, we might surmise, to language barriers. At the same time, English-language scholarship on the historical study of music theory has tended to take a rather different approach to the subject.

Over the course of our session we hope to discuss a wide variety of historiographic problems relating to music theory using Dahlhaus's provocative writings as a touchstone. A good entry point will be his seminal article "Was heißt Geschichte der Musiktheorie?" ("What is the History of Music Theory?"), published in 1985. There, Dahlhaus lays out a comprehensive historical taxonomy of music theories, juxtaposing in his characteristically dialectical style the "internal" features of the discipline with external factors such as changing musical practice, varied institutional settings, and the emergence of the autonomous art work as an aesthetic premise for musical analysis. He thereby shows that a "history" of music theory cannot be presented as a mere description of individual music theories succeeding one another over time, but as often incommensurate and overlapping paradigms.

On the Implicit and Explicit Reception of Dahlhaus's "Was heißt Geschichte der Musiktheorie?"

Jan Philipp Sprick (Hochschule für Musik und Theater, Rostock)

My paper deals with the reception history of Carl Dahlhaus's seminal text, "Was heißt 'Geschichte der Musiktheorie?'" This reception is less focused on the text as a whole than on the discussion of single aspects. The reception of "Was heißt 'Geschichte der Musiktheorie?'" may be narrowed down to one of the main features of Dahlhaus's texts on history of music theory in general: the mixture of historiographical narration and systematic theory. Comparable to Riemann's monumental *Geschichte der Musiktheorie*, Dahlhaus's text results in an implicit description of a music

theoretical *status quo* at his time. Dahlhaus abandons a strictly historical perspective, as in all his contributions to the history of music theory. In light of current music theoretical discourse, in which an eclecticism of historical and systematic methods becomes predominant, Dahlhaus's dialectical and complex arguments are still waiting for an explicit reception.

I will focus in particular on Dahlhaus's position concerning the relation of historical and current concepts of music theory, on the liaison of music theory and aesthetics, and the way music theory and composition influence each other. All these aspects are important topics in the history of theory as well as in current music theoretical thinking. Against this background, Dahlhaus could well have used a different title for his text: Instead of "What is the History of Music Theory?" he could have asked "What is Music Theory?"

"What Is the History of Music Theory?" Dahlhaus's Essay and Its Relevance for the Current Understanding of the Discipline

Frank Heidlberger, University of North Texas

Discourse about the history of music theory both as an academic discipline and as a field of historical inquiry has developed immensely in the course of the last thirty years. Its significance as an academic field besides or—as Ian Bent has described it—"in between" music theory and music history has steadily increased. Thomas Christensen's *Cambridge History of Western Music Theory* (2002) has helped to put the field onto a new level in classroom instruction that was seemingly impossible before.

All these developments are related to Dahlhaus's historiography of music theory to various degrees. This fact poses the central question of this paper: is Dahlhaus's essay (1985), in its inclusiveness, outdated, or is it still relevant?

The concept of "shift of paradigm" is prominently represented in Dahlhaus's essay. This term was introduced by Thomas Kuhn (1962) and refers strictly to the natural sciences. Dahlhaus modifies its application in order to make it compatible with historiographic methodologies. This paper will differentiate and exemplify this shift by discussing one of Dahlhaus's examples, the term of "consonantia imperfecta." Dahlhaus refers to this term repeatedly, pointing out its hybrid meaning in between traditions of speculative theory and musical "craftsmanship." This provokes a deeper question of how theoretical traditions relate to each other by their ontological background versus their practical and prescriptive foreground.

Dahlhaus's "Was heisst Geschichte der Musiktheorie?" Between Kuhn and Weber

Nathan John Martin (University of Michigan)

In the fifth section of his foundational essay "Was heißt Geschichte der Musiktheorie?" (1985), Carl Dahalhaus reaches briefly for Thomas Kuhn's idea of a "paradigm shift" as a model for understanding change in the history of music theory. Yet the analogy is obviously problematic, as Dahlhaus is well aware. For Kuhn, the pursuit of normal scientific research tends, in and of itself, to produce occasional anomalies. Sometimes, the accretion of anomalies precipitates a crisis, which is resolved only by the emergence of a new paradigm to supplant the old. The shifts that Dahlhaus charts, in contrast, are fundamentally driven by developments external to music theory, both in such adjacent fields as aesthetics and composition and in their embracing social, cultural, and intellectual contexts.

So why, if the fit is so poor, does Dahlhaus reach for Kuhn at all? The answer, I argue, lies in dynamics internal to Dahlhaus' text. The abstractions Dahlhaus posits are essentially conceived as "ideal types" in Max Weber's sense. Yet Dahlhaus nonetheless tends to hypostatize them—to slip into describing these abstractions as if they were real forces operative within and behind historical music-theoretical discourses. This shift, combined with Dahlhaus' resolute historicism, begins to trap him in a historiographical problem: for his categories threaten to congeal into static, immovable archetypes. The attraction of Kuhn, I suggest, lay in the glimmer of a way out of this aporia—in the possibility, however fraught, of accounting for historical change while avoiding the Whigish triumphalism of Hugo Riemann.

Dahlhaus and the Origins of the *Origin*

Thomas Christensen (University of Chicago)

Carl Dahlhaus's *Studies on the Origins of Harmonic Tonality* (1968; Eng. Edition 1990) helped to cement the status of the author as one of the leading historians of music theory by critically examining a wide range of historical theories of tonality along with a consideration of their value to the analysis of music from the sixteenth and seventeenth centuries.

Today, the context of Dahlhaus's monumental book may not be clear to English readers, as it engages in dialogue (sometimes explicitly, often implicitly) with a number of other musicologists who were writing during the two decades immediately preceding its publication about questions related to the origins of harmonic tonality. First among these writers was Heinrich Besseler, whose monograph *Bourdon und Fauxbourdon* (1950) placed the origins of harmonic tonality squarely on the shoulders of Dufay and his contemporaries. Besseler's work soon launched a heated and prolonged academic debate that would eventually bring in the voices of a dozen of

the leading German musicologists from the time. In my paper, I will try to situate Dahlhaus's study as something of a capstone to this lively debate. I will conclude with some thoughts as to why the question of tonality's origins suddenly seemed to have become an issue of such vital importance to German musicologists writing in the post-war decades.

The History of Music Theory after Dahlhaus's *Studies on the Origin of Harmonic Tonality*: On the Relationship between Musical Concepts and Musical Phenomena

Stefano Mengozzi (University of Michigan)

Meant as counterweight to Hugo Riemann's materialistic approach to the evolution of Western harmony, Carl Dahlhaus's *Untersuchungen über die Entstehung der harmonischen Tonalität* (1968) portrayed tonality as the historically circumscribed product of modern musical consciousness. To Dahlhaus, tonal music does not just *sound* tonal; rather, it is demonstrably *conceived* as such. In line with this fundamental assumption, Dahlhaus's theory of tonality rests not so much on analyses of musical behaviors, and their transformations through time, but rather on the changing terminology of the musical treatises, which trace the gradual emergence of the critically important tonal concepts.

However, the belief that music-theoretical concepts, expressed in language, are the ultimate litmus test for discriminating between the tonal and the non-tonal is open to debate. Theorizing about musical phenomena is arguably a messy and historically contingent activity that hardly supports Dahlhaus's strict "theory-to-practice" approach to the history of harmonic tonality. Musical concepts may plausibly be viewed as superimposed upon musical phenomena *a posteriori,* often through a rather circuitous process, rather than as radically determining their ontology by "underlying" them *from within*.

Dahlhaus's recognition that harmony could not be reduced to its material basis was his invaluable contribution to the understanding of this thorny topic; his hermeneutic model, however, may have gone a step too far in the direction of idealism and metaphysics. The challenge now posed by the *Untersuchungen* is one of articulating a notion of tonal consciousness that strikes a new balance between materialist and idealist conceptions of musical sound.

Theorist and Teacher of Theory. Carl Dahlhaus as a Model for the Classroom Teaching of Music Theory at German Conservatories

Gesine Schröder (Universität für Musik und darstellende Kunst Wien/ Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy")

It is an assumption that music theory at German conservatories owes its historical perspective to Carl Dahlhaus, specifically the access to historical harmony and counterpoint, and in particular the understanding of music analysis exploring voice-leading patterns. However, Dahlhaus's methodology of music theory is governed by norms and rules, and is inundated with countless iterations of language and terminology. Dahlhaus did not provide any readily applicable teaching model for theory professors; instead, he engaged in discussions with other theorists such as Diether de la Motte (1968) and Ernst Apfel (1974). This approach is legitimized by the fact that at German conservatories music theory is treated as an applied musical discipline, which focuses on discussions held in private small-group lessons with two to five students.

This paper analyzes oral statements by Dahlhaus and his students. Dahlhaus's opinion about conservatory theory will be highlighted through a lens that a recent publication metaphorically called the "long summer of theory": strong doubts, endless discussions, attacks on other academic authorities, combined with the admiration for the great masters. I will evaluate a variety of sources for this purpose, such as the conference proceedings "Music Theory," Stuttgart 1971, a TV discussion from 1973, and my own memories. It is enlightening for the reconstruction of Dahlhaus's theoretical ambitions around 1970—the beginning of the *Geschichte der Musiktheorie* project—to investigate how he dealt with left-wing theory colleagues. Dahlhaus acted as an "über-smart" and diabolically "right-wingish" provocateur.

Colonial Music in the New World (AMS)

Louise K. Stein (University of Michigan), Chair

Pedro de Gante and the Creation of Euro-Mexica Catholic Song in Sixteenth-Century New Spain

Lorenzo Candelaria (University of Texas at El Paso)

This paper addresses the foundational work of Fray Pedro de Gante, a missionary of the Franciscan Order who moved from his native Belgium to the central valley of Mexico in 1523, and became the first dedicated teacher of European music in the Americas. At the heart of this narrative is Fray Pedro's "Indian chapel" of San José de los Naturales (built in what is now Mexico City) which served not only as a devotional/catechetical space for local Mexica communities (better known as "the Aztecs")

but also as a vocational school specializing in music, art, and writing. The effective methods of evangelization developed at San José, along with the chapel's distinctive outdoor architecture, were replicated as far south as Mexico's Yucatán Peninsula and as far north as modern-day New Mexico (U.S.) well into the eighteenth century. The greatest musical legacy of San José, examined here, is the cultivation of the Christianized areíto—a paraliturgical song and dance ceremony that merged the Mexica's sacred music traditions with European-Catholic doctrinal instruction.

The remarkable story of San José de los Naturales has yet to receive its due attention in our musicological literature. This paper recounts its origins and subsequent development under Pedro de Gante then focuses on a seminal moment that (in de Gante's view) altered the course of Catholic evangelization in New Spain—the first staging of a Christianized *areíto* in the courtyard of San José on 25 December 1527. De Gante thenceforth regarded the areíto as a definitive solution to significant communication problems that had initially hampered his evangelical efforts with a broad swath of the Mexica population. But contemporary writers and church edicts describe a far more complicated process through which European Catholics increasingly sought to attenuate the Mexica's cultural traditions within this hybrid genre of Euro-Mexica Catholic song. In foregrounding the tensions that accompanied the development of a culturally blended form of religious music, this discussion also sheds light on the central (and often complex) role that music assumed in the absence of a common spoken language between European colonizers and the indigenous people they encountered in sixteenth-century New Spain.

Mozart and the Moravians

Sarah Eyerly (Florida State University)

Beginning in the 1730s, members of the German-Moravian church established mission communities across the Atlantic world. From Pennsylvania, New York, and North Carolina, to St. Thomas, Suriname, and the West African coast, Moravians carried with them their unique form of evangelical Christianity and, perhaps most importantly, the cultural traditions of the German-speaking world, including vocal and instrumental art music. Through a sophisticated network of port facilities on each side of the Atlantic, as well as privately owned transport ships, including the *SS Harmony* and *SS Irene*, Moravians imported the latest musical manuscripts, instruments, and European-trained composers and musicians to the far reaches of the Atlantic world.

A significant number of pieces imported by the Moravians were newly created *contrafacta* of popular works by well-known composers such as Haydn, Mozart, and Graun. For instance, late eighteenth- and early nineteenth-century archival records from Moravian communities demonstrate that the Moravians were adapting and retexting scenes from Mozart's operas within ten years of their premieres. This paper

will explore the ways that Mozart's works were circulated, adapted, and performed in Moravian communities. For what purposes and in what contexts did the Moravians repurpose scenes from *Così fan tutte* ("Secondate, aurette amiche/Deinem Heiland, Zion preise") and *Die Zauberflöte* ("Bei Männern, welche Liebe fühlen/Schallt unsere Dankes frohe Lieder")? What kinds of inter-textual and inter-musical meanings can be gleaned from *contrafacta* of sacred works such as "Ave verum corpus"? Who heard and performed these works in mission communities, such as the Mohican and Delaware communities of Shekomeko, Gnadenhütten, and Pachgatgoch? What inter-cultural or cross-cultural meanings did Mozart *contrafacta* have for German-born Moravians, as well as native musicians and audiences? What can these *contrafacta* teach us about the transatlantic reception and performance of Mozart's works in general?

For the Moravians, transference of music and instruments to each mission community allowed missionaries and native-born congregants alike to experience the musical culture of the German-speaking world even on the peripheries of the West Indies, the coast of North Africa, or the wild-lands of Pennsylvania. In the words of one Moravian source, congregants were to feel "everywhere at Home."

Mothers, Sisters, *Niñas*, and Nuns: The Professional Training of Young Female Musicians of Colonial Mexico

Faith S. Lanam (University of California, Santa Cruz)

El Colegio de San Miguel de Belem was home to the first female music conservatory in Mexico. Predominantly employing male music teachers from Mexico City's Metropolitan Cathedral, Belem's *escoleta de música,* founded in the mid-1700s, taught girls voice, organ, harpsichord, strings, and winds. While most alumnae of the *escoleta* either married or professed as nuns, two graduates, María Micaela and María Joaquina Jerusalem, daughters of the cathedral's *maestro de capilla* Ignacio Jerusalem, became music teachers at *El Colegio de San Ignacio de Loyola, Vizcaínas* and the convent *La Encarnación*. This paper addresses several crucial questions: What musical pedagogy was applied at Belem? What styles and difficulty of music were performed? How did the students' musical education contribute to their development and shape their adult lives?

My research draws on my editions of primary sources in *el Archivo Historico del Colegio de San Ignacio de Loyola, Vizcaínas* and secondary sources in historical musicology, music education, and colonialism and gender studies. Various pieces intended for performance in Belem's chapel services demonstrate the girls' musical skill level, and three unique didactic manuscripts—"Vezerro de lecciones" containing music by Francesco Feo, Leonardo Leo, and Ignacio Jerusalem; "Livro de Lelciones [sic] a Solo Violin" by Nicolas Olivari; and the anonymous "Manuscrito J.M.J"—illustrate pedagogy employed at Belem. My paper enhances our understanding of historically underrepresented foci in musicology, specifically eighteenth-century music pedagogy

and the professional training of female musicians, situated within the greater context of the musical and social life of colonial Mexico City. Belem's students performed music composed both in Mexico and Europe, trained with teachers from the cathedral, professed as nuns in the city's convents, and became vital members of Mexico City's society. *La escoleta* was not an isolated island, but rather a female institution with strong ties to the world outside its walls and an active contributor to the musical life of Mexico's capital. Belem employed a sophisticated curriculum that empowered eighteenth- and nineteenth-century women to become not just wives and mothers, but also accomplished nuns and teachers who increased their independence and autonomy by using the musical skills learned at Belem.

The Globalization of Instrumental Music in the Late Eighteenth Century: Reception and Transmission of the Galant-Classical Repertory in Lima, Peru (c. 1770–c. 1800)

Alejandro Vera (Pontificia Universidad Catolica de Chile)

It is a known fact—recently confirmed by Richard Wetzel—that, by the end of the eighteenth century, European instrumental music had attained a far-reaching level of dissemination around the globe.

In the case of Latin America, previous studies by Robert Stevenson, John Koegel, and Ricardo Miranda, among others, confirm the arrival of pieces by Joseph Haydn and his contemporaries starting in the 1780s. However, barring a few exceptions, the information provided by these scholars has been focused mainly on Mexico City (for example, José Fernández de Jáuregui's gigantic collection of music, which, around 1801, included works by the most renowned European composers of the eighteenth century, was located there). For the rest of Latin America, and particularly Lima—the other major capital of the viceregal period—information is extremely scarce, found primarily in the studies by Andrés Sas and Juan Carlos Estenssoro. This lack of information can explain why a recently published book stated that "the dissemination and consumption of symphonic and chamber music in Latin America" began in the nineteenth century.

The present study—which expands the author's recent publications—seeks to show that: 1) music by composers such as Johann Christian Bach, Luigi Boccherini, and Haydn was systematically imported in Lima in the late eighteenth century, as well as the instruments necessary to play such music; 2) while some of the music and instruments were meant for professional and amateur musicians in Lima, they were also sent to different cities in the Viceroyalty of Peru, which made Lima into a regional hub for their reception and circulation; and 3) both the music and instruments in question were mainly destined for private settings. In order to demonstrate this, documents from the *Archivo General de la Nación del Peru*, as well as a manuscript

for a keyboard instrument preserved in the San Francisco Convent in Lima, will be examined.

This study thus aims to expand on current knowledge about both the musical life of viceregal Spanish America, and the global dissemination attained by the galant-classical repertory originating in Europe.

Early Modern Performance (AMS)

Daniel R. Melamed (Indiana University), Chair

Heinrich Schütz's Musical Gift to the Wolfenbüttel Court: What the Partbooks Tell Us

Gregory S. Johnston (University of Toronto)

The Dresden Hofkapellmeister Heinrich Schütz enjoyed an enduring relationship with the court of August der Jüngere, Herzog zu Braunschweig-Wolfenbüttel, from the mid-1650s on. He advised the duke on a wide array of musical matters as Senior Kapellmeister *in absentia*, and provided lessons in composition to the duke's consort, Sophie Elisabeth. As a gesture of appreciation Schütz donated copies of his printed music to the duke, and in a letter dated 10 January 1664 expressed his profound gratitude to August for according these works a place in the ducal library he rightly described as "supremely famous through all Europe."

A contemporary but undated index of the items sent by the composer was discovered in the Herzog August Bibliothek by Horst Walter in the early 1970s, allowing us to see what was sent initially by the composer and what was added later. Some alteration to the partbooks are commented on by Walter but he concludes ultimately that "the prints exhibit no traces of usage whatsoever—as if they were never used for performance." Some of the partbooks and scores are in pristine condition, whereas others contain corrections, erasures, glued and pinned-in corrections, as well as hand-written notation and text. Several pieces in the *Symphoniae sacrae I* (1629) show where oily fingers had gripped the book and turned pages through repeated performances, others have handwritten notes at the bottom of pages to help instrumentalists avoid awkward page turns, and a trombone line became a vocal part through the addition of text. The partbooks for these works spanning Schütz's career also suggest his close supervision of the publishing process, as varied combinations of two and even three concerting instrumental or singing voices are meticulously laid out on facing pages with perfectly coordinated page turns. Thus Schütz tells us not only which musicians will perform from a single book, he even tells us exactly where they must stand. This gift to Duke August rests quietly on the shelves of the Wolfenbüttel library, and they still have much to say about Schütz and his musical world.

Reviving *Messiah*: Handel's 1743 Oratorio Season

Andrew Shryock (Boston Conservatory)

George Frideric Handel began to prepare the upcoming London oratorio season shortly after he returned from Dublin in September 1742. *Samson* and *Messiah* were to serve as centerpieces, works as yet unheard by his hometown audience in the Lenten oratorio series. Hurdles arose almost immediately. Specifically, the present consideration of conversation, correspondence, and musical revision demonstrates that Handel struggled to secure a chorus. If the composer confronted this particular challenge only in 1743 or if it arose more frequently is unknown: limited documentary evidence and the absence of nearly all relevant performing parts result in an image of oratorio performance practice laden with gaps. These gaps include the size and makeup of the vocal ensemble. In the absence of evidence to the contrary, scholars and performers have filled in the chorus gap by adopting as normative forces the cathedral choir personnel associated with exceptional circumstances, such as the Dublin and Foundling Hospital productions of *Messiah*. As I show in this paper, however, Handel patched the chorus gap for the 1743 oratorio season in a much different manner. Unable to secure chorus singers, he implemented a makeshift solution, bolstering his five-voice cast of soloists with three additional soloists. He tasked this eight-voice ensemble with singing chorus material in addition to their various solo assignments, and strikingly, it appears chorus movements with divided vocal parts were sung in a one-voice-per-part arrangement. Thus, the "chorus" engaged for the London premiere of two of Handel's best-known oratorios contradicts those vocal forces historically informed audiences associate with these works. Aspects of performance history and performance practice are called into question as a result—including the constitution of Handel's vocal ensemble, duties of solo singers, and distinctions between soloists and ensemble voices—and by considering these, we achieve a fuller sense of the range of possibilities admitted by the term *chorus* in Handel's oratorios.

Enlightenment Tarantism (AMS)

Elisabeth Le Guin (University of California, Los Angeles), Chair

The Maniac's Affliction: Music, Madness, and Caprice in Late Eighteenth Century Spain

Virginia Georgallas (University of Toronto)

Gaetano Brunetti's only programmatic symphony, *Il maniático* (1780), incorporated a recurring musical idea to represent madness, a technique that predates Berlioz's *idée fixe* by decades. Brunetti provided a "program" on the cover page, detailing the nature of the maniac's affliction and its musical depiction: the delirious person is fixated by a trill-like figure for solo cello that he is unable to escape, despite an "infinite

variety" of themes that are presented to persuade him to happiness. Despite its seemingly unprecedented program, Brunetti's symphony has been continually overlooked by scholars. In her illuminating work on Berlioz and the *idée fixe*, Francesca Brittan (2006) suggested that Brunetti was making an early reference to an obsessive type of madness, later defined in French psychiatric circles as *monomania*. In this paper, I will propose an immediate context in the medical discourses of mania at the Spanish court, where Brunetti held a lifelong position. Of particular relevance are the writings of court physician Andrés Piquer, who coined the term *affectio melancholico-maníaca* to diagnose the medical afflictions of two Spanish kings, Felipe V and Fernando VI. Piquer's notion of a "melancholic-maniacal affect"—intermittent in nature, and manifesting itself as an intense obsession with death that could not be assuaged by "pleasant and clever attempts" at conversation—has recently been identified by medical historians as a precursor to the modern manic-depressive or bipolar disorder (Pérez et al., 2011; Baldessarini et al., 2015). I also suggest that Brunetti's symphony and Piquer's *Discurso* (1759) provide an important context for the *Caprichos* of another court artist, Francisco Goya, who has long been known for his own preoccupations of madness and melancholy. Juxtaposing my analysis of *Il maniático* with a reading of Goya's *The Sleep of Reason Produces Monsters* (1798), I will argue that both Brunetti and Goya portrayed a specific medical condition that would have been recognized by members of the Spanish royal court. This paper explores the shared history of art and medicine, and contributes to our increasingly rich understanding of musical life in eighteenth century Spain (LeGuin, 2006, 2014; Maron and Bernadó, 2014).

Enlightened or Feverish? Tarantism and the Formation of Public Opinion in Spain

Ana Sánchez-Rojo (Tulane University)

A series of articles about cases of tarantism in Madrid captivated the city dwellers in 1786–87. The phenomenon combined two of the favorite topics of the incipient public opinion in Spain: music and medicine. Just as the venom of the tarantula infiltrated the victim's body, music penetrated his senses to counteract the poison in a display of para-scientific healing. As Andrea J. Smidt and other scholars of Catholic Enlightenment demonstrate, the Spanish assimilated the paradigms of science and reason within rather than at the expense of religion. At the edge of the Enlightenment, tarantism enacted body-world interactions in terms that agreed with Lockean empiricism yet allowed for faith in the miraculous.

I will focus on public opinion around tarantism in central Spain as recorded in two works from 1787: Francisco Xavier Cid's medical book *Tarantismo observado en Espana*, and composer Pablo Esteve's (ca. 1730–94) music theater piece *El Atarantulado* (*The Tarantula-bitten Man*). From Cid's scientific treatise to Esteve's entertainment tonadilla escénica, tarantism set in motion conversations about the possibility

of integrating traditional beliefs with scientific knowledge. Expanding upon Giorgio Baglivi's studies of tarantism in Apulia (1737), Cid refuted the assertion of the French encyclopedists that healing through music existed only in the fantasy of the gullible. While Cid aspired to contribute to the European medical corpus with a uniquely Spanish perspective, Esteve staged the everyday mechanics of local circulation of knowledge to the beat of Italianate music similar to the one suggested to cure the spider bite.

By examining medical and musical accounts of tarantism, I argue that public debates about music shaped modern opinion in Spain before the private and the public became institutionalized in the bourgeois family and the nation-state respectively. Even though music in late-eighteenth century Madrid neither represented nor questioned the political establishment, it guided Spanish people from the old to the new order without threatening their religious identity.

Extending Topic Theory (SMT)

Danuta Mirka (University of Southampton), Chair

The Siren *Topos*, Male Anxiety, and Female Agency

Martha E. Sullivan (Rutgers University)

Like the Sirens in Homer's *Odyssey*, the Siren *topos* seizes control of musical narrative; it indexes a singer's agency and her alterity. Sirens typically offer a seductive invitation to a male character, one that dooms him if he accepts. Their literary heirs include the nineteenth-century Lorelei, mermaids, undines, and Rhinemaidens. Many composers—including Felix Mendelssohn and both Schumanns—created music for these supernatural voices. A Siren's invitation—the *topos*—consists of a leap of a seventh or more within a phrase, over a change in harmony. The motive interrupts the music, demands gesture, embodies agency.

I add to classic work in topic analysis by Ratner, Allenbrook, Agawu, Caplin, and Hatten by cataloguing the Siren *topos*, not only to show its ubiquity, but also to interrogate nineteenth-century anxieties over the social role of women. Opera acts out these anxieties by killing its female characters. A feminist reading shows, however, that the female voice has agency whenever the Siren topic appears. Extending the catalogue shows the topic consistently marking invitations from such later Others as Carmen, Violetta, Lakmé, Salome, and Susannah. We also discover it in instrumental works (Ravel's *Ondine*, Debussy's *Ondine* and "Sirènes," Henze's *Undine*). The Siren even sings in popular culture, signifying the alien in the theme song to Doctor Who, or the original Star Trek main title. Always, the Siren topic asserts agency through characteristic gesture and a dangerous invitation to enter the narrative.

This paper invites further discussion of gendered *topoi*; embodiment; and female vocality and agency.

Octatonic and Ombra: The Russian Supernatural as a Musical Topic

Johanna Frymoyer (Indiana University)

Thirds-related harmonies in Russian music frequently depict the supernatural in contrast to fifths-related harmonies that correlate with the human element (Taruskin 1986). However, in passages from *Sadko* and the *Rite of Spring* where thirds-related harmonies make up the prevailing and unmarked syntax (Taruskin 1996; Van den Toorn 1987), Taruskin's oppositional pairing seems to operate only at the generalized level of correlation (Hatten 1994); the interpretive insight these harmonies provide into expression therefore seems limited.

This discussion is enriched by exploring the intersection of octatonic and whole tone harmonies with musical topics (Ratner 1980) in a manner similar to *schema-topic amalgams* (Byros 2014). Examples from Glinka, Rimsky-Korsakov, and Stravinsky all exhibit features of the *ombra* topic (McClelland 2014), including repeated notes, tremolos, sudden dynamic and timbral contrasts, pedal tones, descending scales, and octave doubling. Russian composers frequently correlated *ombra* with the voice-leading schema of descending major- or minor-third interval cycles. While Taruskin identifies syntactic precedents for thirds cycles in Schubert and Liszt, I revisit this schema to illustrate its semantic dependence on the *ombra* topic.

Linking the expressive affect of octatonic and whole tone scales to a musical topic helps nuance the interpretive possibilities of these sonorities. A final example from *Sadko* highlights the difference between the general, unmarked octatonic harmonic language of the underwater scene and the topically marked entrance of the Sea King.

Lying About Tonality: A New World of Topic in Early Twentieth-Century Modernist Music

Thomas Johnson (Graduate Center, CUNY)

What is a topic? Scholars of the eighteenth century offer answers in the subject's *Oxford Handbook* (2014), but music of the twentieth century stymies such efforts by rejecting the conventionality so crucial to topics in Classic music.

In this paper, I tackle the notion of twentieth-century topicality directly by asserting that tonality *itself* acts as a powerful topic in modernist music and beyond, fulfilling the demanding conventionality requirement. Following Ratner's (1980) foundational formulation, tonality seems the ultimate "subject for musical discourse" in the early 1900s. Tonality also satisfies more general definitions of semiosis. Eco (1976) claims signification occurs when there is "the *possibility of lying*," resembling Mirka's (2014) understanding of topics as "musical styles and genres taken out of their *proper*

context and used in another one." I suggest that modernists create conditions of possibility for "lying" about tonality by misusing it—or using it topically.

I abduct Rumph's (2011) *figurae* to argue that certain non- or minimally-signifying features of tonality gain semiotic prominence in modernism. With *figurae*, I open a "world of topic" (Monelle 2006) in the twentieth century, an entangled milieu of signification that I explore with two *kinds* of analyses: of single pieces and of single *figurae*. First, I forge connective tissue between set-class (Forte 2003) and narrative (Almén 2008) analyses of Schoenberg's op. 19/4 with my tonality-as-topic. Second, I survey a single *figural* type's meanings through various tokens, revealing a knotted web of signification that clusters around signifieds of pastness, especially nostalgia and obsolescence.

A Topical Exploration of the Jazz Messengers' 1963 Recording "One by One"

Daniel J. Thompson (Florida State University)

In this talk, I seek to accomplish two primary objectives: (1) demonstrate the potential of adopting topic theory into the study of modern jazz and (2) offer topical and narrative analyses of "One by One"—the opening track on *Ugetsu: Art Blakey's Jazz Messengers at Birdland* (1963). My analysis frames "One by One" as a token of hard bop's opposition to cool jazz (between east and west coasts, respectively) in an effort to highlight the performance's stylistic features as artifacts of hard bop's cultural values. The opposition of "black innovation vs. white popularization" serves as an interpretive filter that links the stylistic suggestions of this specific recording with a broader cultural dialogue.

The vocabulary of topics from the hard bop era (ca. 1955–65) includes references to peripheral styles—most notably the blues. Though jazz has an extensive history of referencing the blues, cool jazz of the late 1940s and early 1950s marks a low point for the salience of its influence. In the mid 50s, black hard bop musicians on the east coast reemphasized the blues and other genres associated with black audiences as a direct reaction to the white popularization of cool jazz. This analysis of "One by One" depicts the stylistic confrontation of cool jazz and the blues as the crux of its narrative—conforming to a comic archetype (Frye, Liszka, Almén). Ultimately, my analysis reacts to criticisms of Almén's theory by Michael Klein—who suggests that the *semantic* realm of musical analysis be prioritized over the *syntactic*.

French Music at Home and Abroad in the Long Eighteenth Century (AMS)

Caryl Clark (University of Toronto), Chair

Out with the Old, In with the New: Music and Regime Change During the French Occupation of Mainz, 1792–93

Austin Glatthorn (Dalhousie University)

On 21 October 1792 French Republican troops marched into Mainz. This event signaled the beginning of the end for the musical ensembles that once flourished in this key electoral capital of the Holy Roman Empire. Indeed, contemporary critics considered the elector's *Hofkapelle* and *Nationaltheater*—which staged around 430 performances of sixty-nine different operas between 1788 and 1792—among the best in the vast *Reich*. Yet despite their renown and importance, Mainz's ensembles in the years of revolution remain almost unknown. This paper investigates court music in Mainz during the French occupation of 1792–93 to shed new light on German musical life at the crossroads of the Old and New Regimes.

Archival documents, including a collection of letters written by Mainz musicians in the autumn of 1792, help to explain this significant—yet little-understood—moment in music history. Earlier that summer, the Mainz *Nationaltheater* and *Hofkapelle* performed opera as well as the Masses for Emperor Franz II's imperial election and coronation, just as they had for those of Leopold II in 1790. Consequently, the elector's musicians enjoyed the honor and prestige of having participated in these national celebrations. However, at the height of the ensembles' national success, the tide of war had swung in favor of the French, whose troops advanced deeper into the Rhineland. After the court fled in haste, Mainz's musicians were faced with the choice to remain or to seek employment elsewhere as the enemy approached their city. This paper explores the effects of the French conquest of Mainz on musicians whose livelihood depended on the now-absent court and illustrates that, for musicians, the arrival of the French Revolutionary Army constituted occupation rather than liberation. I argue that the abrupt installation of a new democratic government led to a musical (e)migration and the collapse of the ensembles that had once prospered in the city under the Old Regime. By exploring music in Mainz at the outbreak of the French Revolutionary Wars, we may better understand this crucial period of transformation in European (music) history.

Silent Songs, Royal Orgies: Listening to the Political Pornography of the French Revolution

Jenna Harmon (Northwestern University)

In the years leading up to and during the French Revolution, politically motivated pornographic pamphlets shaped political beliefs and feelings. Specifically, they imparted the message that social disorder was intimately connected with sexual deviancy; such behavior among the ruling class indicated not only sexual crime, but also political corruption. The rise in pornographic pamphlet literature coincided with the growing popularity of vaudevilles, or satirical stage works that commented on current events through the use of newly texted popular song. These two genres combined in several pamphlets from the Revolutionary era, including *Le Branle des Capucins* (1791), *L'Autrichienne en goguettes, ou L'orgie royale* (1789), and *Les Putains Clo"trées* (1796). Previous interpretations of such pamphlets, most notably by Chantal Thomas and Lynn Hunt, have focused on the political and gender aspects of the texts, considering at length the various meanings that Marie Antoinette embodied for the French people; namely, epitomizing the decadence of the aristocracy, as well as a general contempt for the French people. While their work has been valuable, both miss the musical dimensions of these documents, and as a result, their latent emotional power and musico-cultural significance, given the important role that royally supported institutions like the Opéra and the Comédie-Italienne played in presenting music to the populace.

Identifying the cited tunes and tracing them back to their contemporaneous contexts allows for a consideration of the affective impact of the cited tunes on contemporary audiences, as well as an insight into a shared Parisian soundscape that cut across class divisions while defining the boundaries of a particular community. Since these pamphlets feature no musical notation, my analysis derives from the textual citation of titles of popular melodies and the author's new text. From these brief descriptions, I cross-reference the incipits with various musical collections, most notably the Chansonnier Maurepas (BN Français 12657), for musical notation. Like the broad, titillating appeal of the sexual encounters described in the pamphlets, the vaudevilles of these pamphlets crossed socioeconomic divides by drawing on melodies sung in the streets, on the stages of the boulevard fairs, and even on the stage of the Opéra.

From a Tune's-Eye View: French Theater Music in London, 1714–45

Erica Levenson (Cornell University)

Between 1718 and 1735, French acting troupes performed over 175 French plays from the Parisian repertoire of the Théâtres de la foire, Théâtre Italien, and Comédie-Française on London stages. These productions contained an assortment of music,

including popular French tunes (*vaudevilles*), parodied operatic airs (*airs parodiés*), and musical scenes with dancing (*divertissements*). Yet, this music also possessed a social life that extended far beyond London playhouses: it appeared in English sources as varied as French grammar treatises, amateur music notebooks, drinking song collections, and even political manifestos. Despite French theatrical music's widespread circulation throughout unexpected corners of London culture, scholarship on this topic has focused predominantly on issues of authorship and national origins rather than on music's social and cultural consumption.

By tracing unassuming French tunes throughout a multitude of media and contexts, this paper unearths the quotidian networks by which French theatrical music entered the everyday lives and ultimately public consciousness of Londoners. Although a London socialite might encounter these tunes while learning the French language, dancing a French minuet, or singing drinking songs with friends, she could also witness the French acting troupes sing and dance these same tunes on London stages. I argue that these multi-sensorial modes of musical dissemination created a symbiotic relationship between published sources, theatrical productions, and their consumers. Because Londoners absorbed French music through activities outside the playhouse that involved memory and repetition, they were equipped to understand the pervasive satirical commentary in the French plays, which often hinged on the recognition of specific tunes. Notated French tunes in English books and periodicals, likewise, attained new meanings after experienced in a live, dramatic context. Furthermore, while French tunes on Parisian stages served as music for diverse social classes, the English nobility became French theatrical music's primary consumers in London; for them, French culture symbolized social prestige. These raunchy, satirical tunes performed in the streets and at fairground spectacles in Paris helped cultivate an educated English elite—one that did not merely witness French culture at a distance, but sought to emulate the French manner through song, language, and dance.

Blood, Sweat, and Scales: The Birth of Modern Bureaucracy at the Paris Conservatoire

Diane Tisdall (King's College London)

Specialized education, via the Conservatoire and other *écoles centrales*, proved a key legacy of the government in post-Revolutionary Paris. Efficient pedagogical programs, however, tend to require homogeneity and stability, neither of which was present in this period. In 1802, half of the teaching staff at the Paris Conservatoire lost their jobs. Some had held posts within the household of Louis XVI; most were over the age of fifty and with little prospect of gaining further employment. The removal of Ancien Régime stalwarts from a state-funded institution—in the same year that Napoleon installed himself as First Consul—resonates powerfully with the trope of rupture present in many histories of the Revolution. In this context, how did

the Conservatoire create a training program that dominated European music education and, in the process, produce musicians capable of premiering Beethoven's early symphonies in Paris?

In order to address this question, I will position the Conservatoire within historian Jerrold Seigel's definition of a "network of means" (2012): drawing together a group of disparate people to create a benchmark of technical competence; creating social power for the network itself and (some of) the people within it. An impediment to the institution forming such a network was a group of staff—headed by teaching inspector Jean-François Lesueur—who believed that instrumental training was wrongly prioritized over that of the voice. Following the government's intervention in 1802 their vitriolic, and public, outbursts ceased.

I will thus examine the pedagogical ideologies and administrative decisions that defined this crucial episode, using hitherto unexplored documents from the Conservatoire archives (minutes of staff committee meetings, correspondence between Conservatoire director Bernard Sarrette and government ministers, etc.). This new evidence questions the extent to which the teachers' performing abilities were valued over practical concerns such as aesthetic preferences and teaching success. Indeed, it might lead us to view the Conservatoire as an advocate of pedagogical continuity rather than as a schismatic force. Ultimately, bureaucracy came to the fore: as a powerful support system for those who chose (or were selected) to work as an institutional employee.

Logics of Late Modernism (SMT)

Robert Hasegawa (McGill University), Chair

Harmonic Dualism in Ben Johnston's Ninth String Quartet

Laurence Willis (McGill University)

Ben Johnston's just-intonation music is of startling aural variety and presents novel solutions to age-old tuning problems. In this paper, I show that Johnston's Ninth String Quartet synthesizes Harry Partch's dualist tuning theories with common-practice tonality in a process that spans the entire work. This procedure grows from the dual kernels of the syntonic comma and the symmetrical relationship between overtonal and undertonal pitch generation. Across the work, Johnston reveals an evolution from straightforward diatonicism to a developed tonal language integrating unusual triadic sonorities with background tonal relationships taking advantage of the just tuning available in his notation system. This is suggestive of Johnston's deep integration of dualist thought and its harmonic repercussions. I trace the intellectual context for Johnston's music by examining his relationship with Partch before describing his just-intonation system in practical musical terms. This is in preparation for close study of his Ninth String Quartet focused on harmonic content in tonal

context to help situate the function of just intervals. My paper provides an example of an analytical method for discussing Johnston's works in a way that moves beyond simply describing the structure of his system and into more musically tangible questions of form and process.

"*Conoscere e riconoscere*": Fragmentation, Repetition, and Formal Process in Sciarrino's Instrumental Music

Antares Boyle (University of British Columbia)

Salvatore Sciarrino's music often features obsessive, non-developmental repetition of subtly varied motivic figures, resulting in a fragmented texture that seems to prioritize local nuance over larger formal processes and directed motion. My paper explores the unique forms resulting from such repetitions in two of Sciarrino's recent large-scale instrumental works: String Quartet no. 8 and *Shadow of Sound*. Sciarrino's repetitions often engross the listener in a sensuous, moment-to-moment experience while obscuring larger connections. I demonstrate how some such fragmented music nevertheless gives shape to longer durations, by creating subtle processes of change or by recontextualizing repeated material to prompt a shift in the listener's temporal or textural focus. These processes often lead to musical forms in which the lowest and highest levels of organization are clear, but a middle level is ambiguous or missing. My approach to form and temporality in Sciarrino's work coordinates aspects of Hasty's (1981; 1984; 1986) work on phrase formation with Hanninen's (2012; 2003) theories of segmentation, association, and recontextualization. Recent theoretical writings evince a broad interest in repetition's role in the perception and analysis of musical coherence and structure (Margulis 2014; Hanninen 2012; Ockelford 2005). More specifically, Leydon (2002) considers the varied effects of "obstinate repetition" in minimalism, calling on analysts to further explore and codify the variety of possible "repetition strategies." My paper extends these inquiries through analysis of Sciarrino's music, which reiterates material "obstinately," but with a non-minimalist approach to variation and process that provides a fresh outlook on repetition strategies and their effects.

Minstrelsy (AMS)

Dale Cockrell (Vanderbilt University), Chair

Minstrelsy and the Yale College Man, 1845–75

David Blake (Stony Brook University)

Minstrelsy suffused Yale's extracurricular life during the mid-nineteenth century. Students staged minstrel performances at secret society events, arranged minstrel

songs for the Glee Club, purchased sheet music to play on pianos, guitars, and flutes in their dormitories, and loudly sang favorites both on and off campus. They attended minstrel shows and heard repertoire in New Haven's billiard halls, salons, and brass band concerts. They used familiar tunes including "Dearest Mae," "Old Black Joe," and "O Susanna" as airs for newly composed odes for campus ceremonies, poems whose rhetorical effects and metrical rhythms demonstrate intimate familiarity with original minstrel sources. Despite Charles Hamm's contention in *Yesterdays* that minstrelsy's main patrons were northeastern elites, later studies by Eric Lott, Dale Cockrell, and others have instead emphasized how minstrelsy negotiated the class and racial anxieties of the white working class. Yet the pervasive and varied inclusion of minstrelsy at Yale indicates not an ironic co-option of working-class culture, but that the genre was equally integral to American upper class identity.

This paper illuminates minstrelsy's pivotal role in cultivating an emergent student identity during the mid-nineteenth century that linked extracurricular song with educational philosophies of self-development. The rise of minstrelsy in collegiate life at Yale dovetailed with the importation of ideals of German student life that premised self-development on extracurricular revelry, fraternal organizations, and a blithe attitude toward coursework, forging what historian Helen Lefkowitz Horowitz has called the "college man." Student minstrel activities as depicted in songsters, songbooks, college newspapers, and diaries exemplify the college man attitude: acting both as a vehicle for revelry and rebellion, as well as a space to demonstrate the skillfulness in Classics and rhetoric expected of educated gentlemen. Minstrelsy's roots in charivari, combined with the genre's growing aspirations to cultural respectability, rendered it a natural fit for the incorporation of rebellion and elite education sought by mid-nineteenth-century college students. Returning to Hamm, I conclude by arguing that situating the circulation and patronage of minstrelsy within elite social circles is necessary for a historicist approach to the complex soundscapes, economics, and ideologies of mid-nineteenth-century American musical life.

1951 Britain in Black and White: The Minstrel Mask, Migration, and the Transatlantic Flow of Black Musics

Sean Lorre (McGill University)

The late 1940s witnessed the first substantive flow of African-Caribbean migration to Great Britain. Concurrent with black settlement came the first waves of broadly accessible black music to the UK created by black Britons and African Americans alike (Oliver 1990, Stratton and Zuberi, 2014).

Drawing on close analysis of sound recordings and contemporaneous discourse from the pages of *Melody Maker*, *Musical Express*, and *Jazz Journal*, this paper explores three instances of black British musical production and reception in 1951: calypsonian Lord Kitchener, Trinidadian "honky tonk"/concert pianist Winifred Atwell, and jazz

modernist and all-around entertainer Ray Ellington (Dawson 2011, McKay 2014). These three performers demonstrate competing models of creative production by musicians of the African diaspora, exemplifying different methods by which people of color negotiated the expectations of the British entertainment world. I contrast the reception of these three artists with jazz and blues criticism at this time, in particular the writings of Alan Lomax, Hugues Panassié, and *Melody Maker's* Max Jones. Through this comparison, I will illustrate the ways in which pre-existing ideas about blackness and black music informed these musicians' strategies of self-representation, their career trajectories and reception. I will also demonstrate how the embrace of "authentic" African American forms, often at the expense of other modes of black musical expression, as well as the continued employment of blackface in light entertainment, was partly driven by a growing national sense of racial anxiety due to the rapidly expanding presence of people of color in the United Kingdom.

In this paper, I will show how discourses about culturally bound expressive difference active at the time reproduced the racial logic, or "racial common sense" of a black/white binary that positioned people of color in opposition to white Britannia (Gilroy 1987/2002). I argue that the rhetorical and musical strategies employed by critics and musicians in the transatlantic flow of black genres presented black sound in a folklore-inspired, nostalgic, ahistorical manner, valuing forms that reproduced and reinforced the then-common British representations of black bodies and black expressive practices, especially those derived from the minstrel show.

Music Theory, African Rhythm, and the Politics of Data: Three Analyses of a Corpus of Jembe Drum Music from Mali (SMT)

John Roeder (University of British Columbia), Chair
Kofi Agawu (Princeton University), Respondent

When new types and formats of empirically-driven music analysis and theory began to appear in the 1980s, they focused on Western repertoires. Their methodologies included (a) studies of timing data from audio recordings or MIDI instrument performances, (b) experimental tests of listeners' perception and cognition, and (c) computational analyses and modeling based on large audio or symbolic corpuses. These methodologies have had little application to other musics, primarily due to logistical and political circumstances.

As a model and a corrective, in this special session, we present three statistical analyses of a corpus of of Malian percussion music. These analyses will consider (a) rhythm-meter relationships, (b) the metricality of swing-timings, and (c) ensemble synchronization and entrainment in three different pieces (*Maraka*, *Manjanin*, and *Woloso*), using data collected in Bamako (Mali) in 2006 and 2007. As a corpus of audio-based timing-data it has high ecologically validity, with analyses based on real audio as opposed to symbolic representations. The high temporal resolution (on the

order of 1ms) of our timing data allows us to approach questions of ensemble timing with a degree of precision that is rare even in timing studies of Western music. Third, it applies powerful computational tools (e.g., the Grainger Causality method of time-series analysis) to musical contexts and analytical problems.

Statistical Learning and Rhythm-Meter Relationships in Jembe Drum Ensemble Music from Mali

Justin London (Carleton College)

In a seminal paper Palmer & Krumhansl (1990) tallied the metrical distribution of note onsets in an ad-hoc corpus of classic and romantic piano music; there they found strong correlations between onset distributions and normative patterns of metrical structure and accent. They then suggested that statistical learning—that is, the passive exposure to a sufficient amount of repertoire—could play a significant role in the acquisition of our knowledge of meter and metrical accent. Huron & Ommen's 2006 corpus study of American popular music gave additional support for Palmer & Krumhansl's claim, and an analogous presumption regarding the association between statistical likelihood and metrical prominence is embraced by Temperley (2010), most explicitly in his account of syncopation.

Here we present an analysis of the metrical distribution of ~40,000 rhythmic onsets in a corpus of Malian jembe music. In this corpus the underlying metrical structure cannot be directly inferred from the statistical distribution of its onset patterns, as this music is characterized by "contrametric" rhythms (Kolinski 1973). The broader implications of this non-congruence between statistical likelihood and metrical accent for both rhythmic theory and analysis, as well as statistical learning approaches for musical meter are discussed, and a modified form of statistical learning, supplemented by additional musical and extra-musical information, is proposed.

Non-Isochronous Beat Subdivision and Ensemble Synchronization in Jembe Drum Ensemble Music from Mali

Rainer Polak (Cologne University for Music and Dance, Germany)

Most approaches to musical rhythm in music theory presume that musical rhythms are based on isochronous (temporally equidistant) beats and/or beat subdivisions. However, rhythms that are based on non-isochronous, or unequal patterns of time are prominent in music from around the globe (for instance, in Scandinavia, Balkany, the Near East, Southern Asia, West Africa, the Maghreb, and the African diasporas). The present study examines one such style found in contemporary Malian jembe drum ensemble music.

A corpus of fifteen representative performances of three different pieces containing ~43,000 data points was chronometrically analyzed. Two different patterns of

subdivision are evident, one non-isochronous (short-long-long, pieces "Woloso" and "Manjanin"), another one quasi-isochronous (piece "Maraka"). These timing profiles are stable under significant tempo changes and across ensemble parts and sizes, players, and recordings.

The average extent and variability of asynchronies in all three pieces is extremely small. The extent of mean signed asynchrony among ensemble members (phase-shift) is not significantly different between the pieces; a two-way Piece × Instrument ANOVA did not show any significant main effect (piece: $F(2,34)=0.59,9$ $p=0.55$). Standard deviations of the asynchronies in isochronous Maraka and non-isochronous Woloso (SLL) do not significantly differ from each other ($t(31)= 0.96$, p=n.s). We conclude that precision and stability of rhythm and ensemble entrainment in human music does not necessarily depend on metric isochrony. Rather than a biologically-based constraint, isochrony may represent a historically popular option within a variety of culturally contingent options for metric organization.

Musical Roles and Individual Behavior in Ensemble Entrainment in Jembe Drum Ensemble Music from Mali

Nori Jacoby (Massachusetts Institute of Technology)

How do small music ensembles keep in time together, across tempo shifts and despite human timing errors? A popular assumption is that leadership is organized by musical role, e.g., the first violin in string quartets. Malian drum ensembles involve three distinct musical roles: a variative lead drum, a repertoire-specific timeline, and one or two ostinato accompaniment parts. Timing data for ~190,000 note onsets were extracted from two dedicated multi-track audio corpuses. Two different statistical approaches, linear phase correction modeling and Grainger Causality, yielded similar findings on the timing influences between individual players, indicative of the process of ensemble entrainment.

In corpus 1 the lead drum plays slightly ahead of the ensemble (negative phase-shift), but nonetheless adapts to the timeline and accompaniment parts to a much larger extent than vice-versa. The delegation of time-keeping and other aspects of musical pacing to other instruments allows the lead-drum to focus on other tasks (virtuosic playing, interactions with audiences, singers, and dancers, etc.). Additionally, the traditional Africanist concept of the timeline as the central timing reference is modified, as our data show that the accompaniment and timeline parts are jointly responsible for keeping time.

In corpus 2, systematic role-switching amongst ensemble members allowed us to isolate interactions between individuals' personal playing styles and role-driven behavior. We found the same role-driven behavior as with corpus 1: while some lead-drum players reverse the pattern of phase-shift (playing ahead vs. laid-back), they

do not override the broader role-based patterns of entrainment amongst ensemble members.

Musical Histories of Modern Nationhood (AMS)

Richard Miller (University of Nevada-Las Vegas), Chair

Japan's Messiaen: *Sept Haïkaï* and the French-Japanese Cold War Connection

Stephen Armstrong (Eastman School of Music, University of Rochester)

On 19 June 1962, Olivier Messaen and Yvonne Loriod boarded an airplane for Tokyo, Japan, where they engaged in a month of concerts, ornithological research, and tourism that ultimately led Messian to compose his *Sept Haïkaï*. Messiaen and Loriod were immediately enamored of Japan, and they remained inveterate Japanophiles until the end of their lives. But why did Messiaen find Japan so congenial, and why were Japanese audiences so enthralled by Messiaen's music? Messaien's own religious self-fashioning complicates the connection; musicologists have all too frequently taken Messiaen's extreme rhetoric at face value, as Robert Fallon has noted. Yet Fallon and others are examining the worldly engagements of Messiaen's music, writings, and biography with increasingly critical scrutiny.

In this paper, I explore the complex web of political, literary, and religious connections implicated in Messiaen's relationship with Japan. The *Sept Haïkaï* appear at the intersection of several hidden histories, including the Cold War political connections between France and Japan, contemporary literary and philosophical exchanges, and the interfaith dialogue between Catholicism and Zen Buddhism surrounding Vatican II (1962–65). By contextualizing the *Sept Haïkaï* within these wide-ranging narratives, I argue that Messiaen's project of translating an idealized Japan into his own compositional and theological idioms positioned him within the leading edge of Catholic intellectuals and postmodern French philosophers, whose ranks include such luminaries as Thomas Merton, Alexandre Kojève, and Roland Barthes. In the same way, Japanese audiences saw Messiaen as part of an idealized French aesthetic tradition that provided an alternative to American hegemony, and the immense popularity of French writers such as Jean-Paul Sartre and François Mauriac paved the way for Messiaen's overwhelming reception in Japan. In the *Sept Haïkaï*, Messiaen sought to translate the Shinto reverence for nature and the Zen Buddhist intuition of eternity into his own compositional and theological languages, resulting in a contemplative narrative that incorporates elements of Japanese musical structures, yet remains thoroughly grounded in Messiaen's own avant-garde style.

Public-Private Cooperation in the Curation of America's Musical Diversity

Danielle Fosler-Lussier (Ohio State University)

We frequently interpret diversity as an essential American trait. As David Nicholls has written, "If there is a single feature which both characterizes and defines American music, it is diversity." Yet this description is not value-neutral. The United States Information Agency (USIA) framed diversity for consumption abroad, offering evidence of America's pluralism as an analogue for all forms of equal opportunity. This presentation shows how a partnership between the State Department, USIA, a Japanese orchestra, and private patrons advanced this propaganda objective and gave female composers a way to distribute their music.

From 1958 to 1960, the State Department paid American conductor William Strickland to lead orchestras in Asia. Japanese orchestras played well and were inexpensive to hire, so Strickland seized the opportunity to make recordings, familiarizing Japanese musicians with American music and enhancing his own reputation. The records would also serve the State Department by conveying music to new places as gifts or propaganda (Fosler-Lussier, *Music in America's Cold War Diplomacy*).

Newly examined documents at the National Archives, the Library of Congress, the New York Public Library, and the Women's History Archives at Smith College reveal significant private backing for Strickland's work. Anne Hull, a pianist and personal friend of Strickland's, used his access to the Imperial Philharmonic in Tokyo to have him record several works by female American composers: Louise Talma, Mabel Daniels, Julia Perry, Vivian Fine, and Mary Howe. Hull raised funds from the Music Committee of the National Council of Women and the National Federation of Music Clubs. The recording was distributed by the nonprofit Composers' Recordings, Inc. (CRI).

The U.S. government received excellent value from this project. The USIA sent this record and many others to its Information Centers around the world. USIA's inclusion of female composers and composers of many ethnicities, representing a surprisingly broad range of musical styles, was a strategic demonstration of diversity, articulated in the agency's operations manual. Thus, even as the composers benefited from Strickland's mobilization of state resources to record their works, the USIA also took advantage of private investments to promote a purposefully inclusive vision of America's music.

Music, Sound, and Nostalgia in Animated Films of Studio Ghibli

Kunio Hara (University of South Carolina)

The animated films of Studio Ghibli have garnered critical attention and popular embrace in Japan and, in recent years, around the globe. Responding to this trend,

scholars have contributed to the growth of critical literature on the works by Hayao Miyazaki, one of the studio's founding directors, and other Japanese animators. However, only a handful of studies have been written on the crucial role that music and sound play in these works. Drawing on Svetlana Boym's critical framework on memory and nostalgia, this presentation attempts to address this critical lacuna by focusing on the role music and sound play in the evocation of nostalgia in four of Studio Ghibli's film with modern Japanese settings. These films include *Grave of the Fireflies* (Isao Takahata, 1988) and *The Wind Rises* (Miyazaki, 2013), set in the years preceding and during World War II, and *My Neighbor Totoro* (Miyazaki, 1988) and *From up on Poppy Hill* (Gorō Miyazaki, 2011), set in the period of rapid economic growth during the early phase of the Cold War.

Intertwining narratives of childhood innocence and youthful romance with the turbulent events of the twentieth century, these films recount Japan's participation in World War II and the Cold War through intensely personal experiences of their fictional characters. Music and sound vividly convey the sense of particular times and places through diegetic insertions of mediated songs and detailed recreations of ambient sounds adding to the films' sense of realism and immediacy. By rendering these historic experiences in largely affective terms, these film soundtracks invite the audience to process historical events as collections of personal memories instead of geopolitical struggles among the nation states. Such presentation of history obscures the larger context of World War II and, in turn, reinforces the narrative of Japan's postwar rebirth as a nation of peace and prosperity. Thus, the music and sound of these films evoke something that straddles Boym's categories of reflective and restorative nostalgia: soundscapes that obliquely mourn the atrocities of World War II and celebrate the more than half century of peace following it.

Was ist Japanisch?: Wagnerism and Nationhood in Modern Japan

Brooke McCorkle (SUNY Geneseo)

By the end of the nineteenth century, Wagner's music and ideologies had swept across not only Europe, Russia, and the Americas, but also a very different part of the world: Tokyo. More than Beethoven or Mozart, Wagner was the composer most significant to the evolution of Japan's imperial ideology in connection to Western music.

The importance of German culture began in 1868, when rebels overthrew Japan's ruling samurai government and reinstated the imperial system. Early on, the Meiji emperor (r. 1868–1912) ended a centuries-long period of isolation. In opening its doors to the West, the country welcomed a flood of foreign technology and culture, particularly German culture. Japanese scholars went to study in Europe, most notably Berlin, planning to return home with utilitarian knowledge as well as aesthetic refinement by Western standards. While the collective goal was to fulfill the imperial

slogan "rich nation and strong army," Japanese intellectuals increasingly lost faith with the government and its promises.

It was in this social and political crucible that Wagner mania caught fire in Japan. Japanese Germanophiles sought to transplant Wagner's nationalistic ideals and cultivate them to suit their own nation building. Three cases will be discussed to demonstrate the diverse ways this occurred. This is first made clear by Tokyo conservatory students' attempt to stage *Tannhäuser*. Literature both high and low also blended Wagner and autochthonous ideals. The poet Akimoto Rofi translated and adapted the *Tannhäuser* libretto into classical poetic form for a literati journal while collections of short stories based on Wagner's operas circulated in more popular realms. It is important to recognize, however, that Wagner's outlook and aesthetics were emphasized more than his music, so much so that there were no complete stagings of any of his operas until the early 1940s, when both nationalism and Wagnerism reached their respective zeniths in Japan. This unique importation of Wagner to Japan has only recently been acknowledged and sheds important light on Japanese political and aesthetic culture in the long nineteenth century, leading to insights that continue to the present day.

Musical Literacy in the Early Middle Ages (AMS)

Peter Jeffery (University of Notre Dame), Chair

It has long been understood that literacy—the ability to read and write—has the potential to re-structure consciousness: material collected in written form can be re-ordered in ways not dependent on procedures used for memorization; new kinds of forms can be created; the nature of older forms may be altered. In western European musical practice, it was in the late eighth and ninth centuries that literacy penetrated the theory and practice of music.

Between 1975 (Treitler, "Homer and Gregory") and 1998 (Levy, *Gregorian Chant*), the musicological community became familiar with vigorous discussions about musical notation in this earliest period of its use: when it was invented, why it was needed, how it was used. Disagreements about how sources of chant should be brought into these discussions led to the establishment of opposed positions: on the one hand, there must have been notation available ca. 800, and on the other, extant sources did not indicate the use of notation for chant before 900. Nevertheless Treitler (1988) allowed that "the evolution of a literate musical culture" might date from before 900.

Papers in this session address that wider theme of musical literacy, and explore the reorganization of musical practice and intellectual understanding of music in a period of radical change. Starting from new evaluations of extant manuscripts, they argue that the ability to record musical sound in writing was only one aspect of a wider process of transformation, not only of action but also of perception. The subjection of musical knowledge to literate processes—from the analysis of sound in order to write it, to the specialized codification of specific repertories and the exploitation of

writing to support new kinds of composition (*prosulae*, sequences, tropes)—needs to be understood as a multi-layered and geographically diverse process of reconstruction. The material examined stretches from unnotated eighth-century books to detailed notations in tenth-century Old Hispanic codices, and from musical repertories made and largely transmitted orally to new genres in which literate possibilities were being discovered.

Literacy and Transmission in the Earliest Mass-Chant Books: A Perspective from Neuroscience

Daniel DiCenso (College of the Holy Cross)

When did music literacy begin? That is, at what point in history did musicians first attempt to use writing to tether melody to the page? In the history of plainchant, an obvious answer comes to mind in the moment when musical notation emerged and took hold. Certainly one should not discount the change and possibility brought about by the forms of musical notation that developed during the ninth century, each type offering a variety of strategies designed to bind melody to the page in writing. But while the earliest generation of "notated" sources may be the most obvious choice for a starting point for a history of musical literacy, what of the sources of chant before the era of notation? What forms of musical literacy—if any—were at work in these "unnotated" sources and how may music writing *without* neumes have functioned to aid the learning and preservation of plainsong in specific terms?

This paper aims to demonstrate how the earliest sources of chant for the mass could have succeeded in stimulating melodic recall by deploying diverse kinds of written memory cues. Contemporary studies in neuroscience have shown how *text cues* are able to evoke memory of melody with astonishing accuracy by exploiting the fact that song texts (lyrics) are stored in the brain differently from ordinary, nonmusical texts. This paper will hypothesize how text cues in the earliest chant manuscripts may have used words without neumes to preserve melody with greater stability than previously thought possible. Where once the emergence of graphic notation was regarded as a game-changer (marking a shift from "pre-literate" to "literate" musical transmission), this paper moves beyond the oral/written debate and will show how text alone could have achieved many of the same stabilizing functions as the earliest forms of musical notation. Thus, the history of musical literacy (the history of *written* transmission) can be said to begin not with neumes in the ninth century, but with different kinds of text cues found in chant books much earlier, no later than the end of the eighth century.

Remembering or Dismembering? The Implications of Written Collections for Early Medieval Trope Performance

Henry Parkes (Yale University)

In his investigations into early musical literacy in the 1980s, Leo Treitler repeatedly explored the possibility that tropes, unlike the Mass chants which they embellish, originated and were cultivated exclusively within a musically literate culture. His aim was to show that even a tradition "transmitted in writing from the beginning" (that is, with both text and notation) could show signs of "oral process." Although it remains to be demonstrated that tropes actually began life in written form, surviving manuscripts from the tenth and eleventh centuries certainly suggest a tradition built upon writing: individual trope texts tend to be widely distributed and largely invariant, while scribal activity often hints at the use of hidden written intermediaries. And if the notations habitually disagree, Treitler's point is that this is less a lapse of written control than an insight into the nature of notation. But whatever we may think of that model, it addresses only one aspect of musical literacy as it applies to tropes. This paper sets out to explore a second, whose nature is as yet unexplored: the way in which writing negotiated the critical relationship between tropes and *troping*, that is, between the individual compositions and their ultimate selection and arrangement for performance.

With reference both to specific manuscripts and to broader arcs of transmission, this paper contends that the rise of written trope collections in the tenth century (whether notated or not) precipitated a fundamental reconfiguration of troping as a musical practice. The central premise is that the curatorial tendencies of the early scribes (organizing, categorizing, adding rubrics) initiated a process of conceptual reification, as the written word gave an external form to previously internalized practices, thereby transforming that which the writing attempted to represent. Emergent within this process, it will be argued, was the very notion of "troping" as a distinct and shared musical tradition. Proceeding from that hypothesis, the paper will suggest new responses to certain longstanding issues in trope studies, including the notorious question of taxonomy, the apparent thinning out of repertories over time, and the very melodic variance which initially piqued Treitler's interest.

Melodic Language and Musical Literacy in the Old Hispanic Chant

Emma Hornby (University of Bristol) and
Rebecca Maloy (University of Colorado Boulder)

The Old Hispanic chant has rarely played a role in scholarly understanding of the literate musical culture that emerged in the ninth century. Obstacles to its study have included a lack of secure dating and provenance for most manuscripts, the absence of pitched notation, and a perception that Iberia lay on the periphery of Carolingian

intellectual culture. Recent developments, however, have positioned us to overcome these impediments. The fully notated León, Cathedral Archive MS 8, for example, can now be convincingly dated to between 900 and 905 (De Luca, 2015 and forthcoming), placing it chronologically closer than previously thought to the dates of the earliest fully notated Franco-Roman chant sources.

With the exception of the responsory verse tones (Randel, 1969), very few Old Hispanic genres have been subject to complete melodic analysis. In this paper, we show that the neumes can convey much about the Old Hispanic melodic language, even without recourse to pitch. Although few Old Hispanic chants consist of formulaic "type melodies," we have identified hundreds of recurring neume patterns that play consistent roles in the delivery of the text and in the melodic language. Some patterns, for example, serve as cadences and others as phrase openings. Longer melismas are built in part from patterns that served consistent formal roles.

Although the Old Hispanic notations have been studied from comparative and chronological perspectives (González Barrionuevo, 1995, 1997; Zapke, 2007, 2011), our study is the first to demonstrate the close relationship between the Old Hispanic notation and its melodic language. The scribes of León 8 used an extraordinary variety of notational forms that occur in specific combinations and contexts. These and other conventions of writing, including the vertical placement of neumes, make the melodic patterns immediately recognizable, serving as visual cues for melodic recall and marking specific structural points. Melodic phrase endings, moreover, are sometimes indicated by non-melodic signs underneath the chant texts. In these ways, the Old Hispanic chant bears witness to a distinctive culture of musical literacy that had taken shape in Iberia before the end of the ninth century.

Nineteenth-Century Music and Social History (AMS)

Halina Goldberg (Indiana University), Chair

Nineteenth-Century *Gehörbildung* as a Means of Self-Cultivation

Sara Ballance (University of California, Santa Barbara)

Writing in 1810, musician and pedagogue Hans Georg Nägeli outlined a new program for the education of the musical ear, or *Gehörbildung*, arguing that the intensive listening he encouraged was "the true cultural means of a genuine artistic sense." Ear training was only beginning to become a dedicated form of musical study at the time, but Nägeli's remarks indicate that it already carried far broader implications than the development of basic perception. In this paper, I examine a body of pedagogical and critical texts from the German practice of *Gehörbildung* as it developed in the early nineteenth century. Considering specific methodologies as well as the musical and cultural claims made on their behalf, I argue that this aural training represented a form of self-cultivation in the truest sense of the *Bildung* tradition. Thus, this early

philosophy of *Gehörbildung* saw the development of skilled musical hearing as a way to pursue not only the inner depths of music, but also the inner depths of the self.

Cultural historians have observed that musical listening during the nineteenth century often served as a marker of inward-focused bourgeois identity. However, this scholarship has tended to overlook the pedagogical forms that explicitly sought to cultivate attentive listening. By connecting *Gehörbildung* with the broader philosophical, educational, and cultural framework of the *Bildung* tradition, I demonstrate that even the small-scale exercises of early ear training methods were intended to serve expansive cultural aims. I show first that *Gehörbildung* methods themselves derived philosophically from the educational reforms of Johann Pestalozzi and Jean-Jacques Rousseau, which contributed much to the nineteenth-century *Bildung* concept. These methods reflect an ideology of experiential education, in which sensory-based learning was by necessity a process of self-discovery. More importantly, by examining the musical and philosophical claims made on behalf of these practices, I demonstrate that the cultivation of the ear was implicated in the broader aims of the *Bildung* tradition, fostering as well a refined sense of the individual within the sensory, musical, and cultural world.

The Reception of German Music and Philosophy in Victorian Britain: George Eliot as Music Critic and Translator ca. 1855

Katherine Fry (London, England)

Scholars have long recognized the importance of music to the life and work of George Eliot (Mary Ann Evans). Musicologists have examined issues of music historiography and subjectivity in her 1876 novel *Daniel Deronda*, while literary critics have recently contextualized her fiction within a broader Victorian musical culture or "soundscape." Literary discussions of this kind tend, understandably, to treat representations of music and sound as a cultural backdrop for renewed readings of her major novels. Departing from these approaches, this paper will focus on George Eliot's musical travel writings and translations from the 1850s—writings that pre-date her career as a novelist and her adoption of the pen name George Eliot. Rather than consider Mary Ann Evan's journalism merely as a preliminary to her novels, the paper will emphasize the critical and historical value of her early writings for the wider reception and dissemination of German musical culture and philosophy in nineteenth-century Britain. The first part of the paper will relate Evans's translations of German philosophy (Ludwig Feuerbach in particular) to the larger discourse of idealism in Victorian thought, a discourse that impacted on perceptions of musical value in Britain. The second part will discus her essays on Richard Wagner, Franz Liszt, and Weimar culture, situating her musical travels within the context of British music criticism and European Wagnerism ca. 1855. In so doing, the paper seeks to complicate our understanding of Victorian musical culture and European modernism. It

will explore how George Eliot's writings contribute to contemporary debates about music, cultural exchange and transnationalism. Furthermore, it will consider how her journalism pertains to broader theoretical concerns about music's relationship with language and criticism within and beyond the nineteenth century.

Musical Crimes and Misdemeanors from the Pages of the *Orchestra* (1863–81)

Christine Kyprianides (IndyBaroque Music)

The Victorian press has long been a rich source of information regarding composers, conductors, distinguished soloists, operatic stars, and critics. Often left out of the picture were the foot soldiers of the music profession: the myriad freelance performers and teachers, as well as the smaller music merchants. In 1863, one notable magazine broke the mold, namely the *Orchestra*, billed as "a weekly review of music and the drama." During its first decade, the magazine was published by the music firm of Cramer & Co. Not only did the paper serve as a vehicle for advertising the Cramer merchandise, but also functioned as a trade journal for the larger music business. The paper's tone was practical, lively, and combative, in contrast to other reviews aimed primarily at intellectuals and amateurs.

In this presentation, I consider how the *Orchestra*, facing competition from established periodicals such as the *Musical Times* and the *Musical World*, as well as from another newcomer, the *Musical Standard*, quickly developed its own voice as a chronicler of the music industry. Specifically, I examine the Orchestra's extensive coverage of police reports, court cases, lawsuits, and parliamentary debates pertaining to the stage professions during the Cramer years. The topics included workplace safety, unregulated street musicians, frauds and swindles, contracts, and plagiarism. The emphasis on legal issues appears to have been part of Cramer & Co.'s strategy of positioning the firm and its products to reach the rapidly expanding body of middle-class music professionals. While the journal's uncompromising approach, verging at times on the inflammatory, provoked lawsuits and censure from the traditional press, it had a healthy circulation and wielded considerable influence.

While the *Orchestra* has been largely forgotten today, it provides an exceptional view of the music business at a time of great social change. It documents an era of increasing commercialization in which professional musicians were struggling to improve both their working conditions and their social status. In reconstructing British cultural and social history, we should be aware that such "lesser" periodicals have much to tell us about the progress of music in the Victorian age.

The Professionalization of Music and the Edification of Amateur Music-Making in Nineteenth-Century London: A Challenge to the Development of Pure Listening

Wiebke Thormahlen (Royal College of Music)

This paper investigates the role of music in shaping social groups and in forming allegiances in nineteenth-century London, and its strategic employment to bind individuals emotionally to these allegiances. By investigating two key moments in London's musical life—the foundation of the Philharmonic Society and twenty years later the formation of the Sacred Harmonic Society—through documents held in The Royal College of Music's collections I argue that the manner in which music was received provided the key to its use as a political tool and a tool for social stratification.

The founding documents of both societies attest to the delineation of a rising musical professionalism, first instituted in the Royal Philharmonic Society, and—in contrast—the edification of amateur music making inscribed in the Sacred Harmonic Society's emphasis on regular rehearsal over performance.

The foundation of the Sacred Harmonic Society coincides with the Great Reform Act; placing collectivity and religious music of all denominations at its centre, the founding fathers of the Society used music strategically to unify a large and religiously disparate band of society, uniting them in a feeling of nationalism and belonging. Thus, the Society can be seen as evidence to recent revisionist readings in History of the Reform Act as the beginning rather than the end of the rise of the middle classes.

The disparity between the two societies also uproots our traditional reading of the development of "pure listening." While the development of pure listening as an aesthetic ideal has been tied to developments in concert culture around 1800 (with the Royal Philharmonic Society considered the affirming culmination of this pure listening in England), the Society was concerned far less with acts of listening and the philosophical depth of this engagement than with affirming class values through the establishment of professional musicians engaged by exclusively noble subscribers. Whereas the Royal Philharmonic Society affirmed class boundaries, the Sacred Harmonic Society gave rise to a middle class self-consciousness. The idea of pure listening was part of the reception of both as they came to stand side by side as London's key concert activities around the 1850s.

Modernism's Tensions (AMS)

Blake Howe (Louisiana State University), Chair

The Burning Fiery Furnace and the Redemption of Religious Kitsch

Christopher Chowrimootoo (University of Notre Dame)

In this paper, I examine the background, production, and reception of *The Burning Fiery Furnace* (1966), Benjamin Britten's second parable for church performance, for the light it sheds on mid-century tensions in the aesthetics of sacred music. As a first step, I will set the work against the backdrop of three interrelated contexts: modernist repudiations of religious kitsch; contemporary reforms within English liturgy; and Britten's own polarized sacred output during this period, from the monumental drama of *War Requiem* (1962) to the austere minimalism of *Curlew River* (1964). I will then examine in detail how *The Burning Fiery Furnace* trod a fine line between reigning critical oppositions—between high and low liturgy, asceticism and aestheticism, mystical transcendence, and authoritarian sublime.

More specifically, I will explore how the *Furnace*'s minimalism and exoticism encouraged defenders to distance it from the demagogic associations of Anglo-Catholic tradition. The result of this critical selectiveness, I contend, was to fashion a form of sublimity and spirituality more compatible with the self-conscious modernism, rationalism, and liberalism of the mid-century middle classes. At the same time, I suggest that the work smuggled back in religious registers of a more explicitly sensuous and monumental nature, often in association with the gaudy rituals of the Babylonian King. Ultimately, however, I argue that the trouble critics had separating the two aesthetic modes—or even deciding which they found most compelling—bespeaks broader problems with the terms of discourse. By confounding the oppositions governing mid-century criticism and more recent historiographies alike, *The Burning Fiery Furnace* raises the possibility that even more straightforwardly modernist or ascetic sacred music could engage simultaneously with the powerful sublimity and sensuality of religious kitsch.

Antimodernism, Ultramodernism, and "After Modernism"

Ryan Dohoney (Northwestern University)

Recent revisionist work on neoclassicism by Levitz, Fulcher, and Schloesser has shown the high degree to which the aesthetico-religious movement known as the *renouveau catholique* shaped cosmopolitan modernism in the first half of the twentieth century. Virtually unknown is the translation of the *renouveau* to the U.S. by

prominent French patrons and its convergence with of the aesthetics of the New York School, particularly Morton Feldman and Mark Rothko.

In this paper I track the American afterlife of the *renouveau* to the unlikely locale of Houston. I focus on Morton Feldman's 1967 residency at the University of St. Thomas held in conjunction with the exhibition "Six Painters," co-curated by Feldman and French patron Dominique de Menil which featured paintings by Rothko, Guston, Mondrian et al. Mrs. de Menil's *renouveau* aesthetics suffused the exhibition as well as Feldman's lecture "After Modernism."

A zealous convert to Catholicism and the *renouveau* in 1931, de Menil was the heiress to the Schlumberger oil prospecting fortune. Displaced by World War II to Houston in 1944, she remained committed to the *renouveau* as she transformed St. Thomas into a laboratory for sacred aesthetics. Her guiding ideal was that the church should work with artists to produce new sacred art and architecture. To that end she commissioned Philip Johnson to provide a master plan for the school and imported artists to campus in addition to Feldman, Stockhausen and Warhol among them.

De Menil's collaboration with Feldman on "Six Painters" marked a shift in the composer's modernist commitments. Long committed to a "Kierkegaardian faith in the emotions," "After Modernism" finds Feldman adopting the anti-conceptual, anti-representational critique of modernism mounted by the *renouveau* that was, in the formulation of de Menil's friend Jacques Maritain, simultaneously *antimoderne* and *ultramoderne*. Feldman sanctified not only his music but also abstract expressionist painting, in effect transposing the spiritual values of the *renouveau* onto the work of the New York avant-garde. The success of Feldman's venture—at least with de Menil—ensured her continued patronage of sacred experimental music including Feldman's *Rothko Chapel*, Steve Reich's *Tehillim*, and La Monte Young and Marian Zazeela's *Dream House*.

The Lens of Disability in Darius Milhaud's Postwar U.S. Reception

Erin K. Maher (Delaware Valley University)

"The conductor was so stiff with arthritis that he had to lead the orchestra sitting down" (*Time*, 1946). "Milhaud, Crippled by Arthritis, Conducts" (*New York Times*, 1957). "The old man painfully hobbled on two canes to the seat in the center of the podium" (*Time*, 1965). For more than twenty years, such sensationalist imagery was a standard opening formula for reviewing concerts in which Darius Milhaud (1892–1974) conducted his own music. The French composer, a part-time U.S. resident, insisted that his physical condition was outside the proper domain of the music critic. Nonetheless, perceptions of his mobility impairment brought a range of disability narratives to bear on how he and his compositions were understood.

This paper presents a disability-centered study of Milhaud's postwar U.S. reception. Bringing newspaper and magazine articles together with Milhaud's own perspective

in his memoirs, interviews, and letters, I examine how critics, colleagues, and the composer himself interpreted the relationship between his health and his music. His prolific rate of composition already singled him out as an anomaly, and disability further marked him as exceptional in ways that intersected with opinions of his prolificacy. For supporters, his ongoing productivity signaled triumph over infirmity, or even creativity inspired by physical suffering; by contrast, critics who found his new music uninspired could invoke disability to give the impression of a composer whose body and creative power were equally impaired.

Through this analysis, I draw out and contextualize assumptions and stereotypes that continue to shape Milhaud's reputation as a composer today. Moreover, Milhaud has figured only marginally in studies of musicians and disability, yet his career offers a rich site for exploring the ways in which the musical and the physical can interact in the construction of a composer's public image. While the immediately visible nature of his condition recalls responses to disabled performers, visual observation also informed the hearing of his compositions in a distinct way. The centrality of this nexus to so much of Milhaud's postwar reception presents a unique window on the interwoven tropes of embodiment and creativity in twentieth-century modernism.

Extended From What?: Confronting Constructions of Voice, Gender, and the Machine in the Canonization of "Extended" Vocal Techniques through Joan La Barbara's *Cathing*

Charissa Noble (University of California, Santa Cruz)

As an avant-garde vocalist with a seemingly boundless repertory of vocal sounds, a composer of experimental tape pieces, an active music critic and advocate for her colleagues, Joan La Barbara occupied a central role in the American experimental musical community of the 1970s and '80s. Her first *musique concrete* piece, *Cathing* (1977), features both her voice and that of Cathy Berberian, purported originator of extended vocal techniques. In a striking commentary, *Cathing* presents an excerpt of Berberian in a radio interview for the 1976 Holland Music Festival, where she declared that those who use extended vocal techniques are: ". . . freaks, they're phenomena, what they used to call me. But it wasn't really true in my case because I can really sing . . ."

Considering that scholarship on extended vocal techniques typically positions Berberian as founder, La Barbara's illumination of this provocative interview reveals a significant historical oversight surrounding Berberian's renunciation of extended vocality and La Barbara's musical response. This paper investigates the social-historical context of *Cathing* and its attendant gender issues. Drawing from the work of Judith Butler and Suzanne Cusick, I posit that Berberian's identification as a "singer"

circumscribed her legibility as an experimental musician due to cultural conflations of vocal and gender norms.

By contrast, the electronic treatment of vocal timbre in *Cathing* substantiates La Barbara's claim of voice as "instrumental." In this paper, I read La Barbara's editing techniques and electronic vocal manipulation as critical discourse about voice and normativity. By continually blurring the line between "human" and "technological" sound, *Cathing* challenges assumptions about the embodied nature of the voice through the rhetoric of instrumentalism and technology. This constantly shifting electronic treatment of both voices presents a sonic environment that subverts gender and vocal norms, and invites transformational possibility.

Opera Exchanges (AMS)

Naomi André (University of Michigan), Chair

The Poet's Prose: *Dramma per musica* after "Télémacomania"

Katharina Clausius (University of Cambridge)

Even before François Fénelon's epic novel *Les Aventures de Télémaque* first appeared in 1699, its author was exiled and the book banned by papal decree. Within five years, however, notoriety had given way to renown, and France was gripped by a "Télémacomania" that persisted into the late eighteenth century: by 1705, Fénelon's novel had appeared in at least twenty editions, been adapted as a tragic drama by two prominent French playwrights, and presented on the operatic stage by Danchet and Campra.

My paper situates the "Télémacomania" phenomenon at the centre of a crucial exchange between a French revisionist movement to redefine neoclassical theatre and Italian *dramma per musica* in the second half of the eighteenth century. Literary scholarship, familiar with the heated paper war incited by Fénelon's novel thanks to Fabienne Moore and Romira Worville's research, has so far paid little heed to the eighteenth-century operatic stage as the most prominent and sustained reworking of the neoclassical tragic tradition. While Antoine Houdar de la Motte and Voltaire argued publically over the theoretical viability of prose tragedy on the back of *Télémaque*, the operatic stage was already actively absorbing and experimenting with principles of de la Motte's new brand of theatre: a looser approach to versification, a less compounded application of the Aristotelian unities (of time, place, and action), and a bolder approach to character portrayal.

I rely on two case studies to argue that *dramma per musica* began to adopt specific principles of de la Motte's contentious "prose tragedy" genre: Vittorio Amedeo Cigna-Santi's *Mitridate* libretto (set by Quirino Gasparini in 1767 and Mozart in 1770), which was based on the same Racine play that incited de la Motte and Voltaire's

animosity; and Giambattista Varesco's *Idomeneo*, based on Danchet's direct adaptation of Fénelon.

This paper takes up Reinhard Strohm's challenge to synthesize literary and musicological approaches towards a cross-disciplinary poetics of Enlightenment opera. I extend the scope of Strohm's research to show that *dramma per musica* inherits a neoclassical tradition in flux, its composers and librettists actively directing the century's noisiest revisionist movement through opera's own theatrical praxis.

Fra le quinte with Aida: Teresa Stolz Writes to Giuseppe Verdi

Caroline Anne Ellsmore (Melbourne)

Teresa Stolz was Giuseppe Verdi's first Aida for La Scala and may have been the third serious love of his life. While being accorded respect for her prowess as a great Verdian singer, Stolz has also been rather slightingly dismissed by some writers such as Frank Walker, Umberto Zoppi, and even Julian Budden, as little more than the somewhat vapid, unintelligent, and grasping diva who abandoned her fiancé, the conductor Angelo Mariani, and threatened Verdi's marriage to Giuseppina Strepponi. Yet Mary Jane Phillips-Matz, without further elaboration, referred to Stolz as "one of Verdi's main lifelines to the theatre for years." The correspondence between Stolz and Verdi reveals her to have been of substantial value to him and to us.

Close examination of selected letters from Stolz to Verdi, and comparison of these with operatic reviews from various contemporary sources, allow us to measure Stolz's evaluations and personal accounts of musical theatre. Her assessments of her own and others' performances reassured Verdi of the rapturous reception of his operas and the *Messa da Requiem*, and of his having little serious competition from younger composers. She flattered and bolstered the sense of self-worth of this eminent but aging man, who knew that he had only a short time left as an active and relevant artist. In doing so, with the immediacy of her sometimes amusing and often succinctly candid opinions, however, she also revealed perspectives which broaden our knowledge of reception history.

The house journals of publishers like Ricordi promoted those composers whose work they published or the singers whose performances they favored, as a matter of policy. This paper examines how Stolz's privately communicated views compare with the commercially constrained and uniformly effusive reviews of journals such as the *Gazzetta musicale di Milano*. By her letters, Stolz, the experienced and renowned artist, close to and trusted by Verdi for thirty years, functioned for him as a support in his later creative period and for us as a corrective to unquestioning reliance either on such contemporary journalism or on the opinions of twentieth-century biographers.

Reading at the Opera: The Case of Donizetti's Historicism

Edward Jacobson (University of California, Berkeley)

Perusing Italian opera libretti printed in the first decades of the nineteenth century reveals two significant and interconnected trends: an increase in historical subjects and in para-textual material (such as librettists' prefaces, historical introductions, extended scenic descriptions, anthropological footnotes, and even bibliographies). This proliferation of printed materials intended to be read—rather than enacted on stage—attests to the rising importance of reading as part of the *primo ottocento* opera-going experience. Not only were audiences looking at their printed libretti, which conditioned them to invest the operatic action with an aura of authenticity, but the characters on stage often modeled reading as a practice, guiding audiences toward a canon of Italian literary works. Given this emphasis on written history, in this paper I argue that reading during the opera was an indispensable element of Romantic operatic historicism.

I show how both the literary pretensions of *ottocento* librettists and the related phenomenon of reading in opera reveal the inextricable link between history and literature that has been stressed by critics of post-Napoleonic historical consciousness such as Hayden White and Lionel Gossman. These practices converge in Donizetti's 1833 *Torquato Tasso*, a work for which the librettist, Jacopo Ferretti, provided an extended historical introduction containing a bibliography, references to archival documents, aspirations to "storica verità," and quotes from Tasso himself. Combined with the opera's dramatized reading of *Gerusalemme liberata*, such prefatory materials demonstrate the intermedial aspects of operatic historicism, one that necessarily invites audiences to supplement operatic spectacle with carefully curated history.

Analyzing Time Structures in Nineteenth-Century Opera

Laura Moeckli (University of Bern)

In his monumental study of time in Western culture, Robert Wendorff describes the contrasting impulses of nineteenth-century time-perception between increased linear acceleration and the inextricably connected urge to interrupt this linearity through moments of suspended time. Of course it has long been recognized that an essential feature of operatic composition lies in the alternation of "dynamic open" and "static closed" sections, but how temporal stasis, progression, and momentum are actually achieved in complex nineteenth-century opera recitatives has hitherto been largely neglected. Dahlhaus schematically describes the operatic dichotomy as an alternation of sections where "represented time" and "time of representation" advance at a similar pace (i.e. recitatives) and sections where "time of representation" is expanded into "rhapsodic temporal bubbles" vastly divergent from "represented time" (i.e. closed numbers). With the gradual shift away from closed-number operas

towards through-composition, this dichotomy became increasingly blurred: on the one hand, "closed" numbers became more "open," with bursts of "realist" time interrupting the lyrical bubbles; on the other hand, declamatory passages became increasingly varied in terms of temporal progression. It is this diversified treatment of time in nineteenth-century recitatives which will be the main focus here.

In this paper, I will present an original method for temporal analysis in opera which takes into account prosodic, compositional, dramaturgical, and performative aspects that contribute to the timing and pacing of recitatives, thereby aiming to better grasp the momentum and suspense that constitute the essence of dynamic dramaturgy. In addition, my approach relies on a metaphorical analogy with the domain of film studies, whereby terminology such as "montage," "timing," "pacing," "sequences," "take," "cut," and "flashback" is borrowed and used as an experimental tool. I will compare some of the most innovative declamatory passages by Rossini, Meyerbeer, and Wagner, examining how lyrical and periodically structured musical elements are increasingly woven into recitative-like frameworks, creating dynamic juxtapositions of movement and stasis in the build-up of through-composed scenes. I will discuss how the diversification of declamatory textures—from simple recitative to elaborate accompagnato and parlante—enabled a highly flexible treatment of dramatic time in nineteenth-century opera.

Performing Babbitt and Morris (SMT)

Andrew Mead (Indiana University), Chair

Babbitt's Gestural Dialectics

Zachary Bernstein (Eastman School of Music, University of Rochester)

The precompositional array structures of Babbitt's music, which present twelve-tone series fixed in narrow registers, seem static and impersonal. Nevertheless, numerous commentators on Babbitt's music, including Mead, Dubiel, Sandow, Boretz, and Leong and McNutt have celebrated the sense of motion the music inspires, describing it in vividly gestural terms. This paper will explore the dialectical tension between the music's static precompositional structures and the dynamic surfaces these authors experience. The static precursor is posited as a field from which the dynamic realization may emerge or against which the dynamic realization may struggle. Gestural sensation is investigated in light of research by Hatten, Mead, Cox, Kozak, London, McCreless, and Monahan and BaileyShea.

An exploration of gestural dialectics sheds light on four topics to be discussed in the paper: the all-partition array, Babbitt's primary contrapuntal device after 1965, whose partitional variety facilitates gestural experimentation; Babbitt's later practice of creating small-scale periodicity by filling in time-point intervals with strings of even note values and medium-scale periodicity by frequently repeating time points;

text-setting; and serial anomalies—deviations from array expectations—which occasionally seem to be motivated by gestural considerations. In several examples to be discussed, gesturally motivated anomalies are used to effect a sense of closing rhetoric.

Babbitt's music creates gestures in an environment that seems hostile to embodied energetics. As Peles says of Schoenberg, Babbitt "give[s] a body to something that in its native form has none."

Once More with Feeling: Analyzing and Performing Robert Morris's *Scraps*

Brian Alegant (Oberlin College & Conservatory)

This presentation combines an analysis and performance of Robert Morris's *Scraps* (1997), a twelve-tone composition for solo piano. First I examine the large-scale form, highlight several properties of the source row, and explore the essential characteristics of the different types of all-partition arrays that comprise the work's seven distinct sections. I then outline my interpretation, or "take," and address issues of gesture, pedaling, tempo, rubato, harmonic rhythm, polyphony, and energy flow. I conclude with a performance of the eleven-minute work.

The analysis places particular attention to gestures, hexachords, and aggregate rhythm, and looks closely at three aspects of the surface realizations of the arrays: (1) harmonic consistency, as the pitch-class materials are entirely based on six pairs of hexachords, all of which are segments of the source row; (2) a specific kind of repetition called *recontextualization* (after Hanninen 2012), where entire array portions are restated, but in radically different contexts; and (3) trichordal derivation, which comes to the fore in the penultimate section, an extended and virtuosic cadenza that marks the dynamic, textural, and rhetorical climax.

Positional Listening/Positional Analysis (SMT)

Mark Spicer (Hunter College and the Graduate Center, CUNY), Chair
Elizabeth Marvin (Eastman School of Music), Respondent

As analysts, we typically approach a piece of music from the conductor's (classical) or producer's (pop) point of view, attending to the entire texture and attempting to keep it all in our ear, even while we are simultaneously focusing on certain specific elements. There are certainly textures that challenge our ability to hear everything, such as complex orchestral scores or intricate contrapuntal pieces. But even in such cases, we still *strive* to hear all parts, and this helps define the Ideal Listening Position as a kind of balanced, objective, or even distanced view of the complete texture.

But what happens to this Ideal Listening Position for a musician playing inside a texture? How might one's experience of and focus within the music provide a different perspective? If it does differ, what factors account for this? Is such a listening

position a negative one—a kind of pragmatic practice required by performance but one that ultimately distorts the music—or does it offer fresh insight, a new way of hearing that enriches and augments our experience and understanding?

To explore these issues, this session will focus mostly on pop music. Four speakers will explore "positional listening/positional analysis" from distinct positions inside of the standard rock combo. This ninety-minute session will feature four fifteen-minute talks, followed by a ten-minute response and ending with twenty minutes for questions and discussion.

A View from Guitar Land: Shifting Positional Listening in Complex Textures

John Covach (University of Rochester)

Positional listening might seem to imply that a performer focuses in a particular way throughout an entire piece, and in many instances this may indeed be so. But in complex textures that change in significant ways from section to section, a performer's listening position may shift as a consequence of such changes. This may result in a series of listening positions that are driven by performance concerns, and that are often distinct from the Ideal Listening Position (ILP). Positional shifting may occur between contiguous sections, as well as between a specific section and its varied return. In order to explore this type of positioning experience as directed by live performance (on stage or in the studio), this paper will examine 1970s progressive rock and jazz-rock fusion from the guitarist's perspective, drawing examples from the music of Yes, Genesis, King Crimson, and the Mahavishnu Orchestra.

Stratified Keyboard Harmony in the Music of Todd Rundgren

Kevin Holm-Hudson (University of Kentucky)

Playing keyboards produces awareness of a potential "right-left split" in harmony. In keyboard playing both hands are free to provide notes or chords, and they may work independently of one another. Musicians as diverse as Tony Banks of Genesis and Igor Stravinsky have commented on the "happy accidents" in harmony when one hand plays a "wrong" note. It is therefore not surprising that the harmonic language of songs composed at the keyboard would be different from that of those composed on guitar.

The music of Todd Rundgren is ideal for comparing differences in guitar-based and keyboard-based songwriting approaches. Rundgren is equally fluent on guitar and keyboard; while his guitar-based compositions are more riff-based and use parallel

chord structures, his keyboard-based compositions are much more nuanced, displaying a distinctive multi-tiered harmonic language.

I propose a three-tier structure to Rundgren's use of harmony. Tier 1 presents ordinary triads and seventh chords (e.g., C major). Tier 2 introduces the right-left split, so that for example, while the left hand plays C, the right hand plays the V of C (e.g., G/C). Tier 3 extends the dominant "fissure" found in Tier 2 to a secondary level, e.g., D/C (where the "V of V" of C is superimposed upon the C). While these chords may be described by conventional means, Rundgren's music is not bound by traditional harmonic function or jazz-derived voice leading.

I demonstrate the interrelationship of these three harmonic levels through a close study of Rundgren's "Don't You Ever Learn" (1974).

Metric Levels from Behind the Kit (and Elsewhere)

Brad Osborn (University of Kansas)

Long considered the rhythmic backbone of the group, the drummer often has less flexibility in metric interpretation than other players. Because of standard rock drumming practice, which entails playing the fastest subdivision on the hi-hat or ride cymbal, drummers are virtually *forced* then to entrain with the fastest metric level available. This is unnecessary for players providing melodic or harmonic layers (e.g. a singer or a keyboardist comping slow chords, respectively).

Two kinds of groove highlight this discrepancy in metric levels. First, in maximally even grooves, musicians can either entrain to evenly spaced subdivisions (e.g., 8 eighth notes) or to the slower uneven beats (e.g., 3+3+2). Second, grooves involving odd-cardinality meters at certain tempi (e.g. 5/4 with quarter note ~180BPM) offer three viable metric levels following London's (2012) tempo constraints on tactus: a) two slow, uneven beats per bar (3+2); b) four faster uneven beats (3+3+2+2); and c) five even quarters (2+2+2+2+2).

In this presentation, I will illustrate several examples of these two groove types using dot- notation to show the different metric levels available to different members of the ensemble. In both of these groove-types, the drummer's fastest subdivision evenly divides any possible slower levels added by other members. The drummer's entrainment to this fastest shared metric level then acts as an anchor, allowing the rest of the ensemble's timing discrepancies to shape the groove at slower metric levels.

Attentional Cost and Positional Analysis: A Bassist's Perspective

Gregory R. McCandless (Appalachian State University)

As popular music tends not to be notated, its analysis often occupies the esthesic level (following Nattiez 1990), proceeding from perception to transcriptions and discussions of musical phenomena that require a distanced view of the ensemble (e.g.,

resultant meters from the combination of rhythmic layers, vertical harmonies, formal divisions, etc.). However, the esthesic vantage point can be distanced from that of a performer producing music in the moment, as the performer cannot realistically concentrate on the real-time creation of his/her part while simultaneously attending to those created by every other member of the ensemble in many circumstances.

For the bassist in pop/rock ensembles, however, poietic and esthesic "poles" may converge due to a variety of factors that carry a low level of attentional cost. In this presentation, I enumerate the determinants of attentional cost for bassists, using transcriptions that reflect a broad spectrum of performance difficulty. High performance difficulty tends to correspond with high attentional cost, and is related to a poietic/esthesic divide that may make ensemble analyses experientially distant for performers. The extremely high attentional cost of improvisation, for example, creates a significant poietic/esthesic divide for jazz bassists, in particular, as well as for jazz performers more generally. Low difficulty/attentional cost is, on the other hand, related to a poietic/esthesic fusion wherein the performer and listener share a similar analytical position, rendering ensemble analyses more experientially resonant. I conclude the presentation by considering the implications of attentional cost theory on analytical strategies in jazz and other popular genres.

Race in Midtown (AMS)

Elizabeth Craft (University of Utah), Chair

Jim Crow in Times Square: Racial Segregation as a Structural Element of Broadway Musical Theatre History

Todd Decker (Washington University in St Louis)

The so-called Broadway theatres clustered around Times Square anoint particular musical theatre works and performers as national in their meanings. But these theatres are also local, part of the geography of New York City. The remarkably stable architectural fabric serving the Broadway musical—dating mostly to the 1910s and 1920s—is located in a neighborhood that, like all of the United States, can be understood through the practices of racial segregation. Indeed, the Broadway theatres and their Times Square context constitute a unique liminal zone: a commercial entertainment district in a white part of Manhattan that has welcomed temporary tenancy by African Americans, mostly in the form of the black-cast musical. The allowance for African Americans to take up residency reveals another unusual feature of the neighborhood: Times Square real estate comes in three varieties—street, stage, and house. Different regimes of segregation obtain in each. For example, in the 1920s, black patrons were generally refused service in restaurants and often limited to balcony seats in the house while black performers took positions of power on stage addressing white audiences (always, of course, within the limits of Broadway's intensely

commercial production context). The contrast between the stage (a mostly segregated zone into the present) and street and house (eventually desegregated if never really integrated) proves a defining structural element across musical theatre history.

This paper re-constructs the shifting color line in Times Square by way of an interactive digital humanities research tool which maps activity in Broadway theatres from 1900 to the present in month-by-month snapshots of the production landscape of the musical. Offering at once broad and detailed pictures of the genre's racial history, this tool shifts the scholarly focus from works and creative figures to venues, performers, audiences, and the totality of musical theatre activity in New York City. As a result, black performers on Broadway stages—almost always contained within the segregated confines of the black-cast musical—are placed in context with white performers and the ebb and flow of racial segregation in Times Square and the Broadway musical can be seen in concrete terms.

"A Dash of Hi-di-hi": Balanchine's Met *Aida*, 1935

Marian Smith (University of Oregon)

In 1935, a new production of *Aida*, with choreography by George Balanchine, premiered at the Metropolitan Opera. Some spectators were offended by the sight of scantily clad black men dancing with white women in the Act II "Negro dance," and gossip columnist Dorothy Kilgallen averred that Balanchine had infused the opera with a "dash of hi-di-hi."

Kilgallen's implication that Balanchine's *Aida* drew from African American vernacular sources was emphatically denied in *Blast at Ballet*, a polemical pamphlet by Lincoln Kirstein, the young philanthropist who was Balanchine's staunchest supporter. Kirstein foresaw a brilliant future for Balanchine as a *classical* choreographer, and insisted that the inspiration for *Aida* had come strictly from museums and history books.

In this paper, I argue that, aside from causing an uproar over its sexually charged integrated couple dances, Balanchine's *Aida* illuminates the sharp divisions in a bitter public dispute between Kirstein and *New York Times* dance critic John Martin over the very definition of American ballet. For Martin (who had pushed for Agnes de Mille to be hired by the Met instead of Balanchine), it required an American choreographer. For Kirstein, it depended, at least until American ballet could become fully established, on "the finest Russian standards" for classical dance. But for Balanchine, who never weighed in publicly in the debate, it entailed American movement styles—which could include the contemporary dance of black America and Broadway. Indeed, Balanchine was comfortable working on Broadway and at the Met simultaneously, though no scholar of either music or dance (including Met historians Kolodin, and Affron and Affron, and Balanchine biographers Taper, Gottlieb, and

Teachout) has studied how Balanchine brought elements of popular dance to the Met.

I demonstrate that Balanchine's *Aida* did draw both choreography and style from living African-American dancers on Broadway. Though Genné and Gottschild, respectively, have identified African American influences on *Apollo* (1928) and *The Four Temperaments* (1946), Balanchine's African American source material for *Aida* has not heretofore been recognized.

Thursday early evening

AMS President's Endowed Plenary Lecture

Robert Gjerdingen (Northwestern University)

"Suffer the Little Children": The Institutionalization of Craft Apprenticeship in the Conservatories of Europe

Conservatories, established as expressions of Christian charity toward orphans and street urchins, rapidly evolved to institutionalize the forms of instruction that previously characterized a master/mistress with his or her apprentices. Replacing the physical models of handcrafts (e.g., lasts for shoes) were mental models of polyphonic musical patterns. The bonded apprentices in Italian conservatories began work on the simplest of tasks, contributing to income-producing practices as best they could. As children grew, they could take on more significant and more remunerative tasks, fully in keeping with what today's specialists in learning describe as "situated learning" in an "authentic learning environment." Graduates of Italian conservatories were so successful in securing employment abroad that other lands set up local conservatories in defense. The Paris Conservatory was among the first and the most faithful to the Italian model. My talk will address how conservatories adjusted as they changed from elements of civic pride to organs of the nation state and then to degree-granting institutions.

Thursday evening

Apocalypse, Ecomusicology, and Radical Listening (AMS)

Sponsored by the AMS Ecocriticism Study Group
Kate Galloway (Wesleyan University / Memorial University of Newfoundland), Chair
Alexander Rehding (Harvard University), Respondent

Christopher DeLaurenti (College of William & Mary)
Noriko Manabe (Temple University)
Jessica A. Schwartz (University of California, Los Angeles)
Mitchell Morris (University of California, Los Angeles)

There are few burgeoning subfields in musicology that garner a sense of urgency like that of ecomusicology. The global reach and effects of anthropogenic climate change and large-scale technogenic devastation, from nuclear issues to chemical incidences, for example, mark an interconnectedness of crises that are often homogenized and made digestible by media representations. The affective scope of musicological scholarship as ecocritical humanistic inquiry is being called on to offer counter-narratives to these models. As we query sustainability as a broader care for each other and the environment (Kinnear 2014), this panel turns to a robust ethics of the apocalypse offered by feminist and postcolonial ecocriticism to consider the role of radical listening (listening to the other) in our ecomusicological pursuits. Such work advances critical methodologies that take apocalypse as an invitation to ask how the relationship between eco-fear and communities imagined disposable is embedded into expressive culture.

This panel revisits the apocalyptic mode to suggest it demands a more nuanced musicological treatment. Apocalypse, in its contemporary usage, refers to the end of the world—a doomsday scenario with religious overtones. These papers offer positions that consider the original context of apocalypse: the disclosure of secret or hidden knowledge through aural cues to a particular listener. In response to Alexander Rehding's questions concerning the efficacy of crisis-based representation in ecomusicology ("Ecomusicology between Apocalypse and Nostalgia," 2011), each panelist takes a different topical ecocritical concern and positions it within the larger discursive strategies of the apocalyptic mode of engagement. We query the oft-subjugated role of music in theorizing not only the political draw of the apocalyptic (spectacle) but the affective, political engagements that can be maintained thereafter. Attending to different historical time periods, media, and geographical locales, each paper extends and expands questions concerning the role of radical listening in uncovering the complex constellation of environmental and social injustices and the broader systemic oppressions they uncover through apocalypse, working at the limits of

concealment and revelation through imaginative interplays of silences, erasures, and emergent sounds.

Christopher DeLaurenti asks, "Can listening help those who survive after us hear in the future, especially to avoid the mortal danger of nuclear waste repositories?" His talk contemplates possible sonic warnings, post-apocalyptic soundscapes, and listening strategies to deter our descendants from exploring the nuclear waste stored at various power plant sites in the continental United States.

Noriko Manabe details how survivors of the atomic bombings recall a shining B-29, a blinding light, and when they came to, an eerie silence of a devastated landscape. They heard choruses of people begging for water, mothers calling for their children, people singing until they died, and the gravely injured treading aimlessly, all of whom could more easily be seen than heard in the darkness and fire under the mushroom cloud. These sounds are brought to life in Japanese compositions about the event. Setting the poetry of witnesses Hara, Tōge, and Yamada, the music of Ōki, Hayashi, and Hayakawa provides iconic sound images of falling bombs, raging fires, and the dying, and the emotions of those witnessing the atomic catastrophe. In so doing, they reflect upon the unadorned, real aesthetic of survivors' poetry.

Jessica Schwartz discusses lament-based counter-narratives to the apocalyptic spectacle of nuclear devastation in the Marshall Islands. She describes the nuclear catastrophe as the event that causes a fissure, according to Marshallese, between their bodies and souls. In attempts to cope collectively in nuclear exile, Marshallese use the event as a catalyst for recalling the memory of the senses (Seremetakis) and construct an empathetic mode of listening attuned to the soul's lament in counterpoint with the continued cries of the community. The juxtaposition of the two offer layered commentary on gendered disposability and environmental injustices.

Mitchell Morris explores how the word apocalypse is used in current parlance to refer to the end of the world (more properly termed the *eschaton*); in its original context, however, it refers to the unveiling of secret knowledge and hidden things revealed to a special listener. Both senses of the world are salient in Todd Haynes's 1995 film *Safe*, in which a San Fernando Valley housewife named Carol White inexorably becomes subject to environmental illness, and in seeking protection, ends up isolated in a sterile pod owned by a health cult in the deserts of New Mexico—but still getting visibly more ill. Haynes's film ponders issues of race, gender, class, and the notions of environmental toxicity in a rich but unsettling way made all the more complex by his subtle management of the film's mise-en-bande. Morris's remarks will highlight the role of sound as a conveyer both of "hidden knowledge" of poisoned doom in Carol White's environment and as an ironic reflection on the particular anxieties of her distinctively American ideas about nature, culture, and survival.

Cripping the Music Theory/Music History Curriculum

Sponsored jointly by the AMS Music and Disability Study Group,
Samantha Bassler (Westminster Choir College of Rider University), Chair
and the SMT Disability and Music Interest Group,
Bruce Quaglia (University of Minnesota), Chair

Roundtable of Respondents:
Michael Bakan (Florida State University)
Andrew Dell'Antonio (University of Texas at Austin)
Blake Howe (Louisiana State University)
Stephanie Jensen-Moulton (Brooklyn College, CUNY)
Laurie Stras (University of Southampton)
Joseph Straus (Graduate Center, CUNY)

Inspiration Porn: A Classroom Quandary

William Cheng (Dartmouth College)

Here's what I have learned from my students: teaching disability in the music classroom poses a challenge because *music is Ability Studies.* In my paper, I present the obstacles and rewards in teaching cases of inspiration porn to undergraduates via overcoming narratives on reality television. I conclude with the quandaries of instilling values of cynicism versus optimism in my students: that is, a wholesale rejection of inspiration porn versus the tempered recognition that, if or when we do allow ourselves to be moved, different wisdoms may nonetheless come to us in kind.

The Deaf Composer: Teaching Beethoven

Robin Wallace (Baylor University) and Jeannette Jones (Boston University)

Our presentation outlines a class session that begins with myths about how Beethoven experienced music, drawing on media depictions and familiar stories. We offer a more nuanced discussion of deaf musical experience based on interviews with current deaf musicians and bring this to bear in Beethoven's music by examining some of his manuscripts and sketches that indicate Beethoven experiencing music in visual and tactile ways.

Teaching "Madness," Teaching Schumann: A Workshop

James Deaville (Carleton University)

This presentation aims to open up a dialogue about how we present the lives and works of composers who experience the disability of madness, through a workshop

on teaching Robert Schumann. Based on our knowledge of his life and works, we—the panelists and audience—will collectively reflect on pedagogical approaches to Schumann and his madness, which in turn can inform our teaching of other "mad" composers.

Disability Aesthetics as a Pedagogical Framework: Implications for the Study of Piano Repertoire

Stefan Sunandan Honisch (Vancouver, British Columbia)

This lecture-recital suggests ways of applying an aesthetics of disability to the curricula of undergraduate courses in piano repertoire. I will demonstrate my approach through two case studies: Frederic Chopin's Fantasie in F minor, and Cesar Franck's *Prelude Chorale and Fugue*, two works which demand very different kinds of virtuosity from the performer, and which therefore configure the reception of the bodies of performers according to necessarily divergent aesthetic frameworks. In exploring the ways that discourses of virtuosity implicitly and explicitly write the disabled body out of large-scale piano repertoire of the nineteenth century, my lecture-recital simultaneously engages the musicological and pedagogical limits of a disability-aesthetics approach.

Digital Scores: Navigating Online Music from Antiphons to Mozart to Zorn (AMS)

John Shepard (University of California, Berkeley), Chair

Darwin F. Scott (Princeton University)
Christina Linklater (Harvard University)
Sarah J. Adams (Harvard University)
Deborah Campana (Oberlin College & Conservatory)
Bonna J. Boettcher (Cornell University)
Laura Stokes (Brown University)
Kent Underwood (New York University)

The amount and variety of notated music available online today is expanding exponentially. The imprecise rubric "digital scores" comprises many distinctive species, ranging from scanned manuscripts and public domain publications to copyrighted and licensed editions, performance materials, and freely distributed contemporary works. This music comes to us from many disparate and disconnected sources, including academic institutions and organizations, commercial publishers, aggregators and resource providers, and the creative artists themselves. Navigating the wilderness

of the World Wide Web to chart clear pathways to this content is an immediate and strategic challenge for scholars, performers, and librarians alike.

Ongoing projects by research libraries to digitize and make accessible collections of early music manuscripts, autograph scores, and imprints produce an internationally shared, virtual online library of primary sources. Keeping up with these independent initiatives and pinpointing their individual items, however, can be daunting. Databases and portals for locating this material online include both established resources and new directions that point to digitized scores or integrate links to images within bibliographic descriptions. Since this content often lies beyond the reach of general search engines, many of these tools require internal exploration, and all have varying approaches to metadata, description, and linkage to digital assets.

The Web now hosts a rising number of recent scholarly editions of composers' complete works and historic repertoires accompanied by expert commentary and critical documentation. These specialized projects complement the much larger, digitized collections of published music in diverse genres from the nineteenth through early twenty-first centuries provided by institutions and library consortia, limited liability companies, resource providers, and publishers. Although out-of-copyright and certain licensed scores are freely available from many of these websites, fee-based, often proprietary resources can offer advantages and unique features for discovery. Means for disseminating online scores also vary, with distributors providing access to public domain materials and vendors offering licensed scores previously published in physical editions.

Increasing adoption of contemporary songs and jazz as teaching materials for music theory and history courses and applied music instruction blurs the lines between popular and art music in today's classroom and studio. Sheet music for this repertoire can appear in fee-based or free digital format only, usually without means for academic access. Librarians face a challenging landscape to support this curriculum in making these scores accessible while navigating the legal rights and limitations of educational use.

Today's composers increasingly conduct their careers outside the channels of commercial publishing, opting instead to self-publish their scores and distribute them directly from their own websites. Library acquisition routines are not well connected to these self-publishing composers, resulting in a widening gap between collections nationwide and a vital sector of the contemporary music world. Librarians must therefore adapt practices to fulfill their collective mission to document and preserve the music of our time for researchers, composers, and performers, present and future.

This evening, seven librarian-musicologists from major music research and performance libraries address digital scores from several angles by discussing the content types and their providers, pathways and portals for discovery, obstacles and solutions

for access and preservation, and the prospects for the future as more and better connectivities and collaborations develop. Their presentations are as follows.

Darwin F. Scott, "A Rapid, International *Tour d'horizon* of Digital Scores in Late 2016"

Christina Linklater and Sarah J. Adams, "Accessing Pre-1800 Music via RISM and Other Resource Portals: Discovery, Content, Synthesis"

Deborah Campana, "Free in the Ether: Digital Scores for Music Research"

Bonna J. Boettcher, "Collections of Digitized Scores from Publishers and Third-Party Providers: From Free to Fee"

Laura Stokes, "Containing the Dogfight: Digital Popular Sheet Music in the Curriculum"

Kent Underwood, "Scores and Libraries in the World of Web-Based, Self-Publishing Composers"

Experimenting with the Canon: New Approaches to the Music History Survey (AMS)

Mark Clague (University of Michigan), Chair

Sponsored by the AMS Pedagogy Study Group

Vilde Aaslid (University of Rhode Island)
Ryan Raul Bañagale (Colorado College)
Gwynne Kuhner Brown (University of Puget Sound)
John Spilker (Nebraska Wesleyan University)

Instructional innovation results from curricular review and campus-wide mandates, but it can also appear in a single classroom, where individual instructors routinely reshape content, assessment, activity, and purpose. For this panel, four music history instructors from contrasting educational environments will spark conversation by offering comments rooted in concrete pedagogical examples that use the music historical survey in novel ways. The goal of this session is to explore possibilities, share ideas, and inspire innovation within the traditional structure of the music history survey.

To emphasize audience participation, we begin with a discussion to catalog both limitations and strengths of the traditional survey. Panelists will describe their approaches, leveraging as well as challenging the survey model in ways that have renewed their own teaching and learning environments, while meeting goals to explore diversity, curricular integration, and creativity in the classroom. In between two pairs of position papers, the audience will discuss a second topic—possibilities and mechanisms for change. Summary small group conversation and an open forum bring the session to a close, exploring the future of music history course design. By alternating discussion with presentation formats, we hope to keep the session interactive and to

encourage attendees to participate actively in the proceedings and thereby to broaden the impact of this session across a variety of schools and curricular environments.

Our four panelists and their case studies are summarized as follows:

The required music history course for Brooklyn College's core curriculum aims to teach students of all majors about a wide range of music: the Western European repertory, popular music, and music from at least two non-Western areas. The broadening of this traditionally Western-canon-based class requires the instructor to approach the course's structure carefully to avoid tokenism and othering discourses. Rather than a chronological approach, Vilde Aaslid organized her content thematically, with units on music and dance, music and spectacle, music and word, and instrumental music. Thematic units featured one main example from each of three categories: Western European art music, U.S. popular music, and traditional music from outside the United States. Readings introduced students to theoretical approaches for each theme, which were then explored in application through a musical "focus piece." Without the frame of chronology, structuring a meaningful progression of ideas for students meant rethinking in-class group work, small writing assignments, and larger class projects.

Colorado College's recently revised music curriculum reflects a trend among liberal arts music departments towards greater flexibility and customization. Six required units of the new curriculum introduce broad approaches undertaken in various fields of musical inquiry, including history and theory, cultural studies, creativity, and performance. Six elective units allow students to pursue an individualized path that aligns with personal musical aspirations and goals. Designed in part by Ryan Bañagale, the new music major curriculum deemphasizes the canon, requiring only a single course in Western music mistory chosen from a range of options. Significant challenges lie in not only what to include/exclude from core history offerings, but also how to distribute fundamental music-historical issues and methodologies among courses in popular music, ethnomusicology, technology, and creativity—all the while striking a balance between serving music majors and meeting campus-wide pedagogical requirements.

In 2007 the University of Puget Sound expanded its two-course music history survey of the Western classical canon to a third semester, described in the school's catalog as "a survey of music history of the classical and popular traditions from World War I to the present and an introduction to world music." While this new course ensures that all music majors are exposed to jazz and non-Western music, it requires the instructor to cover enormous terrain, particularly given the necessity of surveying the music of "the world" in roughly five weeks. To avoid tokenism and to alert students to the constructed nature of historical narrative, the focus of this third course shifts away from canonic repertoire and style, towards a critical exploration of methodology, articulated by the work of scholars in jazz, popular music, art music, and ethnomusicology. Teaching this way has inspired Gwynne Kuhner Brown to

adopt a more transparent, methodology-driven pedagogy in not only this course, but in other music history courses as well.

For the required music history core at Nebraska Wesleyan University, undergraduate music majors take two non-traditional topics-based courses taught by John Spilker. Designed to meet NASM guidelines, "Music History: Gender & Sexuality" and "Music History: The Environment" likewise fulfill campus-wide requirements for writing instruction and "thread cohorts," each of which organizes multiple disciplines around a common topic. These music survey courses feature case studies focusing on a work drawn from popular, blues, hip-hop, Broadway, art, and film music repertoires. Informed by student-centered inquiry and project-based learning strategies, each case study engages students in developing three research skills: 1) contextualization in time, place, and genre; 2) stylistic analysis; and 3) examination, understanding, and critique of a scholarly article related to the genre or culture. As a capstone, students apply these skills to a semester-long paper. A concurrent music history journal assignment requires students to locate and summarize information from key genres across the six historical periods.

Ginastera at 100: Politics, Ideology, and Representation (AMS)

Deborah Schwartz-Kates (University of Miami), Chair
Esteban Buch (École des hautes études en Sciences Sociales, Paris), Guest Speaker
Eduardo Herrera (Rutgers University) and
Melanie Plesch (University of Melbourne), panelists

Sponsored by the AMS Ibero-American Music Study Group

The year 2016 marks the centennial of the birth of Alberto Ginastera (1916–83), one of the leading twentieth-century composers of the Americas. This celebration offers an ideal opportunity to assess the historiographical tenets that have informed Ginastera scholarship to date and propose new ways of thinking about the composer in the next century. The canon of Ginastera research was formulated by the composer himself, who worked closely with his former student Pola Suárez Urtubey to produce the earliest studies of his life and works (1967, 1972). Her writings provide the first classification and periodization of the composer's music, and organize empirical data into bibliographies, discographies, and catalogues of works. In subsequent decades, a focus on the structural analysis of the composer's music prevailed, notably in the works of the Argentine musicologist Malena Kuss. These studies have traditionally provided the framework for subsequent scholarship up until the present.

This session seeks to open new lines of inquiry that extend beyond the dominant discourses the composer himself helped create. Inspired by cultural history and recent theories of musical meaning, we propose the idea of a multidimensional Ginastera, whose output was mediated by the complex spaces in which he worked and whose

image as either a "nationalist" or an "internationalist" has been shaped by the politics of representation. The first panelist and special guest, Esteban Buch, will address Ginastera's residence in Switzerland (1971–83). His paper assesses Ginastera's attitudes toward the last Argentine military dictatorship, and discusses his project to write an opera on *Barrabas,* based on a play by the Belgian author Michel de Ghelderode. Eduardo Herrera focuses on Ginastera's activities as Director of the Centro Latinoamericano de Altos Estudios Musicales (1962–71). His presentation examines the ways in which the composer negotiated the local dictatorship as well as international Cold War politics to pursue his activities as an artistic entrepreneur. Melanie Plesch uses her adaptation of topic theory to Argentine art music to examine recurring *topoi* across Ginastera's oeuvre. With the aid of this analysis she questions the political implications of the use of the term "nationalism" in relation to the composer and offers a critique of Ginastera's representation in mainstream literature. Deborah Schwartz-Kates examines the composer's conflicts during the early years of the Perón government (1943–52), analyzing how Ginastera navigated the system by using strategies of withdrawal and resistance in his film music of the period.

Moving away from Ginastera *el maestro* to Ginastera the human being with all his contradictions and conflicts, these presentations introduce vibrant new perspectives welcoming the composer into his next century.

The Hermeneutics of Sonata Deformation (SMT)

Patrick McCreless (Yale University), Chair

Shattering the Bonds of Nature: The Queen of the Night Invades Enemy Territory

James Hepokoski (Yale University)

As a number of scholars have noted, by the later years of his career Mozart set several of his operatic arias in dialogue with aspects of sonata construction. Some of them, for instance, start by laying out modular successions and action-zones characteristic of expositions. Of interest here are the minor-mode arias in *Die Zauberflöte* assigned to the Queen of the Night and to Pamina: "Der Hölle Rache," and "Ach, ich fühl's." Notwithstanding their differing affective qualities these two arias' structures, like mother and daughter, are complementary. This paper focuses on the former, a deformation of more normative sonata-like options within Mozart's opera arias.

One way of approaching the Queen's aria is to consider sonata-oriented formats as characteristically Enlightenment or high-galant preferences—within this opera, designs more associated with Sarastro's (or Mozart's) new-order, idealized world than that of the old-power traditions that the Queen is so venomously struggling to preserve. In that sense, by beginning her incendiary D-minor aria as a sonata exposition, the Queen invades enemy territory—the new-world format—in order both to ride

roughshod over it and ultimately ("Zertrümmert sei'n auf ewig / Alle Bande der Natur") to subvert it by undermining the normative symmetrical-resolution impulse in the format's second half, only to jettison the whole structure at the end with a concluding line of arrogant recitative hurled forth to the gods of revenge. Both the aria's poetic text and musical structure point toward the same negative end: a belligerently delivered, rear-guard assault on the modernizing, "natural" world.

The Success of Russian "Failure": Tonal and Post-Tonal Resolution in Twentieth-Century Russian Sonata Movements

Charity Lofthouse (Hobart and William Smith Colleges)

This paper engages twentieth-century Russian sonata movements through the lens of Sonata Theory, reexamining ideas of cadential "success" and "failure" via polystylistic and post-tonal cadential events. Limited by definition to tonal cadences, Sonata Theory's Essential Expositional Close (EEC) and Essential Structure Close (ESC) are expanded to reflect three Russian techniques: (1) the use of alternate tonal events at expected cadential locations; (2) the use of non-diatonic progressions to delineate formal sections in ways that are analogous to tonal progressions; and (3) the use of thematic and rhetorical similarities between Russian sonata models and historical constructs.

Examples from Prokofiev's Piano Sonata no. 4 and Shostakovich's Fourth Symphony illustrate concurrent diatonic and non-diatonic trajectories. Prokofiev enacts both traditional i/III progression and large-scale tetrachordal motion Shostakovich emphasizes a hexachordal EEC/ESC relationship by rhetorically privileging the (012479) ESC over the movement's C-minor resolution through dynamics, duration, and motivic emphasis. Scriabin's Piano Sonata no. 6 forgoes tonality altogether for EEC/ESC realizations of a (013479) hexachord and its subset (01469). The T_5 relationship between its MC and EEC hexachords mirrors the HC/PAC motions typical in diatonic models, while the movement's EEC and ESC feature (01469) pentachords related by T_{10}, tracing the two-semitone-offset "progression" from OCT 0,1 to 1,2 (via 0,2).

These analyses highlight the tonal and structural importance of non-diatonic cadential sonorities in sonata-form movements, lay a theoretical groundwork for connecting such "failures" to the expressive dramaturgy of Russian practice, and further develop Sonata Theory's notions of tonal "success" to include post-tonal relationships.

From Apotheosis to Breakthrough: Intertextuality and Climax in Rachmaninoff's Fourth Piano Concerto

Stephen Gosden (University of North Florida)

In the first movement of Rachmaninoff's Fourth Piano Concerto, the return of the primary theme does not materialize as expected at the beginning of the recapitulation.

Instead, there is a seemingly explicit reference to the composer's First Piano Concerto—specifically, to the central episode of that work's final movement. In the original version of the earlier concerto, the thematic material of this episode returns at the end of the finale as an apotheosis. Though Rachmaninoff excised the apotheosis from the finale when he revised the First Piano Concerto in 1917, his exploitation of the apotheosis technique in his Second and Third Piano Concertos helped to entrench the lush sounds associated with this procedure as a mainstay of his compositional style in the public's imagination.

In this paper, I propose a reading of the Fourth Piano Concerto in which this reference to the earlier concerto serves as the focal point in a network of structural, textural, and expressive intertextuality between Rachmaninoff's final piano concerto and his earlier compositions in the same genre. In particular, I show how the climax of the first movement can be heard to transform the apotheosis of his First Piano Concerto into a kind of breakthrough,i.e., a pronounced rupture in the musical discourse that undermines the possibility of a straightforward recapitulation. Ultimately, my goal in this paper is to show how Rachmaninoff's last piano concerto both invokes and problematizes the musical procedures that made his earlier concertos so immensely popular.

Between the Signposts: Thematic Interpolation and Structural Defamiliarization in Prokofiev's Sonata Process

Rebecca Perry (Yale University)

Implicit in most thematically oriented theories of sonata form is the claim that the central drama of the sonata occurs at the "signposts." By this line of thinking, structural normativity is measured by the presence of certain generically mandated landmarks (Primary Theme, Transition, etc.), and formal nonconformity occurs when a sonata obscures, omits, delays, reorders, or otherwise modifies these landmarks. While such paradigms have produced much insightful analytical work, they tend to give insufficient emphasis to rich thematic unorthodoxies—interpolations, displacements, superimpositions, etc.—that occur *between* traditional theme-initiating signposts. Such theoretical paradigms become particularly problematic when applied to so-called neoclassical sonata repertories—especially the early works of Prokofiev—in which seemingly unremarkable thematic discontinuities between predictably situated sonata milestones often prove to have far-reaching structural ramifications.

My paper explores the manner in which one branch of these thematic eccentricities—namely Prokofiev's strategy of interpolating motivically unrelated material in the middle of a traditional theme-space—ironizes a seemingly normative sonata process in the first movement of his Second Piano Sonata (1912), rendering it an empty frame from which the expected motivic and thematic contents have been hollowed out and replaced. I invoke Russian Formalist Boris Tomashevsky's concept of

"bound" and "free" motifs—in conjunction with Viktor Shklovsky's larger theory of *fabula* (story) and *syuzhet* (emplotment)—as a framework for clarifying and contextualizing the subversive structural function of Prokofiev's interpolations within his larger sonata text.

Ligeti (SMT)

Jennifer Iverson (University of Chicago), Chair

Ligeti's Uses of Literature

Benjamin R. Levy (University of California, Santa Barbara)

György Ligeti's writings are filled with references to works of literature that served as inspirations for his compositions. While some of these influences, like that of Sandor Weöres, find their way directly into the texts of songs and choral works, others arise in a more concealed way. This paper focuses on these other uses of literature in Ligeti's music, not as text settings, nor as programmatic representations, but as indirect points of reference. By incorporating elements of topical analysis, as in Agawu and Allanbrook, alongside examination of the scores and sketches, this study helps illuminate the composer's idiosyncratic intertextual devices.

One set of examples originates with an episode of *Nouvelles Aventures* entitled, "Les Horloges Démoniaques," which references scenes involving clocks in the stories of Gyula Krúdy. Another set of examples relates to the idea of a "chase" in sketches to *Aventures*, and is linked directly to Franz Kafka's *Amerika* in sketches for *Ramifications*. Once established, these become referential topics, occurring across many of Ligeti's works, underlying both individual moments and larger passages, and modeling compositional technique and form around the worlds described in these novels. Looking at how Ligeti deploys musical material to create rifts and disruptions, I follow Abbate's notion that these may provide openings for moments of narrative. In this way, a broader notion of narrativity may help explain the sense of ironic distance and deeply human absurdity, which Ligeti achieves in an ostensibly abstract, avant-garde idiom.

Interpreting Flexible Repetition in the Late Works of György Ligeti

Sara Bakker (Utah State University)

György Ligeti was fascinated with repetition and used machine metaphors such as canons and ostinati as the basis for compositions throughout his career. The composer's approach to strict repetition has been studied, but many additional passages and pieces could be engaged analytically by considering a more flexible approach to repetition. I argue that the strict-repetition model is exceptional in Ligeti's output

because his larger aesthetic is one of machinery *gone awry*, rather than of mechanical precision. I look at the "flawed" processes that result in established rhythmic patterns becoming subtly altered and identify devices Ligeti uses to create them.

I identify three "flexibilizing" strategies that Ligeti uses, discussing excerpts from piano études *Désordre* (1985), *Fém* (1989), and *En suspens* (1994) that exemplify them. He (1) trades attacks for rests of the same duration and vice versa, (2) interpolates rests or notes between rhythmic events, or (3) jumps to a different rhythmic event within a given pattern. I then outline analytical preference rules for determining appropriate ways of interpreting altered rhythmic patterns. Such alterations greatly affect how we experience the pattern by expanding or compressing the time between anticipated rhythmic events: it feels warped and foreign, even though it is based on familiar material. I relate these strategies to the formal organization of these pieces, speculating on how expressive trajectories of faltering machinery may have mirrored Ligeti's preoccupations in his own life.

The Mysterious Case of György Ligeti's *L'arrache-coeur*

John Cuciurean (University of Western Ontario)

This paper examines the unusual case of Ligeti's original Piano Étude no. 11, *L'arrache-coeur*, which was withdrawn by the composer immediately after its premiere performance in 1994. My study is based on an extensive examination of the composer's sketches at the Paul Sacher Stiftung which reveals that Ligeti devoted a striking amount of energy to this work, only to discard it after a single performance. What makes this case more remarkable is that this is the only extant piece included in Ligeti's post-1964 sketches that was completed and then withdrawn. This raises the question, why did Ligeti withdraw a work to which he devoted so much energy?

This paper traces the evolutionary path of *L'arrache-coeur*, examines the intertextual connection between the étude and Boris Vian's eponymous absurdist novel that served as the work's literary inspiration, and considers how compositional concerns that had preoccupied Ligeti in the early 1990s, as evidenced in his contemporaneous sketches, are also evident in *L'arrache-coeur*. The paper then provides in-depth analysis of the pitch and rhythmic structure of *L'arrache-coeur*, alongside comparisons with similar analyses of excerpts from his contemporaneous works, as well as the eventual published version of Étude 11, *En Suspens*. The comparative analyses reveal crucial differences, both structural and aesthetic, between *L'arrache-coeur* and the other works examined. Based on the analytic evidence, I conclude by providing a possible rationale for Ligeti's dissatisfaction with, and ultimate withdrawal of, *L'arrache-coeur*.

Ligeti's *Études* and the Heroic Codes of Late Modernity

Amy Bauer (University of California, Irvine)

Nineteenth century musical virtuosity revived ideals concerning heroic agency via an artist-hero whose music functioned rhetorically, to sustain momentum in audiences already concerned with social ideals. Post-war music might appear to turn away from the traditional genres, values and codes that governed earlier practice. Yet the contemporary virtuoso-hero-musician as "ideological architect and symbol" thrives, often embodied by a repertoire developed in tandem between a composer and a performer, whose skill and sense of adventure embody a heroic drive to conquer extreme physical and aesthetic challenges.

I argue that such repertoire succeeds only when—as in Ligeti's *Études pour Piano* (1985–2001)—it confronts the incompatibility of the naïve artist-hero with a contemporary culture wary of the autocratic implications such symbolism entails. Drawing from archival material at the Paul Sacher Foundation, analyses, and recorded performances, I examine the conflict between a surface heroic rhetoric and its subversion in Etudes 9, 11 and 13. The heroic signifiers of these works conflict with a modernist practice whose reflexive codes establish a critical distance from a compromised heroic tradition. Performer and composer emerge from such collaborations as heroes of late modernity. They unite, in Edward Said's summation, humanist sympathy towards the past with a dogged resistance and self-reflective critique toward established attitudes. But Ligeti's critical heroism adds something more. Each etude rises to a darkly comic apotheosis, as the mechanical execution of virtuosic tropes draws attention to the paradox of both hero and virtuoso, while locating that figure in a radically transformed social space.

Musical Artifacts (AMS)

Jasen Emmons (Curatorial Director,
Experience Music Project), Keynote Speaker

Sponsored by the AMS Popular Music Study Group

My talk covers three to five music exhibits, including *Bob Dylan's American Journey, 1956–1966*; *American Sabor: Latinos Shaping U.S. Popular Music*; and *Nirvana: Taking Punk to the Masses*, each of which presented unique challenges and involved different partners. I will explore how we work with various artists, managers, and communities; how we try to bring narratives to life through artifacts, multimedia, and evocative design; the detective work that goes into finding key artifacts, which aren't always in our collection (for example, we had no artifacts for *American Sabor*); and how our exhibits have evolved over the last fifteen years.

Music Re-materialized: The Revival of the 78

Elizabeth Ann Lindau (California State University, Long Beach)

Sound recording makes songs into tangible artifacts. In his classic book *The Recording Angel* (1987), Evan Eisenberg described Edison's invention of the phonograph as the moment where "music began to become a thing." But since 1877, recording formats have shrunken dramatically in size. The invisible and intangible MP3 is the culmination of this process. In his recent history of the MP3, Jonathan Sterne (2012) discusses the format's "micromaterialization," asking "Is Music a Thing?" As Mark Katz (2004) has written, the ease with which listeners can acquire and discard digital musical files leads to a longing for physical objects such as vinyl records. Vinyl has long been revered among serious collectors (Straw, 1997; Shuker, 2010) and hip-hop producers (Schloss, 2004) for its nostalgic allure and superior "warm" sound quality. This presentation investigates a more surprising comeback being staged by vinyl's ancestor, the 78 rpm disc. I will survey post-2010 releases by Tom Waits, Jack White, Keb' Mo' and others that cultivate the 78's sound or appearance. I pay particular attention to *The 78 Project* (2014), an album of Depression-era songs recorded in single takes on a Presto direct-to-lacquer machine (the same model used by Alan Lomax on his fabled trips through the South). Contemporary recordist Lavinia Jones-Wright carefully preserves the Presto's imperfections, or what John Corbett (1994) has called "the grain of the record." In contrast to the easy editing and audio fidelity afforded by insubstantial digital files, the 78's material physical traces and surface noise become magical to twenty-first century listeners.

Rap's Merchandise: How Commodified Musical Artifacts Affect Historical Narratives

Amy Coddington (University of Virginia)

The CD begins as many rap records from the beginning of the 1990s do. The rapper introduces himself and explains how the rest of the record is going to proceed. But this isn't LL Cool J, who promised to "teach you like the master taught the grasshopper," or the Wu-Tang Clan, who claimed they would "bring da ruckus." It's D.J. Doc Roc, who came to "teach you how to multiply." The CD, entitled *Multiplication Rap,* accompanies a book full of math games, and each track on the album features "cool music for fun learning" that teaches the listener multiplication facts through rapped lyrics.

Art of Facts: Reconstructing Early Hip Hop Performance

Loren Kajikawa (University of Oregon) and
Amanda Lalonde (Mount Allison University)

In the early 1990s, companies capitalized on the popularity of rap among young audiences, manufacturing rap-inspired board games, action figures, school supplies, and records like *Multiplication Rap* for teachers to use in classrooms. Largely forgotten by hip hop scholars who tend to focus on the music's capacity to express racial identity and political resistance, these commodified musical artifacts both contributed to and challenged hip hop's growing investment in authenticity. Like *Multiplication Rap*'s mimicry of just the formal structures, not the lyrics, of rap albums, these artifacts selectively copied only certain visual and musical elements from the genre. And yet these consumer products molded contemporary opinions of the genre just as standard rap albums and videos did. Acknowledging these musical artifacts allows us to reimagine public conceptions of the genre, complicating and broadening our current musicological understanding of the history of rap.

This presentation explores the role of two kinds of musical artifacts—advertising flyers and bootleg tape recordings—in current research on "old school" New York hip hop. In particular, we suggest some of the ways that researchers can work with these materials to better understand the live musical culture that existed prior to and concurrently with recorded hip hop until the mid-1980s. Although initially created for particular purposes and with immediate uses in mind, both types of artifacts contain valuable historical evidence about a scene that continues to inspire much nostalgia but whose memory is rife with paradox and unanswered questions.

Instead of detailing the content of various flyers and tapes, this presentation considers the "liveness" of early hip hop events reflected in these types of materials. We show how our research is informed by handwritten marginalia and other indications of the relational nature of early hip hop performance. In addition, we consider how our assessment of this "liveness" is impacted by our means of access to the materials and the technical and interpersonal issues that accompany them. We reflect on the differences between working with originals versus reproductions, and institutional archives versus private collectors. In sum, we hope to suggest a collaborative approach to researching early hip hop that combines archival research with oral history and ethnography to gain new insights into a past that few expected to be of great interest forty years in the future.

The Anatomy of Style: Playing Technique as Musical Artifact

Deirdre Morgan (University of London)

The jew's harp has, at various times, been one of the most popular musical instruments in Europe. First appearing on the continent in the thirteenth century (Kolltveit

2006), the instrument has undergone several cycles of mass production right up to the twenty-first century, and is currently experiencing a global revival. While it is easy to argue that musical instruments are musical artifacts, what about the techniques that are used to play them? In this paper, I contend that playing technique is an artifact that gets transmitted, historicized, and reproduced in the evolution of popular traditions. Using the ethnographic case study of the Austrian *Maultrommel* (jew's harp), I analyze the ways in which a music revival writes its own history through the inclusion of certain techniques and the exclusion of others. By examining three centuries of *Maultrommel* playing techniques through visual artwork, archival recordings, and contemporary performances, I trace the lineage of two different styles of playing: the *Wechselpiel* style, which became canonized as "traditional" and registered with UNESCO as intangible cultural heritage, and the Alpine style, which is no longer used by present-day musicians. What are the processes that shape some techniques into artifacts and relegate others to obscurity? And what can the survival of certain styles tell us about changing tastes and technologies? Addressing these questions, I suggest methods for interpreting playing techniques, and demonstrate their applicability towards the understanding of popular traditions.

Visiting a Pedal Steel Graveyard: Instruments and the Valuation of Popular Music Artifacts

Tim Sterner Miller (University of Wisconsin-Milwaukee)

Instruments are among the most important artifacts of any musical culture, embodying its technological mindset, its musical principles, and its visual and sonic aesthetics. As the physical traces of an art defined largely by its ephemerality, they are essential for both historical research and the representation of music in museum settings. There has, however, long been a tension between the goal of preserving instruments as documents of their culture and the idea of instruments as living objects that suffer a "death" when they are displayed rather than played. The indignation often voiced in such claims belies the fact that value of individual instruments is determined by the narratives that surround them as much as their intrinsic worth as musical tools.

This paper will consider the valuation of popular music instruments through an exploration of the proverbial graveyard of pedal steel guitars located in Nashville's Country Music Hall of Fame, which includes specimens played by virtuosos Speedy West and Buddy Emmons, and singer Barbara Mandrell, who began her career as "the Sweetheart of the Steel." These instruments embody ideas of technological progress and musical tradition that parallel the narratives of country music, and raise questions about the benefits, limitations, and meaning of "vintage" instruments for both performers and audiences. By examining the narratives of popular genres along with the histories of their instruments, we can see not only new ways in which artifacts

can be used for historical research, but also new avenues for pedagogy in both institutional and public forums.

Musical Performance, Musical Works (SMT)

Victoria Tzotzkova (Harvard University), Chair
Eric Clarke (University of Oxford), Respondent

Sponsored by the SMT Performance and Analysis Interest Group

Our special session brings three performers accomplished in diverse musical styles (jazz, Baroque, and new music) to speak on the theme of musical "workhood," including elements of improvisation and freedom in composed and non-composed musics and issues of the distribution of creative agency between composers and performers. Patrick Boyle, jazz trumpeter, assisted by his jazz trio, will demonstrate improvisation strategies not bound by style or genre, using familiar tunes. His exploration highlights the interconnectedness of choice and error, style and spontaneity, and illustrates Boyle's approach to the "politics of error." John Lutterman, Baroque cellist, will discuss eighteenth-century improvisatory practices and perform a semi-improvised suite of pieces using eighteenth-c. compositions as frameworks. Charles Neidich, internationally-known clarinetist, will probe the relationship between hexachord structures and his approach to gestures, phrase shaping, and musical characters in Carter's *Gra*, a piece that he premiered. Each of these presentations will feature live performance and demonstrations prominently.

Eric Clarke, British scholar well known for his work in empirical musicology, music psychology, and musical performance studies, will provide a formal response to our three performance presentations. As a leader in the UK performance-studies movement, Clarke is well-positioned to combine the perspectives of practice-based research with those of empirical and psychological studies. Clarke will also bring these views into dialogue with prevailing trends in North American music-theoretic approaches to the study of performance.

Concert pianist and theorist Victoria Tzotzkova, whose work concerns agency, improvisation, and performance, will moderate the session.

The Jazz Process: Negotiating Error in Practice and Performance

Patrick Boyle (University of Victoria)

If jazz improvisation exists at the intersection of intent and circumstance, between what one decides to do and what actually occurred, how then are errors perceived and negotiated in performance? As a jazz educator, I field questions from students that stem from preoccupations of sounding "right"—"What is *the right way* to swing eighth notes? Which scale *will work* over a particular chord? Can you write down what I am *supposed* to play?" These questions are in opposition to my observations

as a jazz performer that show that musicians most often make original and creative musical statements by abandoning the need to sound correct.

This presentation articulates the relationship between error and choice in jazz improvisation. A live jazz trio will demonstrate several original strategies for improvisation. These strategies are closed systems in which distinct musical relationships are created, acknowledged, and altered in performance. They are like "corners" a player can "paint" themselves into, in order to work their way out. These strategies are the basis of an alternative pedagogical rationale that reframes errors in performance as collisions of surprise and absences of no best next move that will make sense as events unfold. Freeing the mind from a pessimistic view of error is integral, for if one is concentrating on the right or wrong gesture, one is not concentrating on the musical moment. This is, in essence, the politics of error.

Werktreue vs. *Praxistreue*: On the Problems of Representing Historical Performing Practices in the Modern Concert Hall

John Lutterman (University of Alaska, Anchorage)

While those of us interested in historically-informed performing practices recognize that anachronistic nineteenth-century traditions have continued to influence the treatment of early music in today's conservatory and concert life, it is easy to forget that modern practices of presenting public concerts and studying at conservatories are themselves nineteenth-century inventions. In light of this, it is perhaps less surprising that we rarely stop to consider the still more insidious ways in which another nineteenth-century idea about the nature of musical practices has come to govern the way that we understand the meaning of musical notation: the idea that written compositions should be understood as fixed musical works.

Recent scholarship has brought a broadening recognition of the important roles that improvisatory practices continued to play in concert life of the eighteenth and nineteenth centuries. This recognition poses one of the most significant challenges to the adequacy of representing historical performing practices by means of programs that consist solely of written compositions. As an example of a possible solution to this dilemma, I propose to perform an unaccompanied, semi-improvised suite of pieces, using compositions by a number of seventeenth and eighteenth-century composers as a framework, and employing eighteenth-century techniques and styles of improvisatory elaboration. Rather than perform a fixed set of musical "*works,*" I seek to re-create eighteenth-century musical *practices* of unaccompanied solo cello playing.

Knowledge and Imagination: On Performing Elliott Carter's *Gra* for B-flat Clarinet

Charles Neidich (The Juilliard School / Queens College, CUNY)

Performers are, foremost, interpreters. While composers strive to translate the sounds they imagine to paper in as careful a way as possible, their final product (excluding pre-recorded music) can only be a collection of symbols which performers must translate into sound.

This presentation demonstrates the principles of *knowledge* and *imagination* that performers use to arrive at a compelling performance. I will demonstrate the relationship between these principles in reference to Elliott Carter's *Gra* (of which I gave the first performance and which I played for the composer on many occasions). Carter has constructed *Gra* from different transpositions of the all-trichord hexachord [012478]. It is impossible for a performer to create a truly compelling performance without this knowledge.

From knowledge, to imagination: In many ensemble pieces, Carter's concern with the theatricality of characters leads him to imbue each instrument with a distinct personality. But in *Gra*, the clarinetist must portray interactions between a lamenting/sentimental character (indicated by slurred material) and a capricious (Ghiribizzoso) one (indicated by faster note values with more incisive articulation). Carter takes pains to encourage the performer to separate these characters. These contrasts of character or gesture interact with the hexachord statements in interesting ways, as I will show through live performance demonstrations.

Knowing and Doing

Eric Clarke (University of Oxford)

Grounded by its noun, music wrestles with process and product, thing and thinking, work and play. And different musics do so differently. Western Art Music is one tradition where these questions have loomed large; jazz, pop and folk music perhaps less so—though in these latter cases traditions and recordings arguably engage similar tensions as does notation in relation to performance. Musicology has become increasingly interested in and preoccupied by these questions, in part influenced by the performative turn in feminism, by increasing interest in analyzing musical manifestations beyond the score, and by the rise of what is variously referred to as practice-led or artistic research. The precursors for these changes in outlook can be seen in the philosophical interest in tacit knowing; in the psychological distinction between procedural and declarative knowledge; in a focus on embodiment; and in empirical work on the detailed characteristics of musical performance.

In this response I both engage with the specific concerns raised by Boyle's, Lutterman's and Neidich's presentations, and discuss some perspectives on these issues

arising from three European research initiatives over the last ten years that have focused respectively on the history and analysis of recordings, creativity in performance, and practice-led research. Finally, I return to knowing and doing: it is widely recognized that there is more to understanding music than can be conveyed in words and other notational systems—but less clear how to acknowledge and disseminate that understanding, and to grasp what it "tells us."

Musical Significations (SMT)

Judith Lochhead (Stony Brook University), Chair

Signification in Plurality: A Typology of Chimeric Environments in Polystylistic Music of the Post-1950s

Bruno Alcalde (Northwestern University)

Polystylistic works of the post-1950s offer a challenge for musical interpretation. An initial, and superficial, approach is to consider these pieces as chaotic, trivializing the pluralism of their musical environments by considering it mere confusion. Scholars who have examined this repertoire have typically approached it either from a narrative perspective (Dixon, 2007; Tremblay, 2007) afforded by trajectories from one style to another, or by focusing on the techniques involved in these trajectories (Losada, 2008, 2009). However, both these perspectives are based on teleological processes and thus can only account for some of the polystylistic repertoire of the post-1950s, a time during which there was growing resistance to grand narratives. As a result, they leave aside music that—influenced by postmodernism—relies on plurality and disruption but dismisses any clear trajectories. I introduce the concept of chimeric environments, musical moments formed by mixture and/or distortion of disparate styles or topics that cohere as a unique amalgam. Next, I focus on five different strategies for stylistic interplay that form chimeric environments—(1) trajectory, (2) distortion, (3) coexistence, (4) importation, and (5) camouflage—and exemplify their characteristics with music by Kagel, Rochberg, Schnittke, and Sciarrino. I propose a broader classification of the types of interactions between disparate material while also retaining a teleological narrative outlook as one of the many interpretive possibilities. Importantly, this hints on vital problems of music communication in post-1950s music and its permeable boundaries.

Between Sign and Convention: On the Phenomenology of Modernist Musical Topics"

Aaron Harcus (Graduate Center, CUNY)

Given Danuta Mirka's definition of topics as "musical *styles* and *genres* taken out of their proper context and used in another one" and Raymond Monelle's requirement that the indexicality of the musical sign's content must be *conventionalized*, studies of twentieth-century topics have focused on the use of older topics, those *borrowed* from popular genres, or music associated with ethnic others rather than topics arising out of modernist aesthetics. There are two reasons for this: 1) the lack of a common language suggests this repertoire cannot have *conventional* signs; 2) the absence of a common syntax makes it difficult to see how any set of structural features can give rise to a stable *signifier* that is *correlated* with an expressive content (*signified*).

In this paper I reexamine the roles of conventionalization and correlation in semiotic approaches to topic theory by taking a *phenomenological* approach to modernist musical topics organized around a case study of a newly proposed topic, *Estrangement*, which I develop as an *intertextual code* (Klein 2005). Two consequences are drawn from this case study. First, I reorder the priority of icon and index discussed by Mirka, and suggest the indexicality of the content is experienced before the iconic resemblance and helps *motivate* the particular intertextual network brought to bear in ongoing experience. Second, I suggest the use of intertextual codes eliminates the distinction between individual cognition and social meaning and can serve as a useful aid to interpreting musical structure in the more elusive works of modernism.

Nineteenth-Century Periods (SMT)

Poundie Burstein (Hunter College / Graduate Center, CUNY), Chair

Schubert's Idyllic Periods

Stephen Rodgers (University of Oregon)

Schubert's song "Am Meer" opens with a theme of absolute purity and tranquility: two thoroughly diatonic phrases with only root-position tonic and dominant harmonies. The theme sounds pristine, however, not only because of its simple harmonic language, but also because of its simple *phrase structure*: it forms an archetypal parallel period. This sort of "idyllic period" is prevalent in Schubert's output, particularly in his late Lieder, where one finds numerous periods with similar features: phrase-structural symmetry, harmonic-contrapuntal clarity, slow tempo, undisturbed diatonicism, transparent piano texture, and texts about idealized scenes.

My presentation examines three of these idyllic periods in detail—"Am Meer" and two other late songs that resonate with it, "So lasst mich scheinen" and "Am Fenster"—in an effort to understand how the shape of Schubert's melodies interacts with

the poetry associated with them. I argue that the period was not merely an abstract model for Schubert but a form with powerful expressive connotations, which he reinforced with related techniques. The idyllic periods in these three songs, for example, are juxtaposed with more agitated, chromatic, and thematically irregular sections; their piano textures are based on simple models, with parallel sixths or thirds in the right hand; and they evoke blissful scenes from the past or the future. Together, these songs show that theme-type was a key component of Schubert's expressive vocabulary, and they suggest that Schubert's evocations of naïveté and innocence demand as much scrutiny as his most radical experiments with tonality and form.

Between Half and Perfect Cadences: Alternate Antecedent Tonicizations within Parallel Periods

Xieyi (Abby) Zhang (Graduate Center, CUNY)

In some parallel periods, the antecedent ends with a perfect authentic cadence in a foreign key (other than the dominant). In such situations, the cadences that conclude the antecedent and consequent establish their hierarchy of cadential strength not by cadence type, but by key. Although such periods play an important role in nineteenth-century music, they remain underexplored in the music-theoretic literature.

This paper discusses the form-functional repercussions of such periods and proposes Schenkerian models for interpreting their voice-leading structures, as exemplified by excerpts from the nineteenth-century literature (e.g. Brahms, Chopin, and Dvořák). In some of these cases, the cadence at the end of the antecedent is best understood as a temporary step on the way to V. In other cases, however, the operative tonal procedures are more daring. Among these, the period that opens Dvořák's op. 65/ii is particularly fascinating; it contains irregularities that allow for alternate interpretive possibilities, and its use of subtonic as the antecedent's concluding key has implications that reach far into the movement.

Songs of the Jewish Enlightenment: Vocal Music in the Circle of Sara Levy (1761–1854) (AMS)

Sponsored by the AMS Jewish Studies and Music Study Group

Rebecca Cypess, lecturer, fortepiano
Sonya Headlam, soprano
Sahoko Sato Timpone, mezzo soprano
Nancy Sinkoff, respondent

It is by now well known that the Jewish patron, collector, and keyboardist Sara Levy, *née* Itzig (1761–1854), played an essential role in the cultivation and preservation of German music in the late eighteenth and early nineteenth centuries—especially

the music of the Bach family (Wolff, 2005; Wollny, 2010). Less understood, however, is the role that music played in *her* life and in the lives of other women in her family and social circle. Given their active participation in the transformative social and intellectual currents of the Jewish Enlightenment (Heb. *Haskalah*), exploration of this issue elucidates crucial questions related to the interaction among religion, aesthetics, and the arts at the outset of European modernity.

The collections of music assembled by Sara Levy and her sisters favored instrumental works over vocal pieces—a circumstance that has led some scholars to believe that vocal music played little or no role in Levy's musical practices, perhaps because these women wished to avoid theological problems related to the singing of religious (Christian) poetry. Yet the collections of scores kept by Levy and her sisters did include a number of vocal works, and some of the poetry clearly expressed religious themes. For example, a cantata by Justin Heinrich Knecht, set to an excerpt of the epic *Der Messias* by Friedrich Gottlieb Klopstock, portrayed the (notably female) biblical characters of Miriam and Deborah as they lament the crucifixion and express sympathy with Mary. Far from avoiding religious issues, this work placed religious dialogue at the forefront of the minds of the performers and listeners. Knecht's cantata offered a model for Jewish women to negotiate the religious boundary separating them from the broader, predominantly Christian, community. Indeed, Klopstock himself was an advocate of Jewish emancipation and religious tolerance.

Other vocal works in the Itzig daughters' collections likewise invite allegorical interpretations, in which the meanings of the poetry and the musical styles adopted by the composers presented models of enlightened thought, sentiment, and social belonging that resonated with the cultural and intellectual themes of the Jewish Enlightenment. Through performances and discussion of vocal works from the 1780s and '90s in the collections of the Itzig daughters, this session will argue for the importance of song in shaping their intellectual and artistic personae.

Susanne Langer Reconsidered (AMS)

Michael Gallope (University of Minnesota), Chair
Holly Watkins (Eastman School of Music, University of Rochester), Respondent
Brian Parkhurst (University of South Florida) and Eldritch Priest (New York University), Panelists

Sponsored by the AMS Music and Philosophy Study Group

Philosopher Susanne Langer's work exerted a significant influence on the arts and aesthetic debates of mid-century. Figures as diverse as composer Elliott Carter, performance artist Allan Kaprow, music theorist Leonard Meyer, and more recently literary and cultural theorist Sianne Ngai have found significant resources in Langer's writings. Notably, the affective impact of musical experience stands as a central theme

in her thinking. In *Philosophy in a New Key* (1941) and *Feeling and Form* (1953), Langer argued that music was materially linked to feeling and expression at the same time that it required a minimal sense of structure that loosely resembled the workings of logic. In her view, music's unique amalgam of the material and the ideal also gave it distinct affordances. It could resemble the patterned temporal flows of life while also conveying imprecise, ambivalent, and implicit content; for her, music was "peculiarly adapted to the explication of 'unspeakable' things." This session revisits Langer's writings on music in light of twenty-first century scholarly concerns. The papers cross the fields of musicology, music theory, philosophy, critical theory, and animal studies.

To Feel Is Not to Say: Immediacy at the Center of Langer's Theory of Music as "Living Form"

Anne Pollok (University of South Carolina)

Do we know more about our feelings after going through a thorough music education? As a Langerian I say: no. In spite of the underlying cognitivism in her aesthetics, Langer never claims that exposure to music makes us more *knowledgeable* about our emotional life. What she advocates, rather, is that music education offers the cognitive benefit of an intuitive grasp of the organic form of feeling. This intuitive grasp, as it were, is not readily translatable into concepts (hence our intellectual disappointment), but stays firmly within the limits of genuinely aesthetic experience. This is due to an implicit but fundamental notion of Langer's aesthetics: *immediacy*, stressing both the unity of form and content, as well as of experience and meaning in a work of art.

In this paper, I aim to account for this notion of immediacy that underlies the presentational function in aesthetic experience, and to explain why it is best achieved through music. To this end, I will reconstruct Langer's account of how a musical piece is functionally related to the "form" of a feeling, and how it can ever be rendered as "alive." With a return to Langer's roots in Ernst Cassirer's philosophy, I will further show how experience understood as "contemplation" allows to see aesthetically presented emotions as "transparent" both in their intuitive force as well as their formal constituents. We may not be able to conceptually express what we feel, but we can rationally account for the formal presuppositions of an emotion conveyed.

Right and Left Formalism

Bryan Parkhurst (University of South Florida)

The basic contention of Susanne Langer's theory of musical symbolism is that there is a "connotative relationship between music and subjective experience, a certain similarity of logical form." "Logical form" should here be understood not in the sense of argumentative or syllogistic form, but instead in one of the primary senses of the

Greek *logos*, i.e. "ratio," "proportion," or "organizing principle." For Langer, that is to say, the immanent patterns of music and of our emotional lives are homologous (*homo* + *logos*): there is a structure-preserving mapping from one to the other. Whereas Langer sees in music's formal properties an affinity with the constitution of our affective selves, such Marxian theorists as Adorno, Bloch, Maróthy, and Knepler see music's constitutive patterns as having a *social* correspondent or homologue. Adorno, for instance, apprehends in the structure of organically unified music the same reciprocal accommodation and reconciliation of part to part and part to whole that must characterize the relations of individual subjects to one another and to the social totality within a non-alienated society. We are thus confronted by a distinction between what we could call "right formalism" and "left formalism": views which agree that abstract structure is the fundamental datum for musical aesthetics, but which have starkly divergent positions on the ultimate significance or referent of this structure. In this paper, I will be interested in how Langer's carefully worked-out account of music-emotion homology can help to illuminate the sometimes less explicit homology claims of the left formalists.

Do Animals Get Earworms?

Eldritch Priest (New York University)

Late in her career Susanne Langer developed an incredibly nuanced and highly original philosophy of mind in which human and animal mentality part ways not according to a capacity for abstraction, but to what is done with this capacity. For Langer, "All sensitivity bears the stamp of mentality" insofar as the latter is a phase of vital activity in its mode of being felt abstractly, which is to say, being felt as thought. Thus, where animals use their ability to feel vital activity abstractly as a pragmatic value, humans use it to feel a symbolic sense (i.e., meaning). But Langer's focus on human mentality caused her to overlook some of the more radical insights she made into the nature of abstraction and animal thought. A particular case in point is her near-heretical hypothesis that vocal acts "were probably not purposive in their origin, but purely autistic, spontaneous acts of self-enlargement." This implies that before they are used to extend an organism's exterior milieu—to communicate—vocal sounds are made to swell its intensive world. In other words, vocalization is an affective abstraction. The "peculiar emotive character" of audition—a property that musical techniques arguably take to its highest degree of expression—is in this respect a felt abstraction that suggests an animal's autogenic sounds are immediately doubled with value *and* sense. In this paper I assume Langer's heresy and draw from Brian Massumi's recent work on animal play a line of speculation that asks: If animals are able to feel vital activities abstractly can they get earworms? If so, can the abstractions that distinguish a "musical" from a "linguistic" expression, or value from symbol, be

understood to mark not the human stock's departure from its animality but rather its return?

Friday morning

Behind and Beyond the Iron Curtain (AMS)

Martha Sprigge (University of California, Santa Barbara), Chair

Olin Downes and the Soviets

Kevin Bartig (Michigan State University)

Throughout his long career the influential *New York Times* music critic Olin Downes (1886–1955) introduced the American public to unfamiliar Russian and Soviet repertory, from Arsenii Avraamov's sound experiments to Sergei Prokofiev's wartime piano sonatas. He elucidated Soviet musical culture through radio programs and lectures and advised the U.S. State Department on matters of Soviet cultural diplomacy. Like many American intellectuals of his generation, Downes moved in leftist circles and supported a range of progressive causes. Given this convergence of musical and political interests, scholars have presumed that communist sympathies or even financial incentives from Soviet bureaucrats compromised his criticism.

Such assertions are made in the absence of any sustained analysis of Downes's politics or his first-hand experience with Soviet Russia, particularly his tours of the USSR in 1929 and 1932. During these little-known visits he evaluated new compositions and consulted with cultural bureaucrats on institutional structures. Using Soviet documents and Downes's personal records, I reconstruct his tours for the first time in order to demonstrate their enduring impact on his later criticism. In fact, the Soviet tours fostered Downes's distaste for politically motivated art music. He was instead fascinated by rural vernacular music, which he perceived as unsoiled by ideology. He championed concert works that both appropriated such music and celebrated its function in a realist fashion, a criterion by which he subsequently judged both Russian and American repertory. For example, he described Modest Musorgsky's *Boris Godunov* in much the same way that he would later praise Richard Rodgers's *Oklahoma!*. Moreover, he deplored the ideological excesses and violence of Soviet power while praising its institutionalized support of art. Indeed, the latter inspired his frequent pleas for government-sponsored support at home, most notably for opera.

Downes was neither dupe nor sympathizer. He was, I argue, a perceptive critic whose views were deeply rooted in transnational encounter. This new portrait of Downes adds to our understanding of the transmission and reception of musical works through professional networks and ultimately allows us to reconsider how the Soviet experiment shaped American musical culture.

Cultivating the Middle East: The German Democratic Republic on Tour

Elaine Kelly (University of Edinburgh)

Music was pivotal in providing the German Democratic Republic (GDR) with an international platform during the Cold War. Denied diplomatic recognition by most western nations until the early 1970s, the state depended on its artists to negotiate its image abroad and channeled considerable resources to enable elite ensembles to make regular international tours. The importance placed on the power of music in this context reflected the government's profoundly conflicted self-image. On the one hand, its significant investment in musical diplomacy was prompted by deep-seated insecurities wrought by the existence of a second German state. It was also, however, indicative of a supreme confidence in East Germany's cultural prowess, a confidence that was born of the founding myth that positioned the GDR as the successor to all that was positive in the Germanic cultural heritage.

These tensions emerge particularly clearly in the GDR's dealings with the Middle East during the 1960s. In addition to sending a series of "musical experts" to Egypt to assist with the development of the state's cultural life, the GDR also funded concert tours in Lebanon, Egypt, and Syria by ensembles such as the Dresdner Philharmonie, the Gewandhausorchester, and the Deutsche Staatsoper. These endeavors were symptomatic of the changing power dynamics of the post-colonial world, and reflected the GDR's very real need for political support from the Arab states. This need, however, by no means precluded the persistence of old imperial mind-sets where cultural matters were concerned. As a study of these concert tours demonstrates, while East German perceptions of the Middle East were shaped to some extent by Marxist constructs of the developing world, they also betrayed an enduring belief in the humanizing capacity and superiority of the western canon. This paper will explore the interweaving discourses of Marxism, orientalism, neo-colonialism, and anti-Semitism in which East German concert tours to the Middle East were situated. It will examine how these tours were conceived of in terms of their intended audiences, and will consider how they subsequently served, through reports of them in the East German media, to repackage the Middle East for consumption back home.

East German Listening Lessons: Pedagogy and the Idea of Musical Content in the German Democratic Republic

Anicia Timberlake (Williams College)

In 1959, the Institute for Music at the University of Halle embarked on a research program to study musical reception. Over the next few years, the Institute sent music teachers and student researchers to local schools, where they tried out new methods for teaching young children to understand music. The research project aimed to instill in children an "urgent need" to listen to the German classical canon and to

prepare them to be an audience for new socialist music. In this paper, I examine how these listening experiments served as a practical testing ground not only for pedagogical methods, but also for new theories of musical content. Following Marxist aesthetics that maintained that art reflected social relations, East German musicologists posited that music reflected history's inherently progressive tendencies. This utopian promise was thought to be objectively present in all great musical works; learning to listen to music correctly meant learning to distill historical facts from musical sound.

Yet the researchers were pedagogues first, and scholars second. These largely unpublished studies reveal them struggling to reconcile Marxist theories with practical matters of teaching. In all cases, doctrinaire content gave way to the intractable reality of child development. Believing that young children were physiologically incapable of abstract thought, teachers focused on training them to hear musical "character" and narrative rather than connections between sound and social progress. These lessons show that the East German musical canon, as it was taught to listeners, ended up more traditionalist than GDR musicologists had planned, prizing not new socialist compositions but nineteenth-century works for orchestra and piano. This is not to say that Marxist theories were disproved in the classroom, or that these theories were untenable because of their explicitly political bent. In reworking historical "content" for children's consumption, teachers developed new methods that sought to ground listening in extra-musical meaning—broadly construed—rather than in the purely formal concerns that had marked previous pedagogies. East German listening lessons thus shared a common cause with a larger set of postwar creative impulses, including those that would later shape the Anglo-American New Musicology.

The Arnshtam/Shostakovich Collaboration: Scoring Women in the Soviet War Film

Joan Titus (University of North Carolina at Greensboro)

Sound designer, musician, and film director Leo Arnshtam collaborated with composer Dmitry Shostakovich on three woman's war films during their lifetimes—*Girlfriends* (*Podrugi*, 1935–36), *Zoya* (1944), and *Sofya Perovskaya* (1967). Yet these scores, and the issues of gender and cultural politics that they reference, have received little attention despite this known collaboration. Beginning with *Girlfriends*, the director and composer sought to construct Soviet femininity in response to mid-1930s cultural politics. The duo continued this endeavor in two historical films, *Zoya* and *Sofya Perovskaya*, both engaging the role of heroines and femininity in nostalgic revisions of two historical events—the assassination of Tsar Aleksandr II by the pre-revolutionary group *Narodnaya volya* (the People's Will), and the Second World War. Building on their sound experiments and the tropes used in *Girlfriends*, the scores to these films buttress the construction of the Soviet woman using cues that simultaneously narrate war and femininity. From trumpet calls to other *topoi* in original underscoring,

these heroines are depicted as part of a nostalgic and revised Soviet past that situated women as important yet subjugated members of Soviet society. Scoring the new and feminized Soviet woman through the emerging war film, arguably beginning in the mid-1930s, was a construction that was iterated during Stalinism and beyond.

This paper provides a discussion of the theories and practices that emerged from the Arnshtam/Shostakovich collaboration in the scores to *Zoya* and *Sofya Perovskaya*. In my discussion of these scores, I address specific musical cues that interact with the current standards for femininity in wartime and postwar Soviet society. Using the writings and theories of Arnshtam and Shostakovich, and contemporaneous press, I provide an analysis of these cues to understand the ways that the director and composer constructed femininity in response to trends in cultural politics and waves of feminism. Such an examination contributes to discussions about reciprocal flows of constructed femininity in musical-cinematic representations and the nature of wartime and postwar Soviet identity; and more broadly, illuminates how two prominent music/film figures theorized musical narration in Soviet cinema.

Bernstein (AMS)

Ryan Raul Bañagale (Colorado College), Chair

"Radical Chic" and Leonard Bernstein's Politics of Style

Katherine Baber (University of Redlands)

Bernstein spent his life in music refusing boundaries and labels, whether of genre, profession, or style. The one label that stuck, however, has been the most impenetrable: "radical chic." When Tom Wolfe coined the term in *New York Magazine* in 1970 as a critique of a benefit for the legal defense of several members of the Black Panther Party hosted by Felicia Bernstein, he implied that for the Bernsteins' circle, politics was stylish and nothing more. I suggest that the term "radical chic," besides being a perennial putdown of openly political artists, is useful when reading the politics of Bernstein's music. Though he certainly cut a stylish public figure, Bernstein's choices as to *musical* style were often political.

Bernstein's aggressive polystylism constitutes its own topical language, rooted both in broader cultural associations and in his strategic use of such types and styles in his own works over time. Jazz and the blues, for instance, helped Bernstein mediate issues of race and gender in American culture during and after World War II, as explored in Carol Oja's study of *On the Town* and Elizabeth Wells's of *West Side Story*. On the other hand, twelve-tone rows and other gestures toward modernist styles often appear as disruptive forces, as in the Symphony no. 3 and *Mass*. Bernstein also reached for transcendent moments, a clearing out of the stylistic space which typically helped reveal a central message, as in numbers like "Somewhere" (*West Side Story*) or "Make Our Garden Grow" (*Candide*). This paper examines the intersection between

politics, style, and structure in two case studies, both written after the "radical chic" episode: *Mass* (1971) and *1600 Pennsylvania Avenue* (1976). Using a coded politics of style enabled Bernstein to express himself both boldly and subtly in a decade of newly heightened political tensions. The particular form of his engagement speaks to the recurring question among musicologists and music theorists of how music relates to politics and other extra-musical phenomena. The term "radical chic" critiques the presumed superficiality of this relationship, but it is precisely the stylistic interplay at the musical surface that draws us toward deeper structural and interpretive meanings.

Bernstein's Body

Daniel Callahan (Boston College)

Learning that Mahler's Tenth Symphony had been edited and completed for performance, Leonard Bernstein said, "I have one question. Will it give me an orgasm?" He was not exactly joking, as many who have witnessed his conducting realize.

Scholars have focused mainly on Bernstein's compositions and, occasionally, his politics. Sustained discussion of his podium performances, however, has been left to fans and critics. The latter often cast opprobrium by describing Bernstein's bodily movements as "embarrassing," "flamboyant," "grotesque," "hysterical"—as, in short, too sexual. Criticism of Mahler's conducting often betrayed anti-Semitism; that of Bernstein's often revealed homophobia, and not just the larger fear of the body endemic to classical music performance. Bernstein long knew that a conductor's body in musical motion could be a source of both anxiety and fascination. A college sophomore in 1937, Bernstein saw Mitropoulos conduct and immediately fell in love. A year later, Bernstein wrote about his relationship with Mitropoulos, renamed "Eros Mavro," in an autobiographical story titled "The Occult." Drawing on that story, unpublished correspondence, oral histories, and reviews across his career, I propose that Bernstein understood, practiced, and capitalized on conducting as a transfer of erotic power and pleasure between a conductor and his musicians and audience.

In this presentation I contend that Bernstein approached conducting as a deliberate choreography and not, as many assume, as spontaneous effusions accompanying a beat and occasional cues. I provide analyses of Bernstein's movements and affect that remain consistent across different performances of specific moments in the music of Mahler, Chaikovsky, and Beethoven captured on both archival and commercial film. Although I take Bernstein's multiple annotated scores for and analyses of these works into account, my focus is foremost on Bernstein's physical empathy with the sound that he desired and (often, if not always successfully) drew from the orchestra. Bernstein's shameless presentation of his body on the podium was honest, instructive, liberating, and, necessarily, most carefully choreographed.

Boulez: From Sketch to Score (SMT)

Ciro Scotto (Ohio University), Chair

The Melodies of *L'Orestie* and Pierre Boulez's New Compositional Method

Joseph Salem (University of Victoria)

L'Orestie is Pierre Boulez's only major orchestral work for theater. It was commissioned by the *Compagnie Madeleine Renaud—Jean-Louis Barrault* in the fall of 1954 for the spring of 1955, and it has since been withdrawn from the composer's catalogue. The work is arguably Boulez's longest, yet it was written quickly, among a host of professional and personal distractions. These contextual conditions undoubtedly affected how the work was composed, including changes to Boulez's usual organizational (or "serial") processes.

My paper discusses the compositional process behind two elements of the finale to the three-act tragedy, including the generation and development of a key vocal part, as well as the development of an instrumental introduction and corresponding refrain. Tracing the rather varied development of these compositional elements reveals a host of entirely new and surprising compositional procedures, including several non-serial techniques for creating and expanding this movement from a single vocal particella to a large-scale finale with independent instrumental interludes. While a number of these tactics were likely pragmatic solutions designed to accommodate the hurried rehearsal schedule of the theater, they ultimately foreshadow a number of significant changes to Boulez's working method in a myriad of later works.

Middleground Structure in the Cadenza to Boulez's *Éclat*

C. Catherine Losada (College-Conservatory of Music, University of Cincinnati)

The musical sketches for Boulez's *Éclat* (1965) are a goldmine of information for the music scholar. Minute annotations scribbled between the staves and in the margins of a score for *Don* (first version, piano, voice, 1960), when properly deciphered, clarify every stage of the compositional process that led to *Éclat*. However, the characteristically numerous stages of the generative process problematize the issue of their perceptual connotations and salience as structural markers within the final musical product. Many authors (Cone 1960, Lerdahl 1988, Guldbransen 1997, Meston 2001, Goldman 2011 and Salem 2014) have, in fact, claimed that Boulez's generative techniques do not have implications in the realm of perception.

This paper will demonstrate how the annotations on a score copy of Boulez's *Don* outline the skeleton (background scheme) for the entire opening piano Cadenza of

Éclat. Analyzing the sketch by delving beyond the question of how the foreground material was generated to why these processes were used, demonstrates that the cadenza is structured in a manner highly analogous to a traditional concerto cadenza, consisting of an expansion of four germinal chords. Furthermore, it shows that the isomorphic relationships underlying the generative techniques have structural and musical repercussions that are taken maximum advantage of in the transfer from sketch to final musical product. Ultimately, the analysis produces graphs that compile the various stages of process shown in the sketches and illustrate how they elucidate a perceptible middleground organization.

Canonic American Composers (AMS)

David Paul (University of California, Santa Barbara), Chair

Reconstructing the *Rhapsody in Blue* Piano Solo

Ryan Raul Bañagale (Colorado College)

Recent scholarship on *Rhapsody in Blue* examines the collaborative process between George Gershwin and arranger Ferde Grofé as they prepared the piece for its premiere at Paul Whiteman's "Experiment in Modern Music" on 12 February 1924. It places significant emphasis on Grofé's role in selecting and shaping the overall "sound" of the original orchestral arrangement of the *Rhapsody* as he prepared Gershwin's two-piano short score for the instrumental forces of the Whiteman ensemble. But despite the *Rhapsody*'s status as a piece for solo piano and ensemble, the genesis of the piano part—arguably the most central component of its sound—has been neglected.

In this paper, I use the three original manuscript documents—Gershwin's holograph short score, a fair-copy document, and Grofé's completed orchestration—to raise significant new questions about what, exactly, Gershwin played at the 1924 premiere and how this connects to the legacy of the piece. It is worth asking whether the piano score hastily published in the wake of the work's successful debut—and continuously performed for the past ninety years—accurately represents Gershwin's initial intentions. Thirty measures of non-published piano solo exist in these manuscripts. Additionally, Gershwin's holograph becomes increasingly sketchy in the final third of the piece due to the time constraints under which he operated, with passages remaining completely un-notated. Drawing on new details regarding the chronology of the creative process, it becomes possible to establish what portions of the piano part had been written prior to the premiere and what may have been added—or removed—at a subsequent point in time. The process of reconstructing the original piano solo provides new evidence against the long-held belief that Gershwin improvised portions of the *Rhapsody* during the premiere performance. It also illuminates some of the more experimental tendencies of Gershwin's approach to the piano, which align with the

modernist approach of his New York City contemporaries to a greater extent than typically allowed.

Dancing in the Barn with Charles Ives

Jacob A. Cohen (Graduate Center, CUNY)

In a 2006 essay, John McGinness criticized what he deemed the "modernist agenda" of Ives scholarship that focused on compositional craft and formalism to legitimize Ives's perceived amateurism. Yet recent scholars such as Gayle Sherwood Magee, J. Peter Burkholder, and Joseph Horowitz have bucked this trend; their critical approaches consider the extra-musical associations of melodies and styles in order to fully understand Ives's complex negotiation of his historical and cultural identity. However, these studies have not fully addressed how Ives's music and stylistic topics illuminate his tensions about geographical identity, a crucial element for a composer who so often articulates place in his music.

This paper examines the barn dance, a style that has not yet been treated as a distinct semiotic topic in Ives scholarship, and what Ives's use of barn dance melodies reveals about his experience of New England culture and geography. As a man physically and spiritually caught between city and country, Ives mirrored his own complicated geographic identity in pieces such as *Washington's Birthday* and the Second Violin Sonata, mediating the urban (high culture instrumental genres) with the rural (folk barn dances). This place-based understanding therefore illuminates Ives's changing perception of urban and rural geography around the turn of the century.

Using firsthand accounts of barn dance traditions at various points in New England history in diaries, memoirs, popular magazines, and other primary sources, I illustrate how Ives reconciled contemporaneous twentieth-century attitudes towards this social dance with his own nostalgic construction of nineteenth-century life. Additionally, Ives's commingling of folk and high art elements—for example, his quotation of melodies with their own cultural histories and social meanings, his conscious use of the genre "sonata," and his audacious use of the Jew's harp in the symphonic *Washington's Birthday*—became a political statement, subverting the Gilded Age value system that privileged the cultivated tradition. In these two compositions, the barn dance simultaneously served as nostalgia for a nineteenth-century folk tradition and acted as a foil to what Ives perceived as the effeminacy of genteel society in America.

Constructing the Past in the Long Nineteenth Century (AMS)

Sanna Pederson (University of Oklahoma), Chair

Dr. Burney's Complaint and the Case of Mendelssohn's Great Passion

Ellen Exner (New England Conservatory of Music)

Felix Mendelssohn Bartholdy's famous Berlin performance of J. S. Bach's *St. Matthew Passion* in 1829 has been described as miraculous and groundbreaking. It is widely considered the kindling spark behind the Bach Revival, a defining moment in western music's history. What is often left out of popular mythology, though, is that Mendelssohn's choice of repertory was not revolutionary in context. This paper will demonstrate that it was instead consistent with nearly a century of local tradition in Berlin that began during the reign of Frederick II (1740–86). The musical activities of three generations of the Mendelssohn family, particularly the women, demonstrate deep appreciation for music of the Bach family already in the mid-eighteenth century.

Celia Applegate productively explored important aspects of the Bach Revival in her book *Bach in Berlin* (2005). Her study, though, relied upon an outdated music-historical narrative that has since been superseded by research on both sides of the Atlantic. Fifteen years of scholarly engagement with the formerly lost music library of the Berlin Sing-Akademie (the civic institution with which Mendelssohn performed Bach's Passion) has begun to bear fruit. As a result, our received view of the city's musical past is undergoing significant reorientation under the weight of new discoveries.

The musical culture of Frederick's Berlin was peculiar for its time: it featured intentional reuse of works that were, even then, decades old. In the 1770s, traveling Englishman Charles Burney mocked Berlin's apparent stylistic backwardness in his published accounts, not realizing that what he had experienced was actually the formation of a local canon, a "Berliner Klassik," as it is now being called among German scholars. Mendelssohn grew up in Berlin, steeped in the idea that music of the past had a natural place alongside music of the present. Because the city had also been home to more of J. S. Bach's students than any other, their works were an integral part of this burgeoning tradition from its outset. Paradoxically, what Burney diagnosed as a failure to progress ultimately developed into one of the most vital elements of modern musical culture.

Hans von Bülow's Gospel of Beethoven

Karen Leistra-Jones (Franklin & Marshall College)

Hans von Bülow's statements on music often employed pointedly religious rhetoric: "I believe in Bach the Father, Beethoven the Son, and in Brahms the Holy Ghost of music," he proclaimed. Elsewhere, he termed Beethoven's sonatas the "New

Testament" of piano music. Beginning in the 1870s, these types of pronouncements became an important aspect of Bülow's public image, as he reinvented himself as a Beethoven specialist with his celebrated edition of Beethoven's piano sonatas (1871) and his practice of performing "cycles" of Beethoven's works. Critical responses to Bülow as a pianist and as a conductor began to mirror his religious rhetoric, describing his concerts as a kind of preaching, a proclamation of the Beethoven "gospel," or a scriptural exegesis, and likening his audiences to devout congregations.

Such accounts participated in the well-documented elevation of instrumental music to the status of *Kunstreligion* during the nineteenth century. Yet they moved beyond this tradition's often-noted roots in Pietism and mystical spirituality. Drawing on an extensive archive of reviews at the Staatsbibliothek zu Berlin, this paper demonstrates that Bülow and his critics presented his artistic offerings in the context of a more traditional Protestant religiosity. They eschewed the solitary ecstasies of early Romantic writers, and they avoided calling the performer a "priest," an epithet common in mid-century music criticism. Instead, they emphasized the scriptural role of Beethoven's works and highlighted the pastoral aspects of Bülow's performances: his focus on a strict "gospel" of canonic texts, the affinity of his playing with preaching and biblical interpretation, and the thoughtful engagement of his listeners.

These developments derived not only from a changing relationship to the musical past. They also aligned with attempts to create a national culture in the *Kaiserreich* of the 1870s and 1880s, which included numerous calls for new forms of spiritual experience free from the dogmas of organized religion, yet consistent with the Protestantism that was increasingly touted as a unifying force. In this context, Bülow was able to invest the role of the performer with a prestige that drew on the interpretive practices and modes of authority associated with the Protestant church.

Replacing Haydn: Luigi Cherubini's "affair Esterházy," 1810–11

Fabio Morabito (King's College London)

Until today, Cherubini's aspirations to become Joseph Haydn's successor at the Esterházy Court have remained largely undiscussed. It was only in 2014 that Cherubini's heirs disclosed for the first time a group of letters concerning the negotiations between the Parisian composer and Prince Nikolaus II, Haydn's last patron. The plan to hire Cherubini as his Kapellmeister was almost certainly linked to the Prince's dissatisfaction with acting-Kapellmeister Hummel, who had been dismissed a first time in 1808 and then permanently in spring 1811, precisely when Cherubini was supposed to start his duties. The deal, however, could not be concluded: the financial crisis and high inflation prompted by the Napoleonic wars would eventually lead to Haydn's post remaining vacant. Cherubini was profoundly affected by this rebuff. His archive shows that in the following decades the composer (and his relatives after his death)

repeatedly sought from the Esterházy a compensation for financial losses and the damage to Cherubini's reputation.

In this paper, I re-examine the "affair Esterházy" against Cherubini's efforts between 1805 and 1811 to craft his musical identity as inextricably linked to Haydn: from showcasing a profound engagement with his music in a memorial cantata "on Haydn's death"; to replacing three pages from the complete autograph of Symphony no. 103 with pages in his own hand. Haydn's manuscript still contains Cherubini's substituted sheets, which show a visible, even obsessive effort to reproduce distinguishing features of Haydn's handwriting. By linking together such hitherto unexplored traces, I consider Cherubini's attempts to associate himself with Haydn as performing for the public a virtual handover between "the patriarch of music" and him.

As Matthew Head and Mark Evan Bonds have shown, the contemporary discourse around Haydn's death did not just call for an immediate replacement of his duties at court, but was perceived as a matter concerning the future of music at large. Building on this discourse, my paper is concerned above all with Cherubini's desire to write his own history in Haydn's footsteps as a timeless master; for what it reveals about the construction of musical identity and the composer's image in a fledgling, pan-European market.

Burying Brahms: Vienna's *Ehrengräber* for Composers and the Fashioning of a City's Self-Image

Reuben Phillips (Princeton University)

A mecca for music lovers, Group 32A of Vienna's Central Cemetery serves as a final resting place for some of the city's most distinguished musicians. But the creation of this grove in which musical luminaries slumber together in eternal harmony necessitated the exhumation of decaying corpses. Vienna's *Ehrengräber* were established in the late nineteenth century, postdating the original burials of the city's most famous composers.

What were the agendas that governed the creation of the *Ehrengräber*, and how did the new graves articulate Vienna's changing sense of its musical past? Following recent studies of music and monumentality (Rehding 2009), I explore these issues through a critical investigation of the *Ehrengräber* from the 1880s up until the burial of Johannes Brahms.

My paper begins by homing in on the public rituals that accompanied the reburials of Beethoven and Schubert. Taking place in June and September 1888, these ceremonial events occasioned solemn processions, crowds of mourners, and an abundance of floral tributes. Such spectacles upgraded the civic status of Vienna's star composers, while also allowing current residents and cultural institutions to honor the icons of the city's past. The resulting graves, along with those added in the next decade,

functioned collectively as a material representation of Vienna's new self-image as a "*Musikstadt*" (Nußbaumer 2008).

In this context, the death of Brahms in April 1897 proved to be a significant event, his interment in Group 32A performing a double act of legitimation. The placement of Brahms's grave in close proximity to his composer forebears affirmed his important role within Viennese musical life; at the same time, the burial set another jewel in the *Ehrengräber* crown, helping to justify earlier exhumations. Brahms's burial connects to concerns about Germanic identity evident in the Viennese musical press (Brodbeck 2014), but it also serves as a good point of departure for thinking about the values that would dominate the historiography of the composer in the years that followed.

Dallapiccola and the Dynamics of Influence (SMT)

Jamuna Samuel (University of Pennsylvania), Chair

The Composer and his Advocate: Taking Clues from the Dallapiccola-Mila Correspondence for an Analysis of *Tre Poemi* (1949)

Angela Ida De Benedictis (Paul Sacher Foundation, Basel)
and Christoph Neidhöfer (McGill University)

Music critic and advocate of the avant-garde Massimo Mila (1910–88) corresponded intensively with Luigi Dallapiccola from 1933 until the composer's death in 1975 (Dallapiccola/Mila 2005). A central topic in their letters from the 1940s is Dallapiccola's adoption of twelve-tone technique. These letters bring to light, on one side, a critic with his modernist/left-leaning agenda trying to gain a clearer understanding of twelve-tone composition and, on the other side, a composer explaining and justifying his own continuing evolution as dodecaphonist. While the letters never go into fine details of compositional technique itself, at a crucial point in his development as twelve-tone composer in 1949 Dallapiccola sends Mila, at the latter's request, a sketch manuscript of a short score for *Tre Poemi* for voice and chamber orchestra with a partial serial analysis.

This paper takes this source, which was recently discovered in Mila's manuscript collection, in conjunction with a close reading of the Dallapiccola-Mila correspondence, the articles published by each of them around the time, and Dallapiccola's sketches for other works as point of departure for an analysis of *Tre Poemi* that illuminates Dallapiccola's core concerns as twelve-tone composer at this juncture of his career. Our analysis provides the musical background against which to read the Dallapiccola-Mila correspondence from the mid-century—a time when, by associating himself with Mila, the only prominent Italian critic untainted by fascism, Dallapiccola seemed intent on erasing the traces of his own past links to the Mussolini regime (Alberti 2013).

Teaching Beyond the Craft of Composition: The Relationship between Luigi Dallapiccola and Luciano Berio

Angela Carone (Fondazione Giorgio Cini, Venezia)

In 1952 Luciano Berio spent eight weeks at the Berkshire Festival (Tanglewood) to attend composition lessons with Luigi Dallapiccola. Immediately following this encounter, the two discussed the work of James Joyce, the writer about whom Dallapiccola had already written in 1951, illustrating the musical aspects of Joyce's prose. Berio's tape composition *Thema (Omaggio a Joyce)* (1958) was one of the outcomes of his reading of Dallapiccola's article. Dallapiccola was both the intellectual with whom Berio shared his interest in quoting from different literary texts and the teacher to whom he would submit his analyses. In light of this close affinity between master and student it may come as a surprise that Berio ultimately distanced himself from Dallapiccola, disapproving of the latter's dodecaphonic language focused on strict counterpoint.

While Berio rejected the pristine twelve-tone canons typical of Dallapiccola's music, he took their principles and developed them further, in ways that are harder to recognize on the musical surface. Berio carried canonic thinking into other dimensions. These include: rhythmic and *Klangfarben*-canons on a fixed pitch rather than involving moving melodies, and phonetic canons based on an analysis of "vocal colors" in the prose of Joyce.

In spite of his critical behavior towards the master, Berio recognized Dallapiccola as the central figure who brought younger Italian composers in closer contact with twelve-tone technique at a time when the cultural repression of Fascism was still alive.

Finding Voice in Popular Music (AMS)

Nina Eidsheim (University of California, Los Angeles), Chair

"She Needs Me": Marvin Gaye, Crooning, and Vocal Agency at Motown

Andrew Flory (Carleton College)

Marvin Gaye wanted to be a balladeer. Between 1961 and 1965, he released four albums of standards and split his performances between chitlin' circuit theaters and middle-class supper clubs. Although Gaye stopped releasing middle-of-the-road material after the mid-1960s, he continued to work on ballads for the next two decades in the private realm of the recording studio, focusing mostly on a set of standards arranged and recorded by Bobby Scott in 1966. Gaye recorded dozens of new performances over these tracks, using his voice to recast and recompose the songs' melodies and lyrics in numerous ways. Using unreleased recordings from the Motown archives, this paper follows the history of Gaye's work with one of these songs, Arthur Hamilton's "She Needs Me," over a thirteen-year gestation, from its first recording

session in 1966 to Gaye's final work on the track in 1979. Extending Mark Burford's work on Sam Cooke as "album artist" in the late 1950s and Keir Keightley's writings about the "middlebrow" shift in the pop market during the mid-1960s, I discuss Gaye's method of "vocal composition" through two critical lenses: first, as a form of agency over the creative process at Motown after the decline of MOR pop; second, as evidence of technological empowerment, which allowed Gaye to use improvisation, re-composition, and amalgamation to develop a forward-looking style of vocal-oriented writing and arranging that would come to fruition in R&B during the 1980s and 1990s. In the end, I focus on the manner in which Gaye's approach to "She Needs Me" changed between 1966 and 1979. During the mid-'60s, as a black man assuming a middle-class identity for public consumption, Gaye was situated between a world of crooning occupied by African Americans like Cooke and Nat "King" Cole, and gospel-oriented vocalists like Ronald Isley and Solomon Burke. He moved freely between lush pop appropriate for adult-oriented supper clubs and gospel-oriented gut-bucket soul. "She Needs Me" provides an example of how these worlds had merged during by the 1970s, a time when the vocal arrangements and performance style of Gaye's standards became remarkably similar to his approach to R&B-oriented soul.

Mahalia Jackson's Class Politics of Voice

Mark Burford (Reed College)

Crosscutting the career, reception, and self-identity of gospel singer Mahalia Jackson are a cluster of questions about her voice, inflected by issues of race, place, and class. Jackson, citing a wide range of sacred and secular vocal models on the street, in church, and on recordings, insisted that her singing was deeply rooted in the musical traditions of her native New Orleans. At the same time, she calibrated the social meanings of these influences through comparison of what are conventionally characterized as "vernacular" and "cultivated" vocalities. However much we may recognize these dualistic categories, popularized within American musicology by H. Wiley Hitchcock, as discursively constructed, Jackson herself persistently invoked this distinction. A critical reading of these recurring references makes legible the contours of Jackson's thinking about the class dynamics of her personal practice of voice.

Jackson confessed a self-perceived lack of vocal training, a "natural" asset praised enthusiastically by many commentators. Yet she maintained an equivocal intrigue with formally trained voices, and one senses a rub of defiant cultural pride and nagging social anxiety in her comments on "vernacular" and "cultivated" singing. If in some contexts Jackson questioned cultural hierarchies privileging trained voices and even provocatively declared herself to be "America's most primitive singer," in others she acknowledged her youthful study of recordings by concert vocalists and urged up-and-coming gospel singers to "get a good musical education." Not simply a matter of black and white, this ambivalence is marked by Jackson's historical moment.

As music came to occupy a unique role in postbellum and early twentieth-century black education initiatives, particularly among mainline congregations, instruction in "voice culture" sought to cultivate a range of techniques identified with concert singing while also embracing the goals of national citizenship, social refinement, and black cultural honor. Spoken remarks and selections from her nationally broadcast radio program illustrate how, as Jackson's growing fame in the 1950s carried her to new performance settings, she negotiated the class politics of vocal expectation with revealing openness, registering what it meant for a black voice to sound "vernacular" and "cultivated" values within black communities and on the public stage.

The Vocal Politics of NBC's *The Voice*: Exposing Cultural Essentialism, Affirming Social Hierarchy

Allison McCracken (DePaul University)

This paper focuses on the way in which the very popular American television vocal singing competition program, *The Voice* (NBC, 2011–present) both exposes the essentializing discourses regarding race and gender that have shaped American vocal culture for decades and simultaneously perpetuates social hierarchies of race and sex. Although voices have been subject to the same kinds of social construction as bodies, they have received much less scholarly attention. It is still quite common to associate certain kinds of vocal aesthetics and delivery styles with specific raced or gendered bodies. Industrial practices have reinforced these distinctions for so long that they have become naturalized. This was not always the case. As musicologists have argued, a "musical color line" was developed in the 1920s that largely erased public memory of the performance world that existed before it, one in which popular voices, unlike bodies, were not raced or gendered. But commercial imperatives and cultural hierarchies led to the development of essentialist vocal codes as part of a more rigidly raced and gendered popular culture, codes that have largely persisted.

The Voice continually reveals the fallacy of these codes; indeed, the program's success has depended on it. *The Voice*'s "hook" is its blind auditions; the four industry judges must decide a singer's promise through voice alone. Because it makes room for older, less conventionally attractive, "packaged" performers, *The Voice* has positioned itself as representative of America's "true" social diversity. Initially, however, these auditions relied on shock value, the fact that auditioners' voices often belied the judges' expectations of a singer's race and sex ("How are you not black?" "You're not a girl!"). But over time such "freak" contestants have become increasingly naturalized. As a result, *The Voice* has indeed revealed the kind of vocal diversity rarely acknowledged on a national media platform, substantially undermining American music culture's vocal essentialism. At the same time, however, this denaturalizing has ultimately most benefitted white working-class male contestants who "sound" like people of color;

as a result, contestants of color have been increasingly marginalized as each season progresses, thus perpetuating social and industrial hierarchies.

Not Like a Girl: Tina Turner's Vocal Sound and Rock and Roll Success

Maureen Mahon (New York University)

"I always used to sing along with men singers," Tina Turner told a reporter in 1972, "so I didn't really sound like a girl." Turner's tone and timbre, her shouts, screams, and high volume, created a rough and raw sound that departed from traditional concepts of a feminine voice. The result was a vocal style rooted in a compelling gender ambiguity that paralleled her visual image. Clad in revealing stage costumes, her body gleaming with perspiration after an onslaught of furious dance motion, she accentuated a forthright sexuality long assumed to be natural to black women and, consequently, unfeminine. As the Queen of "Raunch and Roll," to use a *Rolling Stone* writer's phrase, Tina Turner developed a sonic and visual style that resonated with the late sixties rock scene's celebration of musical and sexual liberation. In this paper, I discuss how Turner used her distinctive voice and "raunchy" style to wend her way into rock as the star of the Ike and Tina Turner Revue in the late 1960s and to achieve superstar status as a solo artist in the 1980s. Through a discussion of her vocal sound on key recordings from the '60s, '70s, and '80s, I show that the blockbuster commercial success Turner ultimately achieved with her 1984 album *Private Dancer* was the result of years of mobilizing her vocal talent and navigating the recording industry's expectations of blackness, black female difference, and musical genre that had circumscribed so many other black women vocalists.

Frames, Fantasia, and Formal Functions (SMT)

William Caplin (McGill University), Chair

Mendelssohn's Formal Frames: Multi-Stage and Recurring Introductions

Catrina S. Kim (Eastman School of Music, University of Rochester)

Taking their cue from Beethoven, Romantic composers habitually effaced the boundary between the framing device and the genuinely formal—Felix Mendelssohn's op. 13 string quartet exemplifies this ambiguity through its multiple failed attempts to begin. But while the *multi-stage* introduction blurs initial boundaries between "before-the-beginning" and "beginning," it does not necessarily disrupt the formal processes of the rest of the generic sonata. The *recurrence* of an introduction invariably does: with each intrusion into the sonata, it loses its essential quality of "preparation" while gaining thematic status. While the introduction to Mendelssohn's

op. 13 recurs only once in the coda to the final movement, his concert overtures often involve both multi-sectional introductions and highly disruptive recurrences.

I analyze three of these works, *Ein Sommernachtstraum*, op. 21, *Die schöne Melusine*, op. 32, and *Athalie*, op. 74, from the perspectives of Hepokoski and Darcy's Sonata Theory (2006) and Caplin's theory of classical form (1998), as well as Schmalfeldt's (2011) and Martin & Vande Moortele's (2014) specifically *Romantic* formal concepts. Several commonalities emerge. First, the introduction recurs just prior to the recapitulation, while some portion of the primary theme fails to appear; in some cases, this strategy poses the possibility that the introduction becomes so formally involved that it *replaces* the primary theme. Second, *Ein Sommernachtstraum* and *Athalie* employ codas that reorder their multiple introductory modules. Mendelssohn's reimagining of the introduction thus results in formal structures that simultaneously depend upon and resist the sonata's order-dependent principle of rotation.

Thematic Design and Tonal Structure in the Viennese String Quartet Minuet, circa 1770: Haydn and the *Kleinmeister*

Christopher Brody (Eastman School of Music, University of Rochester)

The outward simplicity of the late-eighteenth-century minuet and trio has led scholars to underestimate both the structural diversity of the repertoire and the atypicality of examples by the most ambitious composers. Yet even while exaggerating the repertoire's self-consistency, analysts disagree on fundamental questions about Classical two-reprise movements, such as whether thematic design or tonal structure is the more form-defining structural dimension. This paper addresses these challenges with a snapshot of the minuet and trio in a specific time, place, and genre: the Viennese string quartet in the years immediately surrounding 1770. I present a modest corpus study of the minuets and trios in thirty-six string quartets (seventy-two movements) written between 1769 and 1777 by the Viennese composers Asplmayr, Haydn, Vanhal, and Ordonez, coding each piece with a tonal structure and a thematic design.

In the works of the three *Kleinmeister*, the corpus study shows that even such similar composers conceived of minuet form differently. For example, Ordonez uses a particular tonal structure as the main required element, while thematic design may vary; Vanhal treats both elements with equal strictness, suggesting that the *conjunction* of structural dimensions was fundamental for him. Most flexible of all is Haydn, who combines structural possibilities with a freer hand than his Viennese contemporaries, also devising some *sui generis* thematic designs that make reference to standard plans while rejecting their strictures. Haydn's achievement in even these brief works gains depth and texture when seen against the backdrop of local conventions.

The *Four-Key* Exposition? Schubert's Sonata Forms, the Fantasia, and Questions of Formal Coherence

René Rusch (University of Michigan)

Among the scholarship on Schubert's approach to sonata form are brief references to movements that appear to contain a *four-key* exposition. That the very notion of a four-key exposition has not been pursued beyond the modest attention afforded to footnotes and short paragraphs suggests that the idea is peripheral to our understanding of Schubert's sonata forms, if not questionable under the rubric of certain *Formenlehre* theories.

This paper revisits one of these formal outliers, Schubert's Piano Sonata in B major, D575, i (1817), and considers what we can gain by bringing sonata form into dialogue with the *fantasia*—a genre and musical aesthetic that resurfaced in late eighteenth- and nineteenth-century compositional thought. I explore the musical relationships that emerge from this cross-point and contemplate how such a perspective can affect the ways in which we think about formal coherence. Here I suggest that the fantasia functions as a loosening device, lending a sense of unpredictability to the B-major exposition's thematic treatment and tonal trajectory. In particular, I discuss how the fantasia (1) invites development in the form of thematic variations, unraveling the tight-knit design characteristic of sonata-form expositions in relation to their development sections; (2) motivates modulations to several key areas, enabling key relations to obtain multiple meanings; (3) brings to the fore the heuristic devices used to make sense of a work's structure by breaking a formal system's set of expectations. My paper concludes by considering how these ideas can enrich our understanding and hearing of select three-key expositions.

Diverging Subordinate Themes and Internal Transitions: Assessing Internal Modulations in Three-Key Expositions

Graham G. Hunt (University of Texas at Arlington)

Recent scholarship on the so-called "three-key exposition" has drawn attention to its historical evolution, Schenkerian voice-leading considerations, and issues with cadences and internal "crises" in Schubert's three-key expositions. Still to be examined in detail is one simple, yet fundamental, question: How and where do composers get from the second key to the third key? Using William Caplin's formal functions to help categorize these internal modulations, this paper will assess interharmonic strategies in these unique expositional layouts.

The corpus examined comprises three-key expositions from the late eighteenth- and nineteenth century, by composers including Haydn, Beethoven, Schubert, Mendelssohn, and Tchaikovsky. Categories for second to third key techniques are outlined based on where, in terms of formal functions (presentation, continuation,

cadential, or framing), the divergence/modulation occurs within the relevant subordinate theme. Examples of these techniques include the Internal Transition, Block/Abrupt Modulation, Continuation=>Internal Transition, and the False Subordinate Theme. Once these categories are established, we can then consider questions such as: Does the type of cadence before an Internal Transition affect its transitional nature? What "loosening" techniques are employed in Deviating Subordinate Themes? Also, does Schubert's oft-discussed usage of PAC's to *begin* subordinate themes necessitate a re-consideration of Caplin's axiom that transitions cannot conclude with a PAC? This crucial consideration, as well as other possible adjustments to Caplin's theory, becomes relevant when examining more complex nineteenth-century three-key expositions. This adaptability, in turn, speaks to the benefits of applying Formal-Function Theory to works written in the richer formal and harmonic style of the nineteenth century.

Genre and Geography in the Thirteenth-Century Motet (AMS)

Emma Dillon (King's College London), Chair

Mini Clausulae and the *Magnus liber organi*

Catherine Bradley (Stony Brook University)

A mid-thirteenth-century manuscript copied for the Parisian Cathedral of Notre Dame (Florence, Biblioteca Medicea Laurenziana, Plut. 29.1) uniquely records, in fewer than seven folios, a collection of 154 individual pieces associated with a crucial moment in the history of polyphonic composition. These so-called mini clausulae—brief two-voice settings of plainchant snippets—were cited by William Waite in 1961 as concrete musical evidence of a process described by the medieval theorist known as Anonymous IV. In a much-quoted passage, Anonymous IV states that Perotin "abbreviated" (*abbreviavit eundem*) Leonin's older "Great Book of organum" (*Magnus liber organi*) with clausulae in the new note-against-note discant style. The mini clausulae, therefore, emerge as exceptional in a thirteenth-century context: a repertory attributable to a particular composer—Perotin—and about which specific stylistic and chronological information is known.

Despite their historiographical importance, these pieces have been dismissed as "of little purely musical interest" (Smith, 1966) and remain, as Alejandro Planchart noted in 2003, "a largely unexamined repertory." This paper challenges received views of the mini clausulae, scrutinizing for the first time their musical and liturgical characteristics. I demonstrate that a significant proportion of these clausulae cannot constitute straightforward "abbreviations" vis-à-vis an older *Magnus liber*. Significantly, the mini clausulae differ also in their liturgical ordering, implied use, and in the details of their

plainchant melodies from this "central" Notre-Dame polyphonic tradition of which they have been presumed to be part.

Posing new questions about the function, performance contexts, transmission, and dissemination of the mini clausulae, I recast understandings of this compositionally modest and seemingly marginal repertory in relation to the widely copied and virtuosic organa of the *Magnus liber*. Despite their limited manuscript survival, I argue that the mini clausulae constitute hitherto overlooked evidence of otherwise lost musical practices. Paradoxically, this unassuming collection may represent a significant trace of a simple and highly functional kind of early polyphony in wider oral circulation, distinct from, and perhaps more representative of common musical practice in the thirteenth century than the monumental organa of the "Great Book."

The *Chansonnier du Roi*, Naples, and the Geography of Thirteenth-Century Music

Alèxandros Maria Hatzikiriakos (University of Rome-Sapienza)

The French chansonnier Paris, BNF f. fr. 844 (generally known as *Chansonnier du Roi*) is one of the earliest and most important sources for trouvère and troubadour lyrics, but also for early motets in modal notation. Compiled around 1250, possibly in Northern France, the manuscript was later enriched, by many different hands, with a unique collection of Occitan, French, and Latin monophonic songs and instrumental dances in mensural notation. Although this chansonnier was neglected for decades after the pivotal studies by Pierre Aubry, Jean Beck and Hans Spanke, interest in it has flourished since the 1990s on the part of both musicologists (Peraino and Haines) and romance philologists (Asperti and Battelli). Insights from these two disciplinary fields, however, have never been systematically brought together. This is what I aim to do in this paper, focusing in particular on the later additions to the manuscript, about which I will also present new palaeographical evidence.

My central hypothesis is that fr. 844 was brought to the Angevin court of Naples, probably around 1282, by Robert II of Artois. Intellectuals, poets, and artists from Northern France, Occitania, and the Aragonese kingdom contributed to the particularly multicultural milieu of this court from 1266 until the death of Charles I in 1285. This milieu, as important as it was ephemeral, represents the most plausible site where the chansonnier could have been exposed to new musical and poetic styles.

Moreover, the compilers' predilection for literary genres specifically connected to dance and music, their use of mensural notation, some peculiar metrical and formal irregularities, and some *mise en texte* strategies show a unique interest in sound and performance. In fact, many of the additions can be understood as a reshaping of older forms into new ones, in keeping with the peculiarities of the Angevin reception of French and Occitan monophony. These features place the *Chansonnier du Roi* in the context of a process of identity formation for the French elite newly settled in Italy, an

identity shaped in considerable part by music and sound. In conclusion, I make some suggestions toward an expansion of the geography of thirteenth-century vernacular monophony, claiming that Naples might have played a more central role than it has hitherto been granted.

A Conductus, an Organum, and a Very Poor Loser: Philip the Chancellor, Pérotin, and the Paris Bishop's Election of 1227–28

Thomas B. Payne (College of William & Mary)

A newly identified pair of discrete musical concordances between the organum triplum *Alleluia Posui adiutorium* by Perotin and Philip the Chancellor's widely traveled conductus/lai *Veritas equitas largitas* (also transmitted as two vernacular *contrafacta*) offers new opportunities to interrogate these interconnected works. Since Philip's lyric appears to have been written in the aftermath of the contested installation of William of Auvergne as bishop of Paris in 1227–28, in which the Chancellor played a bitter adversarial role, the results suggest that a striking convergence of artistic, historical, and even personal circumstances lies behind the creation of *Veritas equitas* and Perotin's organum.

From all appearances, it seems that Perotin, working in collusion with Philip, inserted carefully chosen melodic phrases from his colleague's *Veritas* into his own three-voice *Alleluia Posui* to signal (albeit surreptitiously) their shared dissatisfaction with the naming of William of Auvergne by the pope on 10 April 1228. Such a conclusion not only presents a rare (if not unique) instance where music from an existing conductus was re-purposed to serve in an organum (rather than the reverse), it also suggests that Perotin's *Alleluia Posui* was written sometime between William's installation as bishop and Philip the Chancellor's death around Christmas, 1236, at the very latest. Furthermore, these circumstances solidify earlier claims that Philip and Perotin were active, two-way collaborators, and that Perotin (whoever he may have been) was not only alive, but was actively engaged in composition as late as April of 1228.

Motets in Songbooks and the Borderland Culture of the Thirteenth-Century Motet

Gaël Saint-Cricq (Université de Rouen)

Alongside the central collections recorded in Parisian motet and liturgical books, the repertory of the thirteenth-century motet offers no less than two hundred and nine works that are recorded in provincial chansonniers. These works point to a motet culture developing outside the central production area of Paris, and raise a question not often broached in recent musicological commentaries. Indeed, these works invite reflection on ties to borderland culture, especially to Trouvère song culture and repertory, a matter that has been largely obscured by the dominant role of Paris and

Notre-Dame repertory not only in the creation and development of the motet but also in the preservation of the repertory.

Among these sources, the motet collections of the Noailles Chansonnier (BnF, f.fr. 12615 or N) and the Chansonnier du Roi (BnF, f.fr. 844 or R) offer an exceptional field of inquiry for the search of works within the thirteenth-century motet repertoire that were cultivated apart from the central Parisian tradition of the motet. Copied between in the 1270s in Artois and possibly Arras, these collections offer, of their ninety-one specimens, no less than fifty motets found only in N and R. The context of their preservation confers on it moreover, a particular place in the history of the repertoire, for N and R are the two largest repositories of polyphonic motets preserved in provincial songbooks, where they are surrounded by various other lyric and non-lyric collections, some typical of Artois and the city of Arras.

This paper will demonstrate that part of the motet collections in N and R constitute a gathering of local works, stemming from the musical and literary culture of Arras, and related to song practice. Evidence in the structure and composition of the codex, the practice of self-referential quotations within the manuscript as a whole and Artesian culture, and finally the presence of idiomatic phrasings in the tenors, the texts and the compositional procedures, all points to a specifically Artesian cultivation and practice of the motet, providing an original, sometimes alternative, perspective on the genre.

Music and Everyday Life in Eighteenth-Century England (AMS)

Jeanice Brooks (University of Southampton), Chair

Dealing with Capitalism: Card Decks and the Circulation of Portable Music in Georgian England

Bethany Cencer (SUNY Potsdam)

English printers during the eighteenth century published a variety of miniature books—almanacs, travel guides, local histories, and the like. These texts, usually styled as "pocket companions," were designed in part for ease of transport. Music was also frequently printed in miniature, portable forms as psalters, songsters, and scores. While musicologists have more recently investigated mobile music, they have focused primarily on contemporary digital media. Yet the popularity of portable music in eighteenth-century England provokes examination of the economics and geographies of urban musical life beyond the salon and concert stage.

Drawing on primary sources from the British, Bodleian, Huntington, and Lewis Walpole Libraries, this paper uses portable music to better understand the composition, commodification, and circulation of music in Georgian England. I focus on a particularly curious publication format to illustrate my observations: card decks. Editor George Smart published *The Vocal Pocket Companion* (ca. 1785), which contains

catches, glees, and canons for two and three voices engraved on fifty-two playing cards. The cards are dedicated to political hostess Frances Crewe, and feature seventeenth- and eighteenth-century English composers such as Purcell, Hilton, Arne, and Greene. In 1789, Smart issued a similarly titled set for two, three, and four voices. Dedicated to Lady Yonge, this sequel includes entirely contemporaneous repertoire by composers including Cooke, Danby, Webbe, and Callcott.

I argue that these cards illuminate three central contours of English musical life. First, their portability and references to female social elites attest to the intermingling of song and pleasure in England. Smart's decks could be used anywhere that cards were played, including salons, billiard halls, and public houses. Second, the printing of antiquarian and contemporary glees on objects designated for social entertainment suggests that both composition and historical study were treated as gentlemanly leisure pastimes, affirming the prominence of associational culture in the production and preservation of English music. Last, in combining two familiar publication formats to elicit a potential new niche market, Smart's musical playing cards exemplify the impetus of early capitalism to identify new ways of commodifying music for a burgeoning middle- and upper-class consumer base.

The *Myrtle of Venus* and *Bacchus's Vine* at London's Anacreontic Society

Katelyn Clark (University of Toronto)

London's Anacreontic Society was a gentlemen's musical club, a venue for refined sociability that served as a key point of entry into the city's professional music world from 1766 to 1792, including Haydn's notable visit in 1791. The final decade of the Anacreontic meetings provides as exceptional setting for examining the developing concept of sociability between the sexes during the late Enlightenment, encapsulating the involvement of women in music performance circumstances and the complex issues of masculinity in London's professional artistic world. The contentious admittance of women to the concert portion of the Society's meetings in 1787 demonstrated the shifting public role of women in musical activity, confirmed by the presence of amateur musician Lady Georgina Cavendish at the Crown and Anchor Tavern concert room during the Anacreontic events. As McVeigh notes (2012), the presence of women at the Society's meetings created a rare example of female gaze, the unwelcome audience members consequently compared to "a seraglio of Turkish beauties" in *The Times* (1791).

This paper examines the impact of women as audience members at the Society events, focusing on a controversial and progressive masculinity that supported female involvement in Anacreontic activities, and the reactionary ideas that opposed a social mix of "the Myrtle of Venus" with "Bacchus's Vine." Contributing to current research on the Anacreontic Society (Achilleos 2008; Salwey 2004) and eighteenth-century gender and sexuality (Head 2013; Berry 2013), this paper argues that the development

of an educated and elite masculinity provided an extraordinary opportunity for English women to participate in public artistic and political events through concert meetings and social alliances at the Anacreontic Society events. Drawing from contemporary images and press sources, the impact of public attacks on Anacreontic activities and critiques of the Society's conservative expression of masculinity will be considered as leading factors to the Anacreontic Society's dissolution in 1792.

"For the Benefit Of . . .": Italian Opera and the Establishment of the Singer's Benefit in Early Eighteenth-Century Britain

Alison DeSimone (University of Missouri-Kansas City)

In the first decade of the eighteenth century, professional singers from Italy began performing on London's stages. While the ultimate ambition of any foreign musician in England was to achieve financial and artistic success, a more immediate goal would have been to establish themselves within an existing network of musicians, composers, and patrons in their new city. Benefit performances, especially, became key opportunities for professional singers to build their reputations, because the beneficiary often had near complete control over programming, marketing, and organizing the event—all of which impacted the financial success of the evening, as well as audience reception. Programs, some of which are preserved in advertisements and primary accounts from the period, were carefully designed to highlight the evening's featured performer. Thus, reconstructions of benefit operas and concerts illustrate the deliberate performance choices that professional singers made in their self-fashioning as stars.

This paper considers how professional singers, both Italian and English, used the benefits to establish their reputations between 1714 and 1729—years that were both crucial to the establishment of Italian opera in England, and that include some of the earliest musical benefits. My reconstructions of benefits from the period show that singers gave these special performances in order to collaborate within a network of professional musicians; to create and promote their individual celebrity; and to construct and respond to particular narratives about contemporary musical taste.

To illustrate the strategic purposes of benefits, I shall discuss three case studies: a collaborative benefit concert of vocal music given by Margarita de l'Epine in 1714; a benefit performance of Handel's *Ottone* in 1723, which featured four new arias for Francesca Cuzzoni; and Ann Turner Robinson's benefit concert from 1729, which featured Handel's music almost exclusively in a year when Italian opera was absent from the London stage. What emerges is a complex portrait of the negotiations that singers made between their onstage personas, their professional relationships with other musicians, and the musical tastes of their English audiences—all of which encouraged the promotion of Italian opera in early eighteenth-century England.

Traveling Music and Theatrics: Jemmy LaRoche and John Eccles' "Raree Show"

Sarah F. Williams (University of South Carolina)

Popular from the seventeenth through the nineteenth century in England, traveling peep shows, or "rare shows," were portable boxes containing a miniature scene usually presented in public gathering spaces. The viewer would peer through a "peephole," much like a camera obscura, to witness a small tableau while the showman provided a musical entertainment. Many of the purveyors of these traveling "multimedia" experiences at the time were Savoyards, hence the more prominent "raree show" spelling intended to approximate the French accent.

Toward the end of the century, Jemmy LaRoche, a professional singer/actor on London's "legitimate" stage, became well known for his song "Raree Show" from Peter Motteux's *Europe's revels for the peace of Ryswick* (1698) with music by John Eccles. While the political implications of *Europe's revels* and its music have been examined, the mechanisms through which LaRoche and Eccles' music achieved far-reaching cultural impact beyond the court and theater-going audiences for this English *ballet des nations* have attracted little notice. References to LaRoche's song and performances "traveled"—much like he did with his portable miniature stage—across genres, social classes, time, and performance venues. Shakespearean scholar Jonathan Gil Harris notes that understanding matter only in the form of the object "ignores the dynamic dimensions" of that object. LaRoche's traveling box was more than a static object; it was a performative space where the boundaries of venue, time, and genre began to dissolve. References to "Raree Show" and its refrain appear around the turn of the eighteenth century in broadside ballads, mezzotint prints, and political tracts. Harris' work and his applications of the Aristotelean theory of *dynameos*, or matter as potentiality, are useful for musicologists who consider not only object theory but also itinerant performance and popular musics. In this particular case, these ideas help elucidate the complex network of intertextual, social, and musical relationships that the "Raree Show" melody and its performative venue created for listeners and viewers. In a larger sense, the persistence and constant evolution of the music for "Raree Show" demonstrates that suspicion against foreigners continued well after the "Peace" of Ryswick.

New Perspectives in the History of Music Theory (SMT)

Suzannah Clark (Harvard University), Chair

Rameau, the Subjective Body, and the Forms of Theoretical Representation

Maryam A. Moshaver (University of Alberta)

In the early 1750s, Jean-Philippe Rameau's music-theoretical writings drew the attention of the Editors of the *Encyclopédie* to a potential of music to epitomize an epistemological link between the materiality of sound in theoretical representation, and the subjective realms of sensory perception and affective response (Cernuschi, 2000). As early as the *Génération harmonique* (1737), Rameau presented, parallel to acoustics and physiology, a psychological description of the dynamic effort of the ear as it adjusts and tempers itself to the subterranean movement of the fundamental bass. It accomplishes this feat through an effort of retention of the principal sound of the key (the "generator of the mode"), the sensory first of the sounding object, that sets in motion the harmonic itineraries to which the ear adjusts itself "without thinking, and in an occult manner."

It is only in the early nineteenth century that a perspective on this role of the subjective body in the knowledge we have of the world—which Rameau described without being able to defend—emerges through Maine de Biran's profound critique of representation in the sciences of the Enlightenment. One never recalls anything, Biran writes, except the body's own acts, which reflect to us not a faithful image of the object, but the sensation of the voluntary effort that is the true cause of our experience. This perspective, I will argue, is the only way to reconcile our reading of Rameau's texts with his own staunch conviction of the sensory and experiential roots of his theory.

A. B. Marx and the Politics of Sonata Form

August Sheehy (Stony Brook University)

"The arts share a common fate with politics," wrote Adolf Bernhard Marx in the first essay published in the first issue of *Berliner allgemeine musikalische Zeitung* in 1824. Taking Marx at his word, this paper considers the entanglement of music theory and politics in Marx's well-known and influential theorization of sonata form. Connecting Marx's own Jewish background, his writings from the *BamZ* (1824–30) to his *Memoirs* (1865), and the socio-political contexts in which he wrote, I argue that Marx's concept of "freedom" was more than an artistic or metaphysical conceit; it also functioned as an answer to the so-called "Jewish question" of emancipation, brought into the public sphere by the publication of Christian Wilhelm Dohm's *On the Civil*

Improvement of the Jews 1781 and concluded with the formation of a unified Germany and the granting of full rights to German Jews in 1871.

Marx's theory of forms mirrored his liberal ideals, in which different elements were to be assimilated to the whole without losing their own identities. His pedagogical efforts aimed to inculcate those ideals in a wider audience. No music proved better suited to Marx's task than that by Beethoven. As evidence, I survey Marx's three essays on the composer's Symphony no. 9 (1826, 1847, 1859) and show how Beethoven helped him articulate and refine his ideas over the course of his career in terms that were simultaneously musical, personal, social, and political.

Schenker's Elucidations on Unfolding Compound Voices from *Der Tonwille 6* (1923) to *Der freie Satz* (1935)

Rodney Garrison (SUNY Fredonia)

Some of Schenker's most enlightening descriptions of compound voices do not involve words we might translate as "compound voice"; some involve "*Ausfaltung*" (unfolding). From *Der Tonwille 6* on, nearly fifty descriptions and sketches of compound voices involve an "unfolding" word that indicates a four-pitch symbol, and in five instances, a two-pitch symbol within a larger four-pitch symbol. The diagonally beamed two-pitch symbol is known as the "unfolding," *Ausfaltung*, and saw-tooth symbol. Much to their credit, Cadwallader and Gagné are the first textbook authors to acknowledge the four-pitch symbol as an "unfolding;" however, they do so only in light of *Der freie Satz*, they avoid linking "unfolding" with any German word, and they use the symbol in only one unidentified, musical graph. The lingering pedagogical issues of disconnected history, incomplete discussion, and insufficient use are addressed through the elucidation of compound voice descriptions and sketches from *Der Tonwille 6* to *Der freie Satz*, including another pivotal one from the Oster Collection. Many descriptions of four-pitch unfoldings in musical graphs refer to one of two theoretical graphs. Consistencies between interrelated musical and theoretical graphs show us how four-pitch unfoldings and a prolonged version with six pitches convey compound voices, which clarifies how we may employ the unfolding in graphs. Additionally, how two- and four-pitch unfoldings relate to each other is gleaned through the study of the instances where they are paired and function collaboratively.

Rethinking Repetition: Schoenberg and the "endless reshaping of a basic shape"

Áine Heneghan (University of Michigan)

The central tenets of the so-called New *Formenlehre* project can be traced back to the writings of Schoenberg: his thinking on form, filtered through Ratz and Caplin,

informs an analytical approach currently in vogue. And yet the concept of repetition, arguably the cornerstone of Schoenberg's *Kompositionslehre*, remains trivialized at best and misunderstood at worst. Schoenberg's pithy statement, "whatever happens in a piece of music is nothing but the endless reshaping of a basic shape," gains clarity and specificity when read closely and in the context of his broader theoretical and creative output. Far more than a mere demonstration of organicism, it encapsulates a detailed and nuanced conception of repetition that has ramifications for how we think and write about musical form.

Careful reading of Schoenberg's writings (theoretical, analytical, and pedagogical) reveals consistency across his European and American periods and a quest for terminological precision in both German and English. In contemplating how the listener might discern repetition in its manifold guises, he enumerates not only categories of repetition—exact, modified, and developed—but also degrees of emphasis, criteria for which include the number, significance, and conspicuousness of what is repeated. Deploying this lexicon, I provide an analysis of the Gigue from Schoenberg's *Suite für Klavier*. Recognizing the multivalency of repetition enables us to come closer to understanding his conception of the multi-dimensional musical object and, beyond that, the more elusive "presentation" [*Darstellung*].

The Reach of Humanistic Learning (AMS)

John McKay (University of South Carolina), Chair

Johannes Kepler's Astro-Musical Soul and Early Modern Speculative Music Theory

Nicholas Johnson (Butler University)

In the early 1600s, Johannes Kepler laid the groundwork for modern-day astronomy by confirming the heliocentric universe, calculating the changing speeds of the planets, and charting their elliptical orbits. These developments challenged the centuries-old model of the music of the spheres, the belief that the planets produce music and influence the earth through divine harmony. Contemporary speculative music theorists, those concerned with the classical *musica mundana* and *musica humana*, took up the challenge of reconciling musical styles with these astronomical discoveries. As a speculative theorist himself, Kepler was an active participant in the debates: his *Harmonices Mundi* (1618) was the period's most exhaustive discussion of astronomy and music.

One of Kepler's primary contributions to music theory was a refined system connecting the ratios that govern the planetary orbits to a measuring device in the soul that distinguishes musical consonance from dissonance. Joscelyn Godwin and D. P. Walker have explored Kepler's argument that God modeled the soul after the same ratios that govern the universe. Using recent research on the prevalent compositional

styles in Prague during Kepler's lengthy tenure in the city, I offer a more complete picture of his inspirations. I contend that Kepler's astro-musical soul stemmed from his humanistic interpretation of Ptolemaic doctrine, contemporary musical developments, and his own astronomical discoveries.

Writing over fifty years after Copernicus's momentous *De revolutionibus*, Kepler worked actively to prove the validity of a heliocentric universe. To test his discovery of elliptical planetary orbits around a stationary sun, contrasting the Aristotelian revolutions of perfect circles, he devised an exhaustive system linking just intonation, the preferred temperament in Prague, with these elliptical orbits. By comparing the created ratios with his own discoveries of astrological correlations between the planets and humans, he argued that the soul must be constructed of the same ratios as the universe. His description of the soul as consisting of musical intervals was not entirely novel, but the mathematical rigor behind his theory, coupled with his reputation as an astronomer, laid a foundation for Lutheran speculative music theory over the next century.

"Pills to Purge Melancholy": The Restorative Power of Songs in Restoration England

Sarah Koval (University of Toronto)

Henry Purcell's famous mad song, "From Rosy Bow'rs," was written for Thomas Durfey's *Comical History of Don Quixote* (1695), later appearing in a six-volume collection of Durfey's song lyrics, entitled *Wit and Mirth: Or Pills to Purge Melancholy* (1698–1720), issued by Henry Playford. While such Restoration drama was once considered a failed English opera, recent scholarship has noted the unique characteristics of this genre, which combines staging, songs, English masque, and dance. In particular, I build on the theory that Restoration songs functioned as extractable entities, distinct from particular theatrical moments (Dugaw, 1990). These songs were often repurposed for use in other plays, broadside ballads, and even—as I suggest here—for healing. I explore the way "From Rosy Bow'rs" moved beyond its original context as a musical-theatrical representation of feigned madness, gaining medical significance within Durfey's collection.

While the title, *Pills to Purge Melancholy*, may seem like a mere witticism on Durfey's part, my research reveals that London publishers during this period routinely used the term "pill" to denote a song or poem, marketing song collections for their curative powers in volumes such as Robert Wood's *A Pill to Purge Melancholy* (1653), Thomas Playford's *An Antidote against Melancholy made up in Pills* (1661), and the anonymous *A Tory Pill to Purge Whig Melancholy* (1715). I suggest that "From Rosy Bow'rs" was uniquely suited to anthologizing as the first "Pill" within Wit and Mirth, because both its text and its music engaged conspicuously with literary and medical discourses of melancholy. Key theoretical texts include Robert Burton's *Anatomy of*

Melancholy and Jacques Ferrand's *Erotomania*, which reveal a complex entanglement of literary, musical, and medical modes of understanding. The "five stages of madness" depicted within "From Rosy Bow'rs" reflect these theorists' attempts to categorize melancholic afflictions using literary characters as medical case studies; music is one of their many proposed treatments. Drawing upon this medical discourse and on conventions of Restoration song, we can reconstruct the metaphor of songs as "pills" and gain a unique window into notions of musical effect in the early modern period.

"Marketh it well": William Bathe's Table (1596) and Experimental Practice

Loren Ludwig (University of Virginia)

In 1596 William Bathe, an Oxford-educated Irish musician who would later have an illustrious career as a Jesuit scholar on the continent, published a diminutive composition treatise, *A Briefe Introduction to the skill of Song*. While Bathe's treatise has been recognized as perhaps the earliest source of a new four-syllable solmization scheme that would herald the end of hexachordal solmization, a fascinating and little-known contribution appears later in the volume. Bathe's "Table of Song" is a tabular algorithm for composing imitative polyphony, a one-page grid with a series of accompanying rules that reduces canonic composition to a straightforward series of instructions. While it is tempting to compare Bathe's work to similar (and later) musical projects by Robert Fludd and Athanasius Kircher (both of whom may have been influenced by Bathe's publication), I will present Bathe's tabular algorithm in a new context, the emergent natural philosophy of late sixteenth-century England.

This project investigates Bathe's table as a site of experimentation—one that, like the alchemical tradition with which it is closely associated (as I will demonstrate), partakes both of an inherited mysticism and rigorous analytical empiricism. Bathe's table encodes not just a complex set of compositional rules, but an experimental practice that only becomes visible in proximity to contemporaneous analytical tools, such as Gunter's quadrant. Like Gunter's quadrant, which elicited publications enumerating many new and ingenious uses for this relatively simple tool, Bathe's table can be enlisted in musico-analytical projects that go far beyond Bathe's cursory discussion of its potential compositional uses. For those who "marketh it well," as Bathe explains, the table reveals recondite aspects of changing late-Renaissance conceptions of music, musical space, and canonic practice, ones that connect an inherited tradition of music as a microcosm of Universal order to emergent practices of experimental philosophy.

Between Humanism and Praxis: Concepts of Musical Literacy in Early Modern Europe

Joseph Ortiz (University of Texas at El Paso)

This paper explores the development of musical education in early modern Europe, using as a test case John Taverner's *On the Origin and Development of Music*, a series of music lectures delivered at Gresham College London between 1610 and 1638. Taverner's lectures are the only extant version of a complete university course in music in early modern England, though they have never been published or addressed in conventional histories of music. Taverner's lectures are significant for their attempt to ground musical study in humanist principles, particularly Latin and Greek philology, and in this way they stand in opposition to the predominance of practical music education in early modern Europe. They are also significant in light of the fact that Gresham College was at the time a new, progressive experiment in "democratic" education, having been founded as an attempt to educate London citizens and businessmen who generally would not have attended Oxford or Cambridge. In this way, Taverner's approach to musical education (which was followed by his predecessors) challenges the notion that musical literacy for non-academic persons in early modern Europe primarily meant the ability to sight-sing or perform an instrument. Instead, Taverner's lectures suggest that, for metropolitan citizens and for businessmen traveling in Continental Europe, musical literacy meant a familiarity with the classical Greek and Latin writers on music, as well as with the major historical and philosophical aspects of music. Given both the rapid development of musical styles across the Continent and conflicting attitudes toward music among Protestant and Catholic polemicists, a humanistic approach to music that provided a kind of "common language" for commercial and diplomatic agents may very well have been seen by some as a more useful, pragmatic musical literacy in early modern Europe.

Sounding Stereotypes (AMS)

Tina Frühauf (Graduate Center, CUNY), Chair

"They are not Alfredo and Violetta": Cultural Hierarchy, Race, and Politics in the Cold War Italian Performances of *Porgy and Bess*

Siel Agugliaro (University of Pennsylvania)

First performed in New York in 1935, George and Ira Gershwin's opera *Porgy and Bess* was based on *Porgy*, a highly successful novel published a decade before by DuBose Heyward that aimed to give an authentic and sympathetic depiction of black American life in the Southern Unites States. Despite having been critiqued for reinforcing racial stereotypes that catered to a predominantly white audience, the opera

offered its all-black cast job opportunities and the prospect of upward social mobility in the context of an often segregated country. Precisely this aspect would later be crucial for the success of the opera in the Cold War era, when the U.S. State Department funded a world tour of *Porgy and Bess* in an effort to present the United States as a land of equal rights and opportunities for all of its citizens.

Based on archival resources and newspaper accounts from both sides of the Atlantic Ocean, as well as on the literature recently published on this subject by historians and music scholars (Noonan, Allen, Crist, and von Eschen, among others), my paper focuses on the Venetian and Milanese performances of the 1952–56 world tour of *Porgy and Bess*. The scope of my work is twofold. On the one hand, I intend to assess the efficacy of the opera as a vessel of U.S. propaganda in the Italian context. On the other, I will examine the way local critics and audiences received the racial implications of *Porgy and Bess*, one of the first American operas ever performed in the country, against the backdrop of the prestigious history of the genre: a supposedly cosmopolitan, high culture product born in Italy, which found in venues such as the ones considered in this paper—the Teatro la Fenice in Venice and the Teatro alla Scala in Milan—some of its most prestigious temples.

MacDowell's Vanishing Indians

Dan Blim (Denison University)

Like many US composers at the turn of the century, Edward MacDowell borrowed Native American melodies. His Second Orchestral Suite (nicknamed "Indian"), has been widely studied; Richard Crawford, Tara Browner, and Kara Gardner have highlighted its tension between Euro- and Native American musics. However, MacDowell's other Indianist works—two piano miniatures, "Indian Idyll" and "From and Indian Lodge"—have garnered little scholarly attention. This paper analyzes these two works and argues that they forego the tensions and epic battle of the "Indian" Suite, displaying instead an intimate nostalgia. Adopting the construct of what historian Shari Huhndorf theorizes as the "vanishing Indian," MacDowell's Indian subjects are thus not actively killed but passively remembered.

In both piano pieces, MacDowell adopts a ternary form, effectively framing their borrowed Native American melodies within the central section. Moreover, MacDowell does so in ways that preserve distance, yet indulge theatrical fantasies. "Indian Idyll" uses harmonic modulation, pedal effects, and metrical ambiguity in the B section to conjure a hazy dream world, then at its conclusion, directs the performer to end "with pathos" and "gradually dying out." The bookending A sections use the romantic language of a parlor song to heighten the nostalgic effect. "From an Indian Lodge" surrounds the quoted melody with somber tremolos and dynamic contrast in order to position the quotation as a fictional—and finite—tableau. Such gestures resonate with the titular invocation of the popular act of "playing Indian" among

Fraternal Orders. In both works, the borrowed Native American melodies are subtly Westernized through phrase structure and harmony, helping the listener safely identify with this exotic fantasy. By thus "taming" his Native American musical subjects, MacDowell's musical nationalism echoes Walter Benn Michaels's reading of contemporaneous literary nationalism, suggesting that MacDowell thus participated in a broader cultural movement to rewrite America's past to contain the racial tensions of the present.

Musical Stereotyping American Jewry in Early Twentieth-Century Mass Media

Daniel Goldmark (Case Western Reserve University)

This paper explores how the music associated with turn of the century American Jewry was cultivated and shaped largely by the evolving mass-media/entertainment industry—vaudeville, Tin Pan Alley, theatre, Broadway—and crystallized in early cinema. For a range of reasons, the various entertainment industries developed a more or less unified sound of the music of Jews portrayed via popular music, mainstream cinema, and (as a result) the larger mass culture in America, transforming music that had had historical links with Jewish themes into little more than cultural stereotypes.

Devices of mass culture that seem to have no origin—such as musical tropes—often have their histories effaced, whether intentionally or simply through ignorance; in this case study, the trope began as the melody of the popular song "Choson Kale Mazl Tov," from Sigmund Mogulesko's 1894 Yiddish opera *Blihmele*. By tracing its use as a musical punchline in numerous Tin Pan Alley songs, we see how this song quickly lost its attribution and became a "traditional Yiddish tune." I show how the musical profiling of ethnic groups that was practiced on stage was perfected among music publishers, who provided Vaudeville, Broadway, and most importantly Hollywood with a ready-made arsenal of musical codes for when the frequent occasion arose for a "Jewish scene" or "Hebrew situation." By the time the sound film era began in Hollywood—ushered in by the most famous Jewish assimilation film ever, *The Jazz Singer* (1927)—the sound of American Jewry had not only become cliché, it was a stereotype. Drawing on scholarship on music's role in immigrant communities trying to assimilate in America (including W. Williams and Moon) and the transformation of ethnic music into stereotype (Pisani, Garrett, Magee, and Slobin), this paper shows how the mass production and consumption of popular songs and film music that was meant to provide an easy aural analogue for an ethnic group eventually served to codify the sound of a culture into an essence.

"I will meet you when the sun goes down": From Place to Race in Delius's *Appalachia*

Daniel Grimley (University of Oxford)

In a foreword commissioned for the 1928 German translation of James W. Johnson's lightly fictionalized novel, *An Autobiography of an Ex-Colored Man*, Frederick Delius wrote a nostalgic reminiscence of his days managing a citrus plantation in Jacksonville, Florida. "When in the evening twilight I would sit out on my verandah," he recalled, "the sound of the singing of the Negroes would reach me from the distance. It seemed wonderful amid such glorious nature." The formative impact of African American music on Delius's work has been widely acknowledged in his critical reception, and intensive efforts have been made (most recently by Vic Hobson) to identify the precise origin and nature of its influence. Such accounts, however, have frequently failed to address the question of musical influence through a sufficiently post-colonial lens. The issue of representation raised by Delius's American works, from his *Florida Suite* (1887), to his opera *Koanga* (1897) and, pre-eminently, the "Variations on a old slave song," *Appalachia* (1902), demands a response that acknowledges the inescapably political status of such narratives of identity and appropriation.

This paper builds on extensive primary research, both in Florida and in the Delius archives in London, to argue that there is no single source for Delius's "American style," and that the ambivalent sense of place evoked by works such as *Appalachia* is irrevocably bound to notions of race and domination. In the preface to the first edition of the published score, Delius wrote that *Appalachia* "mirrors the moods of tropical nature in the great swamps bordering on the Mississippi River, which is so intimately associated with the life of the old negro slave population." Tracing the development of such problematic representations of place and race in *Appalachia* means not only asking more searching questions about the status of African American influence in Delius's work, as Naomi André, Karen M. Bryan, and Eric Saylor have persuasively done, but also, to paraphrase the title of Bonnie Gordon's brilliantly revisionary study, to begin to account for "what Delius didn't hear."

Friday noontime

Stravinsky Comes to Vancouver

H. Colin Slim (University of California, Irvine)

Stravinsky was no stranger to the Pacific Northwest: witness his engagements at Tacoma and Seattle in March, 1937. Yet, fifteen years elapsed before he conducted in Vancouver. Canada's two largest cities, Montreal and Toronto, heard him concertize in 1937, and Montreal heard him again in 1945.

His first engagement with the Vancouver Symphony Orchestra resulted indirectly from an invitation to attend an all-Stravinsky concert sponsored by the University of British Columbia in April 1952, which he could not accept. A month later, the Symphony Society authorized its representative to negotiate with him directly. Stravinsky responded with enthusiasm about visiting this "beautiful western province." Arriving 1 October with daughter and son-in-law, they settled in the Hotel Vancouver.

Previous VSO guest conductors—Barbirolli, Beecham, Bernstein, Goosens, and Klemperer—had not appreciably lessened Vancouver's provincialism, to judge from the City Council's rancorous debate of Mayor Hume's proposal to honor Stravinsky with Vancouver's ceremonial golden key. But the composer triumphed, even dictating his own date and time for this ceremony.

His only other appearances, on 12 and 13 July 1965 (sharing both concerts with Craft), were booked through Sol Hurok's local agent for Vancouver's Eighth International Festival. Domiciled with wife Vera at the Bayshore Inn, the increasingly infirm 83-year-old also traveled with Hurok's agent and Lawrence Morton, a long-time Los Angeles admirer. Morton's omnipresence led Hurok's local representative years later to publicly impugn Stravinsky's sexual preferences.

The city's untapped cache of photographs and archives allow reconstruction through sight and sound of Stravinsky's impact on its musical life, which extends into our new century. His orchestra rehearsals provoked on-the-spot corrections, several still identifiable within his scores. Recollections about his conducting style included pithy remarks from orchestra members and from an emigré ethnomusicologist. Moreover, his interaction with two UBC faculty members elicited a rare confession of uncertainty.

UBC's growing Stravinsky collection (currently some 137 items) betokens a major North American scholarly resource. This accomplishment is briefly evaluated vis-à-vis public collections and the few known private ones on our continent. A display will feature items from UBC's collection.

Friday noontime concerts

Redefining the Latin-American Music for Guitar through the Works of Guastavino and Santórsola

Nicolás Emilfork (University of Texas at Austin), classical guitar

Program

Sonata no. 1 para Guitarra (1967) — Carlos Guastavino (1912 – 2000, Argentina)
Allegro deciso e molto rítmico
Andante
Allegro spiritoso

Sonata 4 "Italiana" (1977) — Guido Santórsola (1904–1994, Brazil-Uruguay)
Allegro Energico
Reverie
Alla Tarantella

Carlos Guastavino composed his first Sonata for guitar (*Sonata para Guitarra No 1*) in 1967, and Guido Santórsola composed *Sonata 4 "Italiana"* in 1977. While both composers may be seen and analyzed as musicians from different aesthetic trends, both works share a common aspect that helps re-think the concept of Latin-American music for guitar; from a perspective of continuous change, comprehension, and the combination of different elements and influences. This aspect contrasts with approaches that concentrate the understanding of Latin-American music regarding the short dance form that is usually employed in the classical guitar literature. In this regard, both sonatas are characterized by their exceptional music quality regarding overall music structure, harmonic characteristics, different tonal areas, compositional devices, and technical demands, despite the fact that both works do not often appear in concert programs, competitions, or festivals.

The compositional process of these two Latin-American composers during the twentieth century was characterized by the comprehension of elements from different traditions and schools of western music culture, where musicians can re-interpret them using their cultural music background in order to create a musical work entirely innovative in aesthetic and technical features. In this case, these works include post-romantic, tonal, folk, and twelve-tone elements.

Carlos Guastavino's first sonata for guitar was composed in 1967. The first movement includes surprising modulations to different and far tonal areas, where traditional Argentinean elements are employed as well. The second movement is slow and lyrical, presented in three clear cut sections, in slow motion but with tempo changes. The third movement is a dance in 6/8 defined out as *moderato*, where the presence of chords is predominant, and the subdivision of the eight notes is not employed.

This element implies that the virtuosic in this particular movement is not developed because of the inexistence of sixteen notes, or the presence of very fast arpeggios or scales. Also, the whole sonata shows many features that also confirm the connection with the song mastery style that characterizes Guastavino's style.

Guido Santórsola's Sonata is more eclectic because each movement presents its own style and compositional devices, where each of them may be treated as a different entity. The first movement employs a twelve-tone technique in row and series that develop the whole material through the piece, using chromaticism as well. The second movement is a *reverie*, tonal, with melodies in counterpoint that remind the harpsichord or certain seventeenth-century elements in its composition process. Simultaneously, it includes chord passages that reinforce the counterpoint character through the dialogue of voices in different ranges. The third movement is a Tarantella, a traditional Italian dance, an element that strengthens the combinatory nature of the whole sonata, where Santórsola used extended techniques, dissonances, four tone chords that provide instability and tension in the first section of the movement that is solved after the entrance of the Tarantella itself.

After analyzing these sonatas, taking in consideration other similar works for composers that are not guitarist, a new concept has emerged, where non-guitarist composers create and elaborate a language that shares transversal elements in its conception and structure. When the creator takes distance from the instrument, the amount of different elements that compound the work increases. All the aspects described above reinforce the definition of a genre that we can call "Latin American" sonatas, that has a powerful difference with the standard definition that tends to be related to this idea. If most of the Latin-American composers for guitar were tempted to use brief music forms, this idea refuses that statement. The Sonata, for extension, movements, techniques, tempo changes and character, offers that possibility to show diversity, styles, clear aesthetic options, and biographical elements. It allows Latin-American composers to use a variety of different compositional devices, styles, and traditional elements of their region in the same piece, creating a new concept that distinguished these works from others. So, the rethinking process of Latin-American music through these sonatas reinforces the uniqueness of our composers' work, connected with their musical training, personal history, and aesthetic options.

Integrating the Violoncello Music of Angelo Maria Fiorè with Early Baroque Performance Practice

Elinor Frey, Baroque cello
Stephen Stubbs, lute

Program

Sonata à Violoncello solo in G major (I-COc, 2808 and I-Mc, Noseda M. 30.10) — Angelo Maria Fiorè (1660–1723)

Grave. Allegro. Adagio / Allegro / Adagio / Presto

Trattenimento no. 11 in G minor
(*Trattenimenti da camera a due stromenti violino e violoncello e violoncello e cimbalo, op. 1*, Lucca, 1698; Amsterdam, 1701)

Largo / Allegro / Allegro

Solo in A minor
(I-COc, M. 2808) (author unknown)

Sonata à Violoncello solo in G major
(I-Mc, Noseda M. 30.9)

Adagio - Allegro - Presto

Sonata à Violoncello solo in A major (I-COc, 2808)

[Adagio] / Presto / [Menuet] / [Allegro]

Milanese-born cellist Angelo Maria Fiorè worked in Parma and Milan before becoming a leading musical figure in Turin. His music has clear ties to better-known Baroque cellists of Bologna, Modena, and Parma, but has never been recorded and is not widely performed. Additionally, the recent emergence of a manuscript of (mostly) cello music in Como, Italy has provided a new and significant resource for the appraisal of early Italian cello music. This manuscript, containing both cello sonatas and vocal arias with*violoncello obbligato*, became available when the archive collection *Fondo Raimondi-Mantica, Odescalchi,* currently held in the Biblioteca Comunale di Como, were opened for public viewing. Based on my arguments, I attribute at least one of the cello sonatas in the Como manuscript to Angelo Maria Fiorè, a crucial yet unheralded figure in the history of early cello music. The sonatas, brilliant and lyrical, may rank among the first works that feature the cello, while the arias weave expressive cello lines with beautiful sung texts, each musing on longing, torment, sorrow, and idealized love. While I will not perform any of the vocal works from the

manuscript, I will demonstrate certain qualities of the music that contribute to our understanding of the development of cello repertoire at the end of the seventeenth century. The increased exposure of this non-standard repertoire for Baroque cello will inform public understanding of the unique role Fiorè and his contemporaries played in the cello's musical performance and history.

Friday afternoon

After Machaut and before Monteverdi: Current Trends in Music of the Renaissance (AMS)

Anna Zayaruznaya (Yale University), Chair and Moderator
Kate van Orden (Harvard University), Respondent

The music and culture of the fifteenth and sixteenth centuries ("Renaissance music") was underrepresented in the abstract pool of this year's AMS meeting. The abstracts that were submitted, furthermore, did not talk to each other in predictable ways and it was difficult for the program committee to imagine organizing four-paper sessions devoted solely to music of this period. The committee therefore decided to invite a number of senior scholars who are working actively in these two centuries to share their work, and then to participate in an open discussion about the larger disciplinary trends with which their work engages. The session title is intended playfully to suggest that the period formerly known as the Renaissance might at the moment be more of a disciplinary "middle age" between the glorious intellectual and cultural achievements of the Ars antiqua, nova, and subtilior on the one hand, and the potent confluence of global expansion, colonial conquest, scientific and religious revolution, and hip self-fashioning of the "Early Modern" era on the other.

The five panelists (Bent, Bernstein, Freedman, Robertson, and Rodin) will each give a short presentation in which they offer a case study of their research and a sketch of its implications for the field as a whole. Kate Van Orden will give a formal response, and the final hour will be devoted to a round-table discussion among panelists and audience.

A Tale of Two Cities and Two Technologies: Shaping Music Books and Notes in Cinquecento Italy

Jane A. Bernstein (Tufts University)

Of all events that shaped the fifteenth and sixteenth centuries, the shift from manuscript to print most profoundly impacted European music and culture. Through the printing press, music books were generated more economically, more rapidly, and in greater quantity than previously envisioned. In Venice alone, nearly three thousand music editions survive. With press-runs ranging from five hundred to a thousand copies per title, an astounding 1.5 to 3 million volumes appeared over the course of the sixteenth century. From our modern perspective, this was a pivotal moment, since

the production of music books on such a grand scale enabled the preservation of a vast number of musical works.

This paper concerns books as objects and what they tell us about the politics of music printing in Venice and Rome. It explores book forms and technologies utilized in the two publishing centers, focusing especially on two printing processes: single-impression movable type and copper-plate engraving. From there, it considers how these contrasting technologies influenced which musical genres and repertories made it into print and how this, in turn, has influenced the way we think about sixteenth-century music and the history of western music as a whole.

The Chansonnier as Sensory Artifact

Jesse Rodin (Stanford University)

How can we make contact with lived musical experiences of the late-medieval period? Bereft of evidence, we understandably tend to generalize, contextualize, and sanitize. We insist on the limitations of our modernity. We lean heavily on the idea of cultural specificity, erecting intellectualized barricades between ourselves and our historical actors. Along the way we neglect music's sensory and emotional power.

I suggest more can be done to bridge the epistemic gap. Taking as my point of departure the so-called Loire Valley chansonniers of the later fifteenth century, I argue that these books can help us access not only a general understanding of makers, readers, and courtly culture, but also a range of specific, time-bound musical utterances. The songs, and their texts, invite a new way of thinking about how books like these matter.

Musical Networks: Initiative, Patronage, and Humanism in the Early-Fifteenth-Century Veneto

Margaret Bent (All Souls College, Oxford)

In the course of establishing the intersecting circles in which the manuscript Bologna Q15 was compiled, I amassed a body of archival data on individual musicians, their interconnections between Padua, Vicenza and Venice, the multiple spheres of their activity, and the mix of individual enterprise, clerical employment and private support that led to a richer and more complex picture than a received view that has tended to emphasise controlling patronage by single prelates, princes or institutions. Although some manuscripts were commissioned, personally owned books and musical activity flourished alongside at the initiative of musicians themselves, albeit with benign support from bishops or cathedral chapters. The view that the learned intricacy of churchy, northern, gothic polyphony would not have been to the taste of Italian humanists is belied by its cultivation precisely by patrician bibliophiles and early readers of Greek; humanism was still primarily a literary agenda. There are

connections, too, to the legacy of Petrarch. Many of the mini-biographies resulting from this work are pieced together from multiple sources, though still with unbridgeable gaps; many are of musicians whose names are new to scholarship because huge losses have deprived us of the music some of them undoubtedly composed. In this brief presentation, I will offer sample cherry-pickings from these findings, in part to redeem the perception that archival work is mechanical or uncritical, and to show how such microhistorical investigation of individual cases, often between the cracks of institution-based studies, can offer some correctives to traditional generalizations about patronage.

Music, Words, and Meaning in the Fifteenth-Century Sacred Repertory

Anne Walters Robertson (University of Chicago)

Scholars have studied the development of sacred music in the fifteenth century from the viewpoints of institutions, musicians, repertories, rituals, archival documents, styles, sources, culture, and from many other perspectives. This same evolution is also often captured in another way: in the basic idea that the ancient medieval bond between music and number loosens during this period, and that a new alliance between music and words emerges. Words tell the history of musical institutions, words form the books that musicians read, words make up the texts of musical repertories, words delineate rituals, words comprise archival documents, words inspire musical styles, words fill musical sources, words shape culture.

This paper examines words that help define musical meaning in the fifteenth century. Words emphasized in sacred books often behave similarly in musical settings. Vernacular words provide new models for religious beliefs in music, enhancing its meaning. Words that explain philosophical concepts teach religious precepts in music. Words that inscribe new rituals share their novel configurations in these rites with the structures of musical compositions. Words that fetishize sacred objects sometimes inspire similarly obsessive techniques in music.

Examples by Dunstaple, Du Fay, Obrecht, and Josquin illustrate these points, signaling the multi-faceted interactions of music and words, along with a richer understanding of the well-known concept of music-as- rhetoric in the late middle ages.

Early Music in the Digital Domain: Texts and Roles

Richard Freedman (Haverford College)

Renaissance music has recently entered the digital age, with new tools that allow us to interrogate musical texts in new and exciting ways. *Citations: The Renaissance Imitation Mass* (CRIM) will take its place in this work, extending the idea of the quotable text for music in an innovative, open-source format. The focal point of our inquiry is the so-called "imitation" Mass, a Renaissance musical genre notable for the

ways in which its composers derived new, large-scale works from pre-existing ones. Jointly directed by scholars from Haverford College and the Centre d'Études Supérieures de la Renaissance, CRIM will shed new light on relationships among these pieces, which on account of their complexity have largely remained beyond the capacity of any single scholar to command, and beyond the limits of conventional editions to convey. Through them we will enhance our understanding of changing approaches to composition, and the changing practice of *imitatio* in Renaissance Europe.

This rich weave of relationships seems particularly suited to the XML standard that serves as the basis of our digital editions: The Music Encoding Initiative (MEI). Printed editions represent musical works in graphical form for use by performers and analysts. Logical encodings like those in MEI format open musical texts to many previously unmanageable research questions, thanks to their capacity for interrogation and citation. Through them we can cite relationships among Masses and their models. We will extend addressability to various commentaries that give meaning to the musical citations themselves via a participatory multi-author publication system using Linked Open Data technologies such as Open Annotation Collaboration.

Richly encoded digital texts also open up (and even demand) new opportunities for collaboration. Musicologists, like others who have begun to explore the digital domain, can find themselves in a workplace that looks increasingly like "big data" science and social science, with extended rings of collaborators, co-authored publications, and standardized methodologies. These developments will affect musicology as a whole. But those of us concerned with early music are well poised to take notice of them, and to take the lead in thinking about their implications for the futures of the discipline.

Agency in Instrumental Music of the Long Eighteenth Century (SMT)

Seth Monahan (Eastman School of Music, University of Rochester), Chair

Attributing agency in the art of music is a tricky enterprise. Monahan 2013 has recently pointed out how undertheorized this area is, and how loosely we often conceive of who is doing what when musicking occurs. This panel extends the range of enquiry of the existing literature, which has tended to focus on Romantic repertory. Eighteenth-century music engages agency at several levels: actual performers, the sociability actualized by these exchanges, and the virtual agency they imply. Historical accounts of agency in music may be found in the writings of eighteenth-century theorists, but more recent scholarship on performative rhetoric, improvisation, and virtual agency adds complementary perspectives on the cueing and embodiment of agency by both composers and performers. The four papers explore these issues, moving from historical to speculative, from determinate to indeterminate, and from performative to compositional.

Koch and Momigny: Theorists of Agency in Mozart's Quartets?

Edward Klorman (McGill University)

This paper examines historical writings about the "Classical" string quartet, a genre frequently compared to artful conversation. Such metaphors implicitly interpret each instrumental part (or player) as representing distinct characters. This concept of multiple personas contrasts sharply with the monological personifications advanced in many recent writings on musical agency, such as Cone's *The Composer's Voice* (1974), which posits a "central intelligence" representing the "mind" of the composition, its fictional protagonist, or its composer.

Focusing on discussions of Mozart's quartets in Koch's *Versuch* and Momigny's *Cours complet,* I examine to what extent the instrumental personas postulated by each author constitute genuine musical *agents*, considering (1) whether personas are described as possessing such anthropomorphic qualities as sentience, volition, and emotion, and (2) whether they are described as possessing agential autonomy and a capacity for independent action or utterance.

Koch describes the string quartet as comprising four main parts (*Hauptstimmen*) that constantly exchange roles and of which none claims the ancestral privilege of being the main melody (*Vorrecht der Hauptmelodie*). Koch explicitly equates the concept of *Hauptstimme* with personhood and describes a rivalry (*Wettstreit*) among the parts.

Momigny's analysis of K. 421 famously recasts Mozart's quartet as an aria for Dido (first violin), with a minor part for Aeneas (fleetingly represented by the cello). Although Momigny's musical score would seem to relegate the lower three parts to an exclusively accompanimental status, his prose commentary reveals a more nuanced understanding, particularly in passages in which contrapuntal imitation and textural independence prompt protoagential interpretations.

Versatility and Floating Agency in Later Eighteenth-Century Instrumental Music

W. Dean Sutcliffe (University of Auckland)

The individualization of motive represents a striking development in the music of the later eighteenth century. While motives are certainly recognizable as such earlier than this time, they are less "characteristic," partly because they are embedded in a more continuous brand of musical syntax (so-called *Fortspinnung*), and partly because they tend to be rhythmically more homogeneous. In the later eighteenth century, though, aided by a growing taste for periodic phrase structures, motives can "stand out from the crowd," and become agents of a new, listener-oriented sense of musical process. This individuality extends beyond their local make-up to the ways in which they behave on a larger scale; they may be subject to change over the

course of a movement, either in their form or in their placement relative to other materials. Such unpredictability may foreground the agency of the composer, whose persona can intrude in a way that is historically quite novel, most famously in the case of Haydn. But it can also do something quite different, and possibly contradictory—create the impression that the material concerned has taken on a life of its own. Movements such as Haydn's quartet op. 64/1/4 and Mozart's violin sonata K. 301/1 enact a contemporary ideal of versatility, whether understood discursively (seeing an idea from different angles) or more simply behaviorally (fulfilling different roles according to circumstances). In either case, the sense of the material as an autonomous entity is strengthened, complicating ideas about musical agency, or "where the music is coming from."

The Agency of the Performer in Mozart's C-minor Fantasia K. 475

Mary Hunter (Bowdoin College)

Musicological and music-theoretical discussion of agency tends to cluster around the composition "itself," that is around the composer, the "work persona" (Monahan), and the various elements of the work that act on and with each other. Here I deal with the question of actual human agency in the form of the performer. Performers are obviously agents with every choice they make, but I suggest that there are different kinds of agency, some perceptible to the audience as agency and some not.

Fantasias present a particularly interesting case study in performative agency because their improvisational "work personae" present the composer/protagonist as the ideal performer. One might argue that the agency of the actual performer is demonstrated in the way he or she emphasizes the most "improvisational" elements of the composition—that is, both the unexpected juxtapositions and the devolutions into conventional sequential passagework. On the other hand, such emphases could also be read as only weakly agential (perhaps more about performance as a topos than about the particular performer) because they obey the overriding improvisational topos of the work. And on yet a third hand, a performer might make such striking choices (whether in the overtly improvisational sections or not) that listeners become particularly aware of his or her individual agency.

I examine three performances (Richter, Yudina and Bezuidenhout) of the C minor Fantasy, K. 475, which exemplify different relations between the agency of the "ideal performer" work-persona and that of the actual player.

Agentially and Expressively Motivated Counterpoint

Robert S. Hatten (University of Texas at Austin)

Exploring unusual counterpoints in works of Bach, Haydn, Mozart, and Beethoven, I offer an explanatory model that gives increased priority to expressive

agential motivations over structural compliance with contrapuntal rules (or generic expectations for countersubjects). I begin with Bach's innovative "refractive counterpoint" in which countersubjects are clearly derived from the subject, helping promote the merger of three lines into a unified expressive result—in effect, a singular subjectivity. "Topically oppositional counterpoint," on the other hand, illustrates how underlying parallel-third scaffolding can help support a more tropological merger into a singular agential expression. Classical counterpoint achieves a similar merger of more complementary material by scaffolding uses of parallel thirds, sixths, and tenths, coordinating melody and accompaniment textures into a singular agency. Finally, in Beethoven's Ninth Symphony, the bassoon counterpoint to the strings' sounding of the "Freude" hymn exhibits highly erratic contrapuntal behavior, with numerous "rule violations," but those violations may be shown to have a compelling dialogical motivation in the virtual interaction of an enlightened individual with a communal voice.

Case Studies in Late Medieval Devotion (AMS)

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

The Dramatic Sequence of the Wilton *Visitatio sepulchri*

Alison Altstatt (University of Northern Iowa)

For six centuries, the convent of Wilton Abbey was the premiere school of Latin learning and literary composition for English women of noble birth. Little direct evidence remains, however, of its literary, ritual, and musical culture. The sole notated manuscript known from Wilton, a fourteenth-century processional, was hand copied at Solesmes Abbey ca. 1860, but subsequently disappeared. My recent identification of thirty-four leaves of the original manuscript represents the recovery of significant textual and musical evidence from the Wilton liturgy. The leaves also provide a means by which to assess the Solesmes transcription, rendering it more useful as a surrogate for those leaves still missing.

The manuscript's *Visitatio sepulchri* Easter play occurs at the height of a dramatic cycle that spans from Palm Sunday to Pentecost, during which time the abbey symbolically transformed into the city of Jerusalem. In a section of the *Visitatio* that Susan Rankin has described as unique to Wilton, two musically connected scenes comprise a dialogue in the form of a sequence. I will consider how common concerns of sequence texts—the bridging of time, space, social division, and gender—apply to the dramatization of the Wilton *Visitatio*. Through melodic analysis, I will show how the parallel form of the sequence is inflected to amplify the text, intensifying the sorrow and joy expressed by the Three Marys at the tomb. I will furthermore suggest that departures from and adherence to the parallel form of the sequence reflects

the women's progression from ignorance to the knowledge of the resurrection, and a growing spiritual alignment between Mary Magdalene and Christ.

Finally, I describe how the cantrices of Wilton are musically integrated into the *Visitatio* as participants and narrators who observe and comment on the encounter between Mary Magdalene and Christ. This unique dramatic application of the sequence bespeaks a musical culture at Wilton that was sophisticated, dramatically subtle, and rich in liturgical symbolism. This study adds to our knowledge of the literary, ritual, and musical culture of Wilton Abbey and contributes an important case study to the fields of English monastic chant and medieval women's composition and performance.

The Artful Sequence: Texts, Music, and Decoration among Fourteenth-Century German-Speaking Dominican Nuns

Margot Fassler (University of Notre Dame)

The liturgy of the Friars Preachers was standardized by Humbert of Romans in the mid-thirteenth century and was carefully copied for use by Dominicans from that time forward, with local variation often kept to a minimum. There are some exceptions to this widespread liturgical uniformity in both the Office and the Mass. Perhaps the most important sources for the study of change and geographical distinctiveness are the sequence repertories, both of male and of female Dominican houses. Of graduals with sequences copied by or belonging to Dominican women, only that from St. Katharinenthal in Diessenhofen has been much studied.

This paper broadens out the work to include sequentiaries from Unterlinden, Altenhohenau, Cologne, and Paradies bei Soest and is the first comparative study of this repertory. My analysis of five sequence repertories demonstrates that Dominican women were exceedingly creative in their responses to various calls to upgrade feasts of both the temporale and sanctorale, adding many new works that they seemingly wrote the texts for themselves. Several of the new works are contrafacta, and the women were often masterful in their settings of new texts to preexisting melodies. Some of the melodies are probable unica and may have been composed by the women. Knowledge of Latin among poets for the new sequences was at a high level, the texts challenging the idea that women were generally unlearned in the region in this period. The artwork decorating the gradual from Katharinenthal in the early fourteenth century is well known. Less so is the intricate and learned work of the nuns of Paradies bei Soest in Westphalia, whose work includes hundreds of interwoven commentaries. At the close of my paper, I offer a summary of the ways in which the nuns themselves planned out and rendered the decoration of their sequence repertory. I focus on select Marian chants from Düsseldorf, Universitäts-und Landesbibliothek, Cod. D 11, a gradual with sequentiary from around 1380, placing the repertory, its decoration, and micro-inscriptions in the context of the several chant repertories

mentioned above. This study is part of a forthcoming book written by a team of four authors from the U.S., Germany, and Switzerland.

Making Sense of the Sequence at Pistoia

James Maiello (University of Manitoba)

Scholars have found cohesion in the musical and textual styles of northern sequence repertories like those at St. Gall and St. Martial de Limoges. Italian musicians, however, approached the sequence differently than their Frankish colleagues, treating the genre with considerable flexibility and irregularity in both text and music. Because of these stylistic idiosyncrasies, musicologists, until relatively recently, often treated Italian sequences as peripheral to the study of the genre. Indeed, Bruno Stäblein even went so far as to call the Italian approach a "degeneration of the sequence principle" itself!

In this paper, I will use the sequence repertory of the Tuscan cathedral of San Zeno, Pistoia to contest the view that Italian sequences and repertories show a fundamental lack of cohesion. Instead, I will argue that although it was heterogeneous, stylistically, San Zeno's sequence repertory was unified by the ways the cathedral community employed the sequence to assert its power and prestige. For example, I suggest that certain melodies, most notably the ubiquitous "Concordia," were used as signifiers of importance. I also argue that a Pistoiese cleric composed a unique sequence for Epiphany to reinforce episcopal authority, tailoring both words and music to that purpose. Finally, the cathedral chapter also seems to have used non-standard and "imported" items to distinguish San Zeno from its neighbors and to identify the institution as a sophisticated, cosmopolitan one.

This sequence repertory solidified at San Zeno in the late eleventh and early twelfth centuries, a period during which the cathedral chapter and its bishop struggled to achieve independence from the imperial party and to assert their supremacy in the face of a nascent communal government. Within the context of Pistoia's local and regional culture, then, one finds unity and cohesion not in musical and textual style, but rather in how San Zeno's ecclesiastical community used the genre to assert power and hegemony. In exploring this line of inquiry, I will provide a valuable case study and an additional methodological model for examining Italian sequence repertories.

Nordic Cult Building through Music and Ritual: Mary's Suffering Heart and the Office Stabat Virgo Dolorosa

Michelle Urberg (University of Chicago/Pacific Lutheran University)

The music and ritual for the feast of the Compassion of Mary developed in the devotional milieu of the rhymed office in the late Middle Ages (Hughes, Nilsson). It was celebrated on a variety of different days, mainly during Eastertide, from Italy to

Scandinavia. Despite wide interest in venerating Mary's encounter with the suffering and death of Christ, however, this liturgy was not regularized. It lacked a standard set of offices or other devotions, disseminated from major cultic centers, such as Paris (Fassler, Anderson). Yet, archeological evidence of a fifteen-station procession honoring Mary's co-suffering suggests that one important regional center developed before 1470 at the powerful double (female and male) Birgittine house, Vadstena Abbey, in Sweden. The evolution of this cult can be traced to standardizing one important office—*Stabat Virgo Dolorosa*—which originated at Vadstena in the brothers' cloister around 1440. This paper reveals the particular compositional practices of the Birgittine brothers—namely, their reworking of older materials to create a network of musical and textual relationships for *Stabat Virgo*—which normalized this office and laid the liturgical foundation for the Nordic cult for the Compassion of Mary.

Two notated manuscripts made at Vadstena—Uppsala University Library C21 and C23—delineate how the brothers created relationships with previously existing chant texts and melodies. All chants for *Stabat Virgo* are based on those in the *Cantus Sororum*, the sisters' exclusive weekly office inspired by texts written by the Order's founder, St. Birgitta. The responsories were specifically adapted from those unique to the sisters' Friday office by shortening their melodies, disordering their modal assignments, and rhyming their texts. New hymn texts were set to the hymn melody in the Friday office, which was originally associated with another feast, for the True Cross. The brothers thus used deliberate compositional strategies to infuse *Stabat Virgo* with texts influenced by Birgitta and melodies of chants from Vadstena. These choices promulgated *Stabat Virgo* throughout Sweden with Birgittine words and sounds. The resonances were strong: pilgrims from throughout Europe soon flocked to venerate Mary's suffering heart at Vadstena Abbey.

Constructing the Artist (AMS)

David Brackett (McGill University), Chair

Fighting for the "Dignity of a Creator": Schoenberg, Lieberson, and the First Recording of *Pierrot lunaire*

Mary Jones (Yale University)

In January 1941 Goddard Lieberson, then a young producer at Columbia Records, wrote to Arnold Schoenberg about the planned release of *Pierrot lunaire* on a set of four 78-rpm discs—the first commercial recording of that work. By July of that year, however, a simple conversation about the logistics of securing a translation of the poetry for the album's liner notes had become a heated debate about artistic commitment, the role of producers in the recording industry, arts advocacy in consumer culture, and the business of music. The letters between the two men—a fiery exchange on both sides—illustrate how highly charged the process of preparing a Columbia

recording could be. (Schoenberg: "I am an example of those men in musical history, who since Mozart and Beethoven fought for the dignity of a creator . . . men who will not bow to the might of position or money; men who renounce success if it is combined with concession.")

In addition to making several of these letters public for the first time, my paper goes on to discuss larger issues within the American recording industry of the era: competing interests within Columbia's management structures, conflicting aesthetic goals between the composer and the industry, and the personal agendas of everyone involved. (In the following decades, for instance, Lieberson would go on to assume a prominent place at Columbia, rising through the ranks to become Executive Vice President and then President of the firm, with his hand in hundreds of recording projects.) A study of the Schoenberg-Lieberson correspondence forces open the seemingly direct connection between a composer and a finished record. The manufacturing of such a commercial product was a highly involved process, and Bruno Latour's Actor-Network Theory is a particularly attractive methodology through which to explore it. As one of the important but often overlooked actors filling this gap, Lieberson was caught between business and artistic forces, and the final recorded products emerged from a tangle of intentions and obligations. My paper establishes a foundation for a more nuanced, internally networked history of recording practices.

Constructing Cab Calloway

Nate Sloan (Stanford University)

During the boom of Harlem nightlife in the 1920s and 30s, certain cabarets like the Cotton Club (1926–36) maintained an infamous door policy. Though located deep in the heart of what James Weldon Johnson called "black Manhattan," the Cotton Club only admitted white clientele. With residencies by luminaries such as Duke Ellington, the club sold hot rhythm, licentious dance routines, and, if you knew how to ask, illicit booze—but principally it sold the experience of *Harlem*. White "slummers" who ventured up to Lenox Avenue could have gotten the same kicks at Broadway venues booking African American acts, but the exciting frisson produced by crossing a threshold into Harlem's black metropolis proved a priceless draw.

This paper analyzes the construction of one Cotton Club star, Cab Calloway, in order to retrace the connection between music and place during the moment of Harlem's vogue. Calloway's distinctive sound and persona supported his outsize role as an "in-between" figure in jazz, mediating through radio, records, film, and print an imagined encounter between white America and black Harlem. Press materials by his manager, Irving Mills, reinforced this identity, focusing on Calloway's jive lexicon, "high yaller" skin tone and sartorial innovations in order to market the "hi-de-ho man" as an ambassador from Harlem subculture to the mainstream. Calloway's music bolstered his turn as the "Harlemaestro," beginning with his breakout hit "Minnie

the Moocher" (1931). "Minnie's" dark, minor-key soundworld and coded lyrics established a palette for Calloway metonymic of Harlem's notorious nightlife, one expanded through a series of follow-up compositions, film vehicles and even cameos in Betty Boop cartoons. From their perch at the Cotton Club, Calloway and Mills inflected jazz discourse by playing off the real and imagined geography of Manhattan's black "city within a city." Examining their careful branding process gives new insight into the development of early New York jazz and one of its most understudied musicians.

Defining Impressions: Franz Liszt's Press Kits and the New German Authorship

Oren Vinogradov (University of North Carolina at Chapel Hill)

In the middle of the nineteenth century, many composers struggled to redefine their relationship with contemporary audiences. As composers experimented with new roles as critics and philosophers, increased attention was placed on how composers defined their own musical practice. Some composers attempted to control their own reception in the press as part of a systematic effort to alter the listening public's tastes. In the German states this trend was especially pronounced in the emerging debate over program music. As Nicholas Vazsonyi has shown, composers like Richard Wagner began to recruit critics in attempts to build powerful media brands in support of their music—a brand rivaled only by the machine engineered around Franz Liszt.

For some of the premieres to his symphonic poems, Liszt sent ahead press kits for unaffiliated newspapers to run, a ready-made parcel for drumming up ticket sales; many kits were cobbled together from Liszt's own writing alongside explanatory texts by collaborators. My study indicates that although these kits were presented as unified programs, their contents express a diverse range of views on what, precisely, constituted the core experience of listening to programmatic music. By extension, these texts appear to critique where authorship lies when persons other than the composer determine the work's program. Focusing on the kit for the premiere of Liszt's *Dante Symphony*, I show how a recurrent interest in redefining the programmatic composer as a tone-poet (*Tondichter*) was used by these critics to explore a broad spectrum of theories about musical experience and temporal epistemology. I further suggest that the specific rhetorics used to promote Liszt's program music were more politically fraught within the New German School than previously described. Through disentangling Liszt's collaborators from one another, I argue that many of the discrepancies between items within these programs evidence an emergent struggle over differing notions of not only composers, but also critics, and how the act of criticism could fundamentally influence the perception of programmatic music. In doing so, my study provides a deeper understanding of how musical criticism functioned as philosophical inquiry in mid-nineteenth-century German culture.

Beyoncé: How Viral Techniques Circulated a Visual Album

Paula Harper (Columbia University)

On 13 December 2013, fans of pop superstar Beyoncé Knowles awoke to social media feeds populated by a potent contagion: literally overnight, the "visual album" *Beyoncé* exploded from heavily cloaked secrecy to viral ubiquity. The album dominated the visual real estate of the iTunes Store and overwhelmed social media platforms; fans' resulting purchases totaled over 800,000 album sales in three days.

This paper sets two strands of interrogation into dialogue. First, I consider the curious object *Beyoncé*, a pop culture product that, in the first wave of viral immediacy, could only be acquired as a holistic entity, an ordered array of music videos and audio tracks—exclusively available via iTunes. Only through the establishment of this circumscribed set of purchasing options could *Beyoncé*'s producers realize and market such a seemingly contradictory product: a superstar's massively produced "concept album," promoted nevertheless on a platform of unmediated "honesty." *Beyoncé*'s irregular pop song forms and haunting audiovisual tropes—from trophies and lollipops to sampled sounds of Knowles's family and past—suggest an interconnectedness and overarching artistic vision atypical of female pop productions. Such a suggestion, I argue, was largely enabled by the unlikely, even contradictory reframings of intimacy, authenticity, and immediacy afforded by emergent viral techniques.

Secondly, this paper explicates the assemblage of devices, software, and human action that enabled the riotous commercial success of *Beyoncé*. It sketches out a twenty-first-century reception history that draws on theorizations of media and bodily "techniques" from Taina Bucher, Kate Crawford, danah boyd, and others, construing the networks and planes of social media as key sites of circulation, discourse, and meaning-making. I consider the particular affordances of feed-based social media like Twitter and Facebook, as well as the techniques with which users encountered and engaged them—together constituting a distinct mode of apprehending and participating in a 2013 viral "now." However, despite the novel apparatus of circulation, this paper pushes against a reading of the *Beyoncé* release as a groundbreaking rupture with traditional album release tactics, demonstrating instead the deft ways in which viral logics and pathways were co-opted into extant music industry frameworks.

Early Modern Women (AMS)

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

More Than a Pretty *violeta*: Santa Caterina de' Vigri's Contributions to Renaissance Musical Culture

Eleonora Beck (Lewis & Clark College)

Little musicological attention has been paid to Santa Caterina de' Vigri (1413–63). Scholars most frequently mention her in connection with a fifteenth-century fiddle called a *violeta*, housed in the Corpus Domini monastery in Bologna, where she served as abbess. Livia Caffagni has researched her works and has recently paired Saint Catherine's lauds texts to laudas found in fifteenth-century manuscripts, recording them with her group laReverdie. An examination of biographies of Caterina and her own narratives and poetry suggest that she made important contributions to the musical culture of Renaissance Bologna. For instance, Giovanni Sabadino degli Arienti in his *Gynevera de le clare donne* (1490), which contains the longest and most comprehensive biography of Caterina, recounts the story of her singing and accompanying herself on her *violeta*. Caterina's numerous published narratives, including *I dodici giardini* and the *Sette armi spirituali*, mention music making and contain her original lauda texts.

This paper sheds light on Caterina's musical aesthetic through a new reading of Giovanni Sabadino degli Arienti's *Gynevera de le clare donne* (1490) and an analysis of her narratives with interpolated laudas. It will be argued that Caterina incorporates music into her stories in much the same manner that Boccaccio did in his *Decameron*, a text she likely read when she studied in the D'Este library as a young girl in Ferrara. Not only are Caterina's narratives interspersed with poetry, the poetry itself praises the practice of singing and dancing—and like members of the *brigata*, Caterina sings and accompanies herself on the fiddle. In borrowing from Boccaccio's *Decameron*, Caterina bridges the divide between sacred and secular musical spaces, and in this paper I argue that Caterina is an important figure in the flourishing Italian humanist tradition, later championed by Bembo, another Boccaccio imitator, who embraced music when cultivated in a tempered manner.

The First Songstress: The Fragmented History of Lucia Quinciani's Monody of 1611

Seth Coluzzi (Boston, Mass.)

When Lucia Quinciani released her musical setting of the text *Udite, lagrimosi* in 1611, she became the first female composer to publish a solo song, the sixth woman to print music of any kind, and the first Veronese musician to issue a setting from

Battista Guarini's fashionable and controversial play, *Il pastor fido* (1589). The piece appeared in the second volume of *Affetti amorosi* of Marc'Antonio Negri, a singer and composer at the Verona cathedral, with a caption that identifies Quinciani as both Negri's student (*discepola*) and as a "signora," denoting a lady of noble standing. Yet in spite of its notable historical position, Quinciani's sole surviving work has received scant scholarly attention. On the face of it, this neglect seems to be for good reason, for the work shows glaring deficiencies in its text, ending, and large-scale handling of mode.

But what remains for us in the printed music may not be the end of the story for Quinciani's lament. Indeed, this study into the song's music, text, and contexts in Negri's *Affetti amorosi* reveals the unusual circumstances that intervened between the work's composition and its emergence in print, and offers several scenarios for why they occurred, including social, musical, and print-related considerations. The results offer a novel example of how the constraints of music printing and the dynamics between teacher and pupil might have impinged on a composer's work in the early Baroque. They also demonstrate how Quinciani's own compositional interests grew out of the shifting musical currents of early seventeenth-century Verona.

Women, Urban Experiences of Music, and the Inquisition in the Early Modern Iberian World

Ascensión Mazuela-Anguita (Spanish National Research Council)

The records of the Spanish Inquisition are important sources to discover details of daily life and, in particular, to catch a glimpse of female musical activities, which are rarely present in other documents traditionally used by musicologists. Inquisitional witchcraft and heresy trials often involved women who sang, danced, and played musical instruments. These documents show how these women's music-making was considered morally dubious, and it coincides with the restrictive recommendations found in guides to female behavior published in early modern Spain, in which their music-making was censured. However, Inquisitorial documents also provide clues as to women's informal music education, and allow us to assess the important role played by Iberian women in the creation, performance, teaching, patronage, and transmission of music and musical artifacts.

The Inquisition considered that the association between (low and middle-class) women and (secular) music was immoral; at the same time, this institution used music as a symbol of its power and as a means of Catholic indoctrination in urban rituals termed *autos de fe*, in which Inquisition prisoners showed repentance for their sins and were reconciled to the Catholic faith. As a complement to violence and public punishments, the variety of musics and sounds (noise, explosions, heraldic instruments, penitential texts) in these communal actions had the purpose of inspiring devotion and fear. Music formed part of a sensorial reality which involved those who

were present emotionally and made them active participants in the dramatic event through the chanting of melodies that were familiar to all.

This paper re-examines, from a musicological point of view, Inquisitional records, *relaciones* (a literary genre considered to be a predecessor of the press in which a special event is related), musical iconography, and treatises on demonology in order to assess, through particular case studies, the place occupied by music in the Inquisition's agenda and in the popular culture of the period. The Inquisition's approaches to music reveals a dichotomy between the earth (represented by popular music, dance, and sexuality, and related to women and immorality) and the celestial paradise (the choirs of angels, of which devotional music was considered a faint echo).

Pretiosissimo sangue: Giulio Strozzi and the *Sacri musicali affetti* (1655)

Sara Pecknold (Catholic University of America)

On 1 January 1650—the Feast of the Circumcision—Venetian poet Giulio Strozzi wrote his final will. Eschewing conventional legal formulae and rendering the document in a large, scrawling hand, Giulio concluded with a surprisingly earnest supplication: "I commend [my soul] to God, who created it, and who bought it with his *pretiosissimo sangue*, so that I still hope to see . . . salvation . . . not for my merits, but for His infinite mercy." Upon Giulio's death in 1652, his adopted (and possibly illegitimate) daughter—the prolific composer Barbara Strozzi (1619–77)—was recognized as his sole heir. Three years later, Barbara issued her fifth and only sacred opus—the *Sacri musicali affetti*—a print comprising fourteen stunningly virtuosic motets for solo voice and continuo. Although Ellen Rosand's 1988 facsimile made the music widely available, the *Sacri musicali affetti* have received relatively little scholarly attention. Robert Kendrick's 2002 article unearthed the significance of *caritas* and liturgical intertextuality as the keys to understanding Barbara Strozzi's sacred music; however, there is a great deal more to be explored in regard to the *Sacri musicali affetti*.

Perhaps no aspect of Strozzi's fifth opus deserves more attention than the significance of the Christological motets in light of the composer's relationship with her father. In this paper, I will argue that there are deep resonances between Giulio Strozzi's final will and the *Sacri musicali affetti*. In fact, the inclusion of *Oleum effusum* to the Most Holy Name of God suggests a new interpretation of the print itself as a votive offering for Giulio's soul. I will illustrate this by investigating devotional practices to the Blessed Sacrament and to the *pretiosissimo sangue* in Venice and nearby Mantua—practices in which Strozzi's dedicatee, Anna de' Medici, participated. I will then examine the motets' liturgical intertextuality alongside Strozzi's musical response to the text. Finally, I will consider the significance of Giulio's burial in the chapel of the Madonna della Pace in the Dominican church of Santi Giovanni e Paolo, and the possibility that Giulio himself was a member of the confraternity of the Name of God.

Effect and Affect (AMS)

Nicholas Mathew (University of California, Berkeley), Chair

Gluck's Timbral Effects and an Alternate Aesthetic of a Classic

Estelle Joubert (Dalhousie University)

In 1791 a reviewer in the *Neue Teutsche Merkur* contends that "Alceste is Gluck's most sublime, accomplished masterpiece. All the power of harmony, of which a dying one is capable, he has put into it. The wind instruments in particular have incredible power and effect [*Wirkung*]; they shake up marrow and bone." Further reports of shuddering effects, medically described, coupled with a novel use of orchestration permeate Gluck reception, calling into question our understanding of the premises for his prominent presence in the formation of the musical canon. A careful reading of late eighteenth-century German reception documents suggest that Gluck's status as "great composer," at least prior to 1800, had surprisingly little to do with "noble simplicity"—a hallmark of classicism—or early manifestations of a through-composed operatic ideal, as Wagner would later claim. What emerges instead is an image of an opera composer whose renown was achieved by sonic orchestral effects.

In this paper, I employ opera criticism as an entry point to recovering the materiality of sound in Gluck's works. Recalling Frank Kermode's foregrounding of pleasure (real or imagined) of an artistic experience as a key catalyst to collective ascriptions of value, I uncover a series of lively critical engagements connecting Gluck's use of timbre with late eighteenth-century German musical aesthetics, ultimately leading to collective ascriptions of value. Drawing on E. Dolan's and J. Davies' work that connects the history of aesthetics with embodiment, I make a case for an alternate aesthetics of a late eighteenth-century musical classic, a work-concept driven by the materiality of sound rather than philosophical discourse. My paper traces an early critical debate in which an imaginary Orpheus models critical assessment of Gluck's works, to comparisons of the composer's operas to painting, and finally, Kirnberger's sharp response to musical expression in Gluck's operas, confirming that Gluck's prowess in handling orchestration is the determining factor in establishing his renown. Ultimately, my paper reveals the crucial role of opera as a genre in aesthetic debates eventually culminating in canon formation.

Hearing the Enlightenment: Musical Affects and Mechanist Philosophy in Early Eighteenth-Century England and Scotland

Tomas McAuley (University of Cambridge)

That eighteenth-century musical thought was dominated by theories of musical affect has long been recognized. Scholars have stressed in particular the rhetorical

underpinnings of such theories, thus connecting them to a venerable tradition while allowing nuanced examination of ongoing changes in their relation to that tradition. Such subtlety is invaluable, but risks overlooking a broader rupture in the intellectual life of this period: the emergence and widespread acceptance of mechanist philosophy. According to this new philosophy, whose dissemination was virtually synonymous with the spread of Enlightenment thought, events are caused not by final purposes, but rather by prior events in time. Weaving together musical, medical, and philosophical histories, this paper argues that mechanist philosophy transformed understandings of music's affective force in the early eighteenth century.

The primary effects of mechanist philosophy were twofold. First, mechanism shifted attention increasingly towards the underlying causes of music's affective power, such as the workings of the human nervous system, as opposed to the practical means of achieving such power. Second, justifications for using this power became—*contra* narratives of the eighteenth century as an age of ever-growing musical autonomy—increasingly focused on specific medical or ethical goals. My examples are from England and Scotland, habitually overlooked by recent scholarship, but crucibles of musical thought at this time. Specifically, I uncover the significance of Isaac Newton's *Principia Mathematica* (1687), especially its laws of motion, for Alexander Malcolm's *Treatise of Music* (1721) and Richard Browne's *Medicina Musica* (1729).

This is no story, however, of the meek submission of musical thought to the power of philosophy. Rather, I conclude by arguing that music itself was crucial for the development of mechanist philosophy, acting variously as inspiration, metaphor, and object of investigation. I draw my primary examples again from Newton, notably his *Opticks* (1704), alongside unpublished notes that shed new light on the evolution of his ideas. The paper thus builds on work by Riley (2004), Agnew (2008), and Verba (2013), in uncovering the influence of Enlightenment philosophy on musical thought, but takes a step further by showing also the significance of musical thought for Enlightenment philosophy.

"Such as the Mind Sees When It Hears": The Rise of Word-Painting as a Tool for Expression

Catherine Motuz (McGill University)

In his *Utopia* (1516), Thomas More describes music's power according to its mimetic capacity: "the fassion of the melodye dothe so represente the meaning of the thing, that it doth wonderfullye move, stirre, pearce, and enflame the hearers myndes." By contrast, Ficino, at the end of the fifteenth century, attributes the power of music not to its ability to imitate, but its capacity to physically move the aerial spirit of the listener (Boccadoro and Jafflin, 2013). Scholars have noted shifts in musical aesthetics ca. 1500 (Wegman 2002, Cumming 2008), and Warwick Edwards has described the rise of word-painting as an early sixteenth-century phenomenon, but although

word-painting as an expressive device has become one of the defining features of sixteenth-century polyphony, the cultural context that caused musical mimesis to become such an important an aesthetic principle has been largely unexplored.

Taking a cue from Glarean (1547), who describes Josquin as able "to place weighty matters before the eyes," I investigate the growing importance of evoking mental imagery in both rhetorical and theological writings of the fifteenth and early sixteenth centuries. First, I investigate the idea that orators elicit emotion through conveying imagery. Prominent in writings of Aristotle, Plato, and Quintilian, this idea permeates late fifteenth-century rhetorical treatises, in particular that of Rudolph Agricola (1443/4–85). Second, I examine the theological principle that it is possible to get closer to an understanding of God through visualization prompted by aural cues. This idea is current throughout the Middle Ages (Carruthers), originating in Augustine's *De Trinitate*: "*God is light* not such as these eyes see, but such as the mind sees when it hears 'He is truth.'" (VIII.1.3) Only in the sixteenth century, however, does it spread outside the monastery and become part of popular piety, as reflected in Loyola's *Spiritual Exercises*, compiled in 1523. Finally, I argue that the growing preoccupation with mental imagery in the above fields provides a cultural context for the rise of word-painting as a tool for musical expression. I illustrate this discussion by drawing attention to instances of word-painting in settings of Psalm 130 by Josquin and Senfl.

Glass Music and the Virgin Warrior

Annette Richards (Cornell University)

On the Tuesday of Holy Week, 1806, Haydn's *Seven Last Words* was performed in its full choral version at the Hoftheater in Vienna. The work was divided into two halves, its mid-point marked by an extraordinary musico-dramatic interlude. Interrupting these profound reflections on the ultimate Christian sacrifice, presumably between no. 4, "My God, My God, why have you forsaken me?" and no. 5, "I thirst," Joan of Arc appeared on stage. The actress portraying the heroic cross-dressing virgin soldier recited the famous first monologue from Schiller's 1801 *Jungfrau von Orleans* to an accompaniment performed by the blind glass harmonica virtuosa Marianne Kirchgessner, in a melodrama composed for the occasion by Anton Reicha.

The decision to create a vitreous sonic halo for the Maid of Orleans, exploiting the harmonica's reputation as an uncanny voice emanating from supernatural realms, seems to have been Kirchgessner's own. Hers, too, was the potentially subversive choice of Joan of Arc as a central figure in her spectacularly successful run of concerts between 1804 and 1808, featuring compositions by Zumsteeg, Weber, Schmidt, and Reicha.

In 1813, the Joan of Arc craze of the previous decade culminated in the sensational death on the battlefield, at a crucial turning point in the Napoleonic wars, of Leonora

Prohaska, thought to be a man until her comrades pulled open her coat to reveal her wound and her breasts. By then the glass harmonica's appeal was waning and Kirchgessner, its greatest virtuosa, long dead. Yet when Beethoven imagined the final moments of Leonora Prohaska as a melodrama for glass harmonica and voice, Kirchgessner and her celebrated repertoire seem to seep back into the musical present.

This paper presents a collection of hitherto unknown Joan of Arc settings for glass harmonica, and their associated contemporary criticism. What was it about the music, myths, and unexpected political charge of the harmonica—its sonority simultaneously unsettling and beatific—that, for early nineteenth-century composers, players, and audiences, evoked the ghostly voice of Joan of Arc and fittingly hymned the heroic undertakings of virgins in male clothing?

Encounters with the Music of Milton Babbitt: A Centennial Celebration (SMT)

Zachary Bernstein (Eastman School of Music, University of Rochester) and Andrew Mead (Indiana University), Co-chairs

This special session seeks to commemorate Babbitt's centennial by celebrating the experience of listening to his music. To demonstrate the value of an ears-first approach, the session will begin with panelists presenting close hearings of selected passages of Babbitt's music.

The session brings together seven Babbitt scholars, both emerging and established. A wide range of pieces will be discussed: *Semi-Simple Variations*, *Occasional Variations*, *A Solo Requiem*, *Whirled Series*, Clarinet Quintet, *Swan Song no. 1*, and several string quartets. The papers will focus on numerous topics too rarely discussed in Babbitt scholarship, including performance, pedagogy, expression, rhetoric, and his music's sense of playfulness.

The session will end with a round-table discussion involving the panelists and audience. The discussion will focus on four issues: What does aural experience teach us about Babbitt's music that might not be gained from score study? Conversely, what does investigation of serial structure teach us that might guide aural experience? How has our hearing changed over the course of long-term analytical engagement? What do we, as teachers, feel is the best way to introduce this music to new listeners?

In sum, by presenting a range of new work on under-discussed pieces and passages and by focusing on aspects of the music that initially drew us toward Babbitt's work, we will at once commemorate Babbitt's achievement and set the stage for continued engagement with it.

"And we go . . . even we [, even so]": Memory and Closure at the End of Babbitt's *A Solo Requiem*

Zachary Bernstein (Eastman School of Music, University of Rochester)

The concluding passage of *A Solo Requiem* provides a nearly unique view into Babbitt's conception of text and text-music relations. It is one of few places in which Babbitt essentially creates his own text—here, by repeating key lines from the previous settings in the cycle. A close reading of this passage reveals not only a search for a "tenable attitude toward death," as Joseph Dubiel has it, but a passage suffused with memory—memory of the fallen and of the cycle preceding—and an attempt at closure—of the cycle and of the long period of mourning the cycle represents.

This paper will discuss the expressive implications of the poetic lines chosen and their musical setting. The selected lines, some of which deviate from their original sources, reveal a tone of personal lament and loss. The pianos double most of the voice's pitch classes, providing resonance and support for the voice's peroration, but also present a dynamic profile starkly at odds with the voice: the voice, meditating on personal loss, floats above the pianos' representation of chaos. Links between this concluding passage and earlier moments in the cycle contribute to closing and contribute to its expressive effects via semiotic association.

In short, a close investigation of the end of *A Solo Requiem* reveals much about Babbitt's expressive techniques. For Babbitt's centennial, it is fitting to celebrate one of his most moving passages.

Simple Ways of Hearing, Playing, and Teaching Babbitt's *Semi-Simple Variations*

Daphne Leong (University of Colorado, Boulder)

The structure of Milton Babbitt's *Semi-Simple Variations* is well understood, having been amply explored in the analytic literature. In this presentation I describe and demonstrate some simple ways to hear, play, and teach the piece. Drawing from aural and structural features, I suggest how these might interact with and inform ways of shaping a performance. I also outline a plan for taking students into the piece ears first, to preempt a disconnect between aural experience and theoretic structure. The plan demonstrates specific ways to help students to discover structural features experientially and to grasp cross-references between structure and surface. The emphasis throughout is on transforming heard and embodied experience into conceptual and structural understanding and vice versa, and on the interactions of these interwoven ways of knowing. A performance of the one-minute piece will close the presentation.

Babbitt's Beguiling Surfaces, Improvising Inside

Joshua Mailman (University of Alabama)

At certain times when listening to Babbitt's music I have noticed how charmingly oddball it can sound. Nothing about the generic specifications of Babbitt's compositional approach forecasts this quirkiness that we sometimes hear in his compositional surfaces. I take this to be a mark of his unique creative genius, a mark that gets swamped by the usual historical narrative that labels Babbitt as the innovator of 12-tone integral serialism.

Remarkably the quirky oddball passages stand out yet weave into a coherent fabric that one discovers only gradually. I will focus on three examples: (1) *herky jerky dynamics* in Quartets no. 1 and no. 2; (2) *eccentric textures* in *Semi-simple Variations*; and (3) *incongruous triads* in *Whirled Series*. For these examples I offer verbal characterizations of the quirky impression and explain how it ultimately weaves into a coherent fabric. Moreover I will suggest that these impressions of quirkiness are not accidental or incidental to Babbitt's compositional "system" or approach; nor are they assured by it.

Rather than couching Babbitt's compositional aesthetic in terms of extreme advance planning, the quirky facets of his music are perhaps better appreciated when couched in terms of some concept of *improvisation,* where "improvisation" means exploiting opportunities that arise in a new situation. Engaging writings of George Lewis, Gilbert Ryle, Andrew Mead, and Joseph Dubiel, I explain how Babbitt's systematizing acts as a self-imposed challenge in his own improvisatory act: in confecting his quirky surfaces, Babbitt is pitting his acquired competence against fresh opportunities which his systematizing also created.

Between Innocence and Experience: How Analysis Might or Might Not Have Affected My Hearing of Milton Babbitt's Music

Andrew Mead (Indiana University)

My first encounters with the music of Milton Babbitt were live performances of the second String Quartet and *Philomel*. I had been warned that this was music to avoid—music that was solely and soullessly mathematical, cerebral, emotionally expressionless. That was not my impression at all on hearing it; the second quartet seemed delightfully playful, and *Philomel* was hair-raising in its intensity. Over the years I have never lost that sense of emotional impact despite the attention I have brought to the underlying theory of the music. Since I have perhaps foolishly thought the expressive impact of Babbitt's music to be self-evident, I have spent little time trying to articulate that aspect of my experience, but it is worth questioning the

nature of the connection between what attracts me emotionally to his music and its underlying structure.

Playfulness is a pervasive quality I find myself responding to in Babbitt's music, and a good place to begin a consideration of this connection. Playfulness in music can emerge from the imaginative exploitation of opportunities arising from a willingly adopted rule set. In order for such brilliance to be perceived, certain aspects of such a rule set must be inferable by a listener. How that happens with Babbitt's music involves teasing apart the ways the music's seeming spontaneity can nudge the listener towards a sense of those underlying regularities that throw its playfulness into relief.

Listening to Babbitt's *Occasional Variations*

Robert Morris (Eastman School of Music, University of Rochester)

Milton Babbitt is often cited as a "pioneer" in the field of electronic music. Yes, despite essential structural connections between Babbitt's electronic and acoustic pieces, there a very few discussions or analyses of the electronic works within the vast analytical Babbitt literature; two notable exceptions are Peel and Cramer (1988) and Morris (1997). This discrepancy is undoubtedly due to the lack of scores or transcriptions of Babbitt's electronic works, and the typology of electronic sounds, which are often heard as more or less undifferentiated to those not familiar with the technical side of electronic music production.

Nevertheless, Babbitt's electronic works are deeply satisfying compositions and radical in some less acknowledged ways. In this paper, I will study some aural and hearable features of one of Babbitt's lesser-known electronic compositions, *Occasional Variations*. The work is based on an all-partition array that is realized three times in the work with (indeed) occasional variations in its articulation in sound and time. All-partition arrays have singular features whose presence can be rendered as perceptually salient, and I will point these out by playing and comparing short segments of the work that aurally associate the same portions of the array realized in different ways, and different portions of the array realized in the same way. In this way, one can "hear" the presence of the array, if not in all of its details, then in the way it undergirds this work's unique form and individual characteristics.

Octave Doubling in Babbitt's *Swan Song no. 1*

Joseph N. Straus (Graduate Center, CUNY)

Octave equivalence (as a theoretical concept) and octave doubling (as a compositional practice) have sometimes been seen as problems in twelve-tone theory and twelve-tone music. In twelve-tone theory, octave equivalence has usually been so deeply assumed as to seem to require little effort at justification. Octave doubling as a compositional practice, however, has been more controversial, including among

twelve-tone composers. In Babbitt's music, the contrapuntal lines rarely coincide in a shared, simultaneously articulated pitch class.

Against that general stylistic backdrop, the prevalence of octave doubling in Babbitt's *Swan Song no. 1* comes as something of an aural shock. The piece is a sextet (flute, oboe, mandolin, guitar, violin, and cello) with each instrument projecting its own four-line trichordal array. The form of the piece is defined by the various instrumental combinations (solos, duets, trios, quartets, quintets), and the beginnings of new formal sections are often marked by prominent octaves between the instrumental parts.

The final section of the piece is played by the full ensemble, with each of the instruments providing a complete aggregate of all twelve tones, arranged into four contrapuntal lines. With six aggregates (and twenty-four contrapuntal lines) unfolding simultaneously, there is ample opportunity for octave doubling between the parts, and Babbitt seizes that opportunity with astonishing frequency. Earlier in the piece, Babbitt used octaves to help articulate formal divisions. Here, at the end, he uses them to create an effect of dying away or fading out, a sort of dying fall into the most perfect of traditional consonances.

Babbitt via Feldman: Surfaces of Echoes and Reflection

Anton Vishio (William Paterson University)

The juxtaposition of the Clarinet Quintets by Milton Babbitt and Morton Feldman on a recent recording by the Phoenix Ensemble might seem curious, given the distances between their compositional worlds; but the works nevertheless keep surprisingly good company. Listening to them in tandem reveals shared concerns for process and rhetoric, even as it reinforces the vastly different forms in which those concerns are realized. I shall explore in particular how attending to features of Feldman's work suggest strategies for hearing Babbitt's. For all that the Feldman is concerned with explicit patterning of a kind that held no attraction for his senior colleague, the effects of echo and refraction created by the layering and eventual undermining of those patterns are particularly rich in musical affect. Meanwhile, Babbitt's surface volatility is often set against "anchors," elements of temporary stability that reverberate throughout a passage, whose backdrop permits the play of a variety of distorted imitations. In both compositions, the resulting surfaces resemble a succession of complex knots that continuously twist and unravel, through varied episodes of convergence and dispersal. "If it looks like an object, throw it out"; Feldman's aphorism seems apt for Babbitt's music as well.

Jazz and the Demimonde (AMS)

Charles Hiroshi Garrett (University of Michigan), Chair

Gorgeous Girlies in Glittering Gyrations: Exotic Dance and Interwar Jazz

Vanessa Blais-Tremblay (McGill University)

This paper considers the aesthetic relationship between exotic dance and interwar jazz. I draw on a previously unexplored collection of interviews conducted in the 1980s and '90s with black women performers and musicians who participated in the so-called "golden age" of Montreal jazz (1925–55). Given Montreal's status as a "showtown," the city is a particularly rich focal point for examining the constitutive relationship between exotic dance and interwar jazz. Specifically, these oral histories force a critical revision of the assumption that entertainers based their routines on a fixed and independent soundtrack provided by a jazz ensemble, and in doing so, they shed light on the dynamic collaborative process that led to each live performance.

The narratives articulated in these oral histories also allow us to move beyond questions of representation in scholarship on exotic jazz dance to consider issues of subjecthood and agency. Josephine Baker's notorious eye-crossing and her parodic, end-of-the-chorus-line behavior has made it possible for scholars to identify in her performances the process of "signifying" on the stereotype of the primitive-exotic and thus to reclaim her work as modern art. What is less clear is how we are to account for the fifteen *other* chorus girls in the *Shuffle Along* line, those who wholeheartedly played up the stereotype of the primitive-exotic onstage which, in effect, granted Baker's performance of critical distance its very legibility. My presentation will extend historical assessments of exotic jazz dancers by discussing two counter-mythologies that emerge from their testimonies: 1) their deep affective attachment to their creative labor, an immensely important historical signpost of what bell hooks has called "re-thinking the nature of work" for black working-class women; and 2) a sophisticated critique of the gendered and classist constraints of black respectability discourse, where upward mobility could only come at the expense of the erotic potential of their bodies. Following Audre Lorde, I argue that the harnessing of erotic power to access work that provided both a way out of poverty and a temporary escape from the multi-fragmenting trauma of hegemonic discourse should be understood as a critical black feminist strategy.

Everybody's (Over) Doin' It: Sex, Alleged Music, and Rotten Dance in New York, 1910–17

Dale Cockrell (Vanderbilt University)

Prostitution was a booming American business from the 1840s to the 1910s. During this time, sex could be procured in dance halls, saloons, casinos, rathskellers, brothels, and many other such places. Since dancing was often an energetic prelude to sex, musicians learned how best to manipulate through sound the libidos of johns, all towards the best economic interests of the joint, the girls, and themselves. A conservative estimate is that during prostitution's heyday, as many as half of the nation's professional musicians were engaged in the service of commercialized sex.

This paper concerns prostitution and dance and music during a crucial period in New York's history. A "Committee of Fourteen" civic-minded New Yorkers was formed in 1905 and self-charged with the mission of suppressing the city's vice. By 1912, the Committee's attention was focused sharply on the prostitution industry. It hired undercover investigators—black, white, male, female—and sent them into the city's saloons, dance halls, brothels, and dives, from where they filed detailed reports on activities observed. Many thousands of those accounts, often quite graphic, are now archived in the New York Public Library and provide extraordinary first-hand insight into the era's symbiotic relationships between sex, music, and dance.

The Committee's work significantly reduced prostitution in New York by 1917, but also reshaped the city's cultural, social, political, and sexual landscape along lines favored by the wealthy elite. Furthermore, cleansing the city of "public" prostitution also greatly reduced gigging opportunities for musicians, and thousands of New York's professional musicians accordingly lost their jobs. Some of them reinvented their musical lives and brought their "old" underground music into the "new" bright public sphere. As a result, a long-established, wildly exciting "alleged" music that encouraged wildly exciting "rotten" dancing came to wide attention. It is no mistake that the music of "The Jazz Age" shares much in common with that of the antecedent demimonde, which was long practiced in the musical means for setting American blood on fire.

Meters in Global Perspective (SMT)

Noriko Manabe (Temple University), Chair

Timeline Spaces: A Theory of Temporal Process in African Drum/Dance Music

Chris Stover (The New School)

The morphological details of timelines—as asymmetrical configurations of event onsets that repeat consistently through a musical performance—are well-documented. These studies, however, fall short of explaining exactly what role timelines play in more extended musical contexts. This paper focuses on the musical contexts of which timelines form an essential layer, steering away from "what" questions to "why" questions—why timelines exist and what function they serve. Part of the issue at stake is that timelines are invariably described in conceptual terms derived from meter and rhythm, which come up lacking for a thus-far undisclosed reason. Timelines are not well-explained using the conceptual scaffolding of meter and rhythm because timelines are *neither meter nor rhythm*, nor do they occupy a middle ground that takes on characteristics of both. Timelines define a unique musical-temporal space that has not yet been properly theorized. This paper is a move toward doing so, pointing to a new *timeline space* that interacts essentially with both meter and rhythm while being reducible to neither, and a *timeline music* that defines a class of music-making practices that include a timeline (articulated or not) as one of a number of syntactic strata. Three related concepts follow from this: the notion of *malleable* and *dehierarchized strata*, an account of *call and response* as structurally generative, and a consideration of the role the rhythm–meter–timeline assemblage plays in bestowing a truly *circular* temporal conception to musical process, which I argue is the key to why timelines exist.

Polymetric Phrasing in Rumba's Quinto

Fernando Benadon (American University)

In Afro-Cuban rumba drumming, individual ostinatos are layered to produce a cyclical polyphonic texture. The quinto (lead conga drum) often features extensive improvisation, heightening the ensemble's already complex counterpoint. Polymeter plays a central role in quinto phrasing. This paper examines quinto improvisation in recorded rumba performances in order to highlight polymetric possibilities left unaddressed in studies of timing, polyrhythm, and metrical dissonance. Examples of such polymetric instances include rhythmic dissonance by way of sub-metrical displacement magnitudes, complex polymeter via temporal distortion of simple note values, phrase morphing from beginning-accented to end-accented, and—in clave-based

contexts—the perceptual weakening or strengthening of the rumba clave's maximally even feel. The overarching argument is that it is insufficient to describe polymeter using ratios only, since knowing the precise arrangement of onsets provides essential information about the composite rhythm's internal structure and the resulting musical effect.

What's the Meter of *Elenino Horo*? Rhythm and Timing in Drumming for a Bulgarian Folk Dance

Daniel Goldberg (Yale University)

The meters of numerous Bulgarian folk songs and dance pieces are understood to include beats with two categorically different durations, short and long, notated in a ratio of 2:3. Commonly performed dance types bear conventional time signatures that index particular sequences of beats, and many Bulgarian musicians know these time signatures. Yet in the case of one popular dance type, *elenino horo*, performers express considerable uncertainty and differences of opinion about the beat sequence and time signature.

This lack of consensus serves as the starting point for a study of meter in *elenino horo* as performed on the *tŭpan*, a large, double-sided drum that is considered the time-keeping instrument in many Bulgarian folk music ensembles. I define meter from a cognitive perspective, as a largely unconscious mental framework for organizing musical time, and I seek to access meter indirectly by analyzing measurements of performed rhythms in relation to ethnographic observations.

Despite their familiarity with notational terminology, many *tŭpan* players identify drumming for *elenino horo* and other dances by means of performances of "basic" (*osnovni*) rhythms that are repeated and varied. I propose that frequencies and timing of drum strokes in such rhythmic templates reflect fine-grained but important differences among the underlying temporal frameworks that individual players rely on, meaning that there is no single answer to the presentation's titular question. Instead, individual musicians perform *elenino horo* with different meters, the characteristics of which potentially have broad implications for cognitive theories of meter.

Conceptualizing Meter in Early Indojazz

Peter Selinsky (Yale University)

Joe Harriott and John Mayer's double quintet "Indo-Jazz Fusions" (1966–68) was the first extended collaboration to fuse modern jazz and Indian classical practices into a new genre. The emerging music, Indojazz, attempted to improvise itself into existence: Mayer's Indian classical quintet and Harriott's jazz ensemble came together to contribute on behalf of their individual cultures. And, in real time, the musicians reciprocally conformed their contributions to Indojazz's sound as it developed. This

music-cultural reciprocity meant that no individual (musician, composer, producer, etc.) could be the primary agent of the music's creation. As such, Indojazz stands apart from many hybrid musical genres and begs many basic questions of the mechanisms of its production: How did these musicians reconcile their differing approaches with one another? What features of the composed works facilitated cohesiveness in their improvised performances?

As a starting point for answering these questions, I explore rhythmic organization, a central challenge for early Indojazz performances. Through a comparative discussion of modern jazz rhythm, Hindustani tāl theory, and tabla pedagogy, I posit a preliminary framework for a theory of Indojazz meter. In a close analysis of "Overture," from *Indo-Jazz Suite* (1966), I investigate how individual musicians from various Indian classical and jazz traditions navigate this framework.

Poster Presentations (AMS)

Tradition, Audience, and Performance Style in Collegiate Marching Musical Performance

Denise Odello (University of Minnesota)

When considering the role of the audience, reception studies must rely on written reports for historical musical styles. However there are a number of contemporary traditions where the audience has a significant impact on performance practices, and this relationship can be observed both historically and in live performance. Marching musical performances at the collegiate level in the United States are often integral components of campus events and contribute to the identities of the performers and audiences involved. Audiences have strong stylistic expectations that are built on historical precedent. Musical performance takes on aspects of ritual, where participants expect specific actions in an anticipated order. In the case of marching musical performances that rely on arrangements of pre-existing music rather than newly composed material, the audience expects references that are common to the community's experience and convey a shared meaning. Ensembles choose repertoire that is familiar to the audience in order to create specific types of references, either from the history of the institution of from popular culture. Specific visual elements, especially formations, are anticipated by the audience and provoke an especially strong reaction. This poster will present three examples of contrasting performance styles shaped by audience expectation: a traditional or "show band" style as represented by the University of Michigan's Michigan Marching Band; a style typical of a historically black institution as represented by the Jackson State University's Sonic Boom of the South; and a military style as represented by Texas A&M University's Fightin' Texas Aggies Band. There is little critical discussion of this musical tradition, so I have used documentary evidence, observation of current performance practices, and personal

interviews to create stylistic profiles for each of these institutions, including both visual and musical practices. Additionally, I will present material that illustrates how these performance practices express the cultural identity of the ensemble and institution, thereby fulfilling its role for audiences. The visual element of the presentation will include core repertoire, representative formations, typical steps, and other visual elements such as dance and uniforms. If possible, video performances where all elements can be seen working together will also be available.

Trail Trax: A Campaign Music Database

Dana Gorzelany-Mostak, Mark Misinco, Cannon McClain, and Sarah Kitts (Georgia College)

Presidential campaign music is a growing topic of interest in both academic and journalistic circles (Gosa and Nielson 2015, Schoening and Kasper 2011). The open-access website *Trax on the Trail* establishes a space where scholars, educators, students, and the public can learn and share ideas about American presidential campaign music and gain insight into how sound participates in forming candidate and party identity. Our forty-two-member interdisciplinary team includes academic experts from the fields of political science, musicology, sociology, history, communications, media studies, and ethnomusicology, as well as industry professionals and students, who contribute essays, podcasts, and educational materials to the site.

The research our team carries out on this topic is facilitated by *Trail Trax*, a MySQL database that documents music usage on the 2016 campaign trail: Our team of student researchers catalogues:

- campaign theme song(s)
- playlists offered online or at rallies, events, or conventions
- parody videos on sites such as YouTube and CollegeHumor
- underscoring used in television or Internet advertisements
- candidate performances of music
- artist performances at fundraising events that benefit candidates
- artist endorsements or complaints about copyright infringement
- media references to a candidate's or party's music

Trail Trax allows users to run musical searches by composer/performer, date, location, genre, and candidate. Individual entries include a hypertext link to the candidate's song or video, performance notes, and in some instances, music analysis. The availability of multiple search filters allows users to research the music strategy of a particular candidate, create a snapshot of the soundscape on a given day, investigate the evolution of the soundscape over the course of the election, or create a catalogue of sounds heard in a particular city. For our poster, we will demonstrate the capabilities of *Trail Trax* as a research tool and outline strategies for utilizing the database in

music history classes. Ultimately, our demonstration will show how campaign music can be a useful tool for engaging students with a variety of topics, including performance studies, audio-visual analysis, gender, and place.

Mapping Paris Theaters: A Digital Dissertation Appendix

Mia Tootill (Cornell University)

Walking through the streets of Paris in 1835, an inhabitant of the city would have passed over forty theaters. More emerged throughout the century, but studies have largely focused on the major institutions, particularly the Opéra. Recent scholarship on nineteenth-century France has called for increased consideration of Paris's broader theatrical climate (Fauser and Everist, ed., *Music, Theater, and Cultural Transfer: Paris, 1830–1914*, 2009). However, there are numerous challenges in both accessing information about the smaller venues and moving past the long-held narrative of singular dominance and success. How, then, can we change the discourse to one that recognizes the diverse environment? Is there a way we can imaginatively transport ourselves back to a time when many Parisians would have been as familiar with the Théâtre du Vaudeville as the Opéra?

This poster displays the data visualization project "Mapping Paris Theaters"—a website that uses GIS to showcase pre- and post-Haussmannian historical maps of the city with digitally plotted theaters, and serves as a repository of relevant archival information. My dissertation seeks to break down some of the artificial boundaries separating the theaters that have arisen since the nineteenth century. By visualizing the venues alongside one another, my project forces its audience to consider all of them simultaneously—a spatial digital humanities approach advocated for by scholars including Eyvind Eide. The maps further highlight the importance the urban locale played in the musical life of the city and provide users with tools for reimagining lost performances, alongside and/or in lieu of performance materials.

Using network analysis, my project additionally allows users to explore the connections between the theaters. One can choose a work from the Opéra and explore its journey across Paris—from melodrama precursors to the subsequent parody adaptations. By presenting this project as a poster, I aim to provoke extensive discussion of how new methodological approaches to opera studies might arise from using digital tools and creating (open-access) digital resources. Furthermore, it offers an example of how one might develop a digital dissertation appendix and demonstrates the value of using a combination of media to talk about theatrical repertoire.

Radio Canada (AMS)

Mary Ingraham (University of Alberta), Chair

Radio Orchestras and the Cultivation of a National Music Culture: The CBC Vancouver Chamber Orchestra, 1938–2008

Robert Bailey (University of Calgary)

European radio orchestras, particularly those in Germany, England, and elsewhere, have long been recognized for their patronage of contemporary music. In the absence of economic concerns, such as ticket sales, that affect the programming policies of traditional concert orchestras, radio orchestras run by state-funded broadcasters have the liberty of programming modern works that would not normally entice a large audience to the concert hall. Further to that point, radio orchestras typically have ample rehearsal time in which to prepare performances of even the most challenging of avant-garde symphonic works—a luxury very rarely availed to publicly concertizing orchestras.

Perhaps more important is the fact that many of the broadcasting companies which support radio orchestras have taken it upon themselves to commission and subsidize the creation of new works. In Canada following the end of the Second World War, this task was taken up in earnest by the Canadian Broadcasting Corporation (CBC). In addition to a wide range of works for soloists, choirs, and chamber ensembles, numerous symphonic works were commissioned by the CBC for performance by its own permanent studio orchestras.

This paper will examine radio orchestras in the context of twentieth century Canadian cultural history. Unlike European nations with rich, established musical heritages, the works commissioned from Canadian composers for CBC radio orchestras formed a core part of a nascent musical repertoire in a young nation searching for a cultural identity. To explain the role that these studio orchestras served in the cultivation of Canadian music, I will focus on the CBC Vancouver Chamber Orchestra, which performed from 1938 to 2008—the longest operating radio orchestra in North American history. (In its final years it was known simply as the CBC Radio Orchestra). Having both predated and outlived its sister orchestras, the CBC Vancouver Chamber Orchestra provides an illuminating lens through which to understand the evolution of the CBC's commissioning policies, as well as the challenges that faced the development of serious music in an emerging nation.

The Stravinsky Venture: Igor Stravinsky and the Canadian Broadcasting Corporation, 1961–62

Kimberly Francis (University of Guelph)

In August 1961, Glenn Gould introduced Igor Stravinsky and Robert Craft to John Roberts, a producer with the Canadian Broadcasting Corporation, and the trio set in motion ambitious efforts to bring Stravinsky to Toronto, Canada. Stravinsky's relationship with the CBC proved one of the most creatively fruitful of his final years, particularly his collaborations with the CBC's symphony orchestra and with the Elmer Eisler Singers. Working closely with these ensembles, Stravinsky recorded the final versions of his *Symphony of Psalms* as well as some of his late serial works, such as *A Sermon, A Narrative, and A Prayer*. In addition to granting interviews and conducting concerts, Stravinsky assisted the CBC in producing documentaries, including "Stravinsky at 80," which many consider a definitive source on the composer. Stravinsky's presence in Toronto fundamentally altered the place of the arts in the city.

Nuanced accounts of Stravinsky's time in Toronto are missing from the scholarly literature, although both Stephen Walsh and Jonathan Cross touch upon these visits briefly in their work. Turning to John Roberts's newly accessible archives, I reconstruct the details of the first cluster of Stravinsky projects initiated by the CBC from the perspective of its Canadian producers. John Roberts planned for three events in 1962 (a radio documentary, a television documentary, and a public concert), all designed to celebrate Stravinsky's eightieth birthday. I present these events to allow for a reconsideration of the Canadian talent involved and a reconstruction of the inner workings of the CBC in the early 1960s. Indeed, witnessing these events from behind the scenes allows one to understand the hidden missteps and highly publicized successes that occurred as administrators cobbled the projects together. Overall, I argue that the events of 1962 were for the CBC as much about celebrating Stravinsky's monumental importance to the field of twentieth-century music as they were about forging a specifically Canadian narrative—one that established the immense talent of Canadian performers, the quality of Toronto's music-loving public, and the notion of Toronto as a thriving cultural center worthy of international renown.

Sounding (Out) the Archive: Western Music, Empire, and Aural History (AMS)

Roe-Min Kok (McGill University), Chair
Gavin Williams (University of Cambridge), Respondent

The topic of Western music and Empire has received increasing critical attention. Numerous publications (Richards, 1993; Born and Hesmondhalgh, 2000; Clayton and Zon, 2007) have engaged with such themes as intercultural exchange and postcolonial theory. Yet further, perhaps more controversial, questions of research

practice—notably, issues surrounding "the Archive"—remain to be explored. To what extent can the music historian posit a palpable connection between "imperial sounds" on the one hand, and the politics of race, gender, and social relations on the other? How useful is the available and oft-patchy evidence? The documented fate of musical sounds in the past, coupled with the complexity of surviving sources in the present, merits closer scrutiny. Highlighting the Archive as a reflexive and mediated system of knowledge (Stoler, 2009), this session will present fresh observations on Western musical culture in diverse settings of colonial and imperial encounter.

By interrogating Western music and Empire through sound and the Archive, this session will explore new definitions of "aural history" and scholarship as a form of historical listening. We will propose multiple, further directions in terms of how musicology can fruitfully mediate between postcolonial theory, extant data, and the very act of interpretation.

Singing of Lovedale in London: Mobilizing the Archival Imaginary

Erin Johnson-Williams (Trinity Laban Conservatoire of Music and Dance)

For musicologists, grappling with the imperial archive entails a multitude of challenges: reimagining the aural experience of colonial music-making for both coloniser and colonized, in addition to considering the imperial legacy of the Western archive itself. Moreover, while the allure of conducting archival research in exotic locations still attracts researchers today, the increased presence of online resources, and the fact that many imperial archives are often held within their Western former imperial centers, simultaneously expands and limits the act of research, and puts pressure on continuing questions about race and the authority of knowledge. To present a case study, a substantial amount of archival material relating to the Mission Station of Lovedale, South Africa—a fascinating location of colonial music-making that has subsequently been labelled a site of deeply "coercive" evangelization (Duncan, *Lovedale: Coercive Agency*, 2003)—are presently located in the archives of the British Library and the School of Oriental and African Studies (SOAS) in London. Notably, while certain extant material relating to mission hymn-singing still resides in South African archives, much musicological scholarship pertaining to this location references the collections available in London. While much of this situation may be rationalized by Western-centric limitations of geographical accessibility, the contemporary archival endeavour as an act of the continued neo-imperial centralization of knowledge is open to serious critique. As Thomas Richards has written at the opening of *The Imperial Archive* (1993), "an Empire is partly a fiction." In this formulation, Western definitions of Empire have often been based on historical material that is habitually exoticized and reified in the archive for post-imperial inspection. This paper draws upon primary source material from the Lovedale Collections in London to contextualize and problematize portrayals of race and music as played out through

the imperial archive, proposing that to view these collections as part of a perpetuated narrative of Eurocentric knowledge provides a broader social picture of the fantasy of racialized sound. I will also examine the British reception of the colonial archive in the long nineteenth century, posing the question of how imperial curation might limit a collective understanding of the Other.

"A Strange Monotonous Air": Sound and the Cape Colony, ca.1550–1854

Philip Burnett (University of Bristol)

The writings of European explorers to the African continent abounded in sounds and silences. In the era before audio recording technology, Africa's sonic properties were transmitted through a variety of writings. The "new worlds" explored by Europeans were often made most vivid to their readership through the sounds that were both inscribed and described. But while they captured and described certain sounds, they also silenced others. What role did sound play in colonial travel writing and how did it help to form the consciousness of the colonial? Travelogues transmitted selected information about colonial lands. As such they represent an archive which from its inception was available to the public, as opposed to institutions, and assisted with the construction of the colonial in the public mind (see Penn, *Mapping the Cape*, 1993). During recent decades, scholars of historical ethno/musicology have increasingly widened the archival trove to include non-musical sources—such as travelogues—in order to habilitate the soundworlds of the past (Wade, *Imaging Sound*, 1998; Rath, *How Early America Sounded*, 2003; Tomlinson, *Singing of the New World*, 2007). Despite the inevitable obstacles of prejudice and race type-casting, the ears of travel writers constitute a substantial and potentially rich archival source from which to draw in order to examine colonial aurality.

Taking the historical tension between sound and silence as a starting point, this paper traces travellers and explorers who listened to and wrote about the Cape Colony between ca. 1550 and 1854. It explores how people listened historically, and what we can learn about the musical values of these historical characters and their society to argue that aurality was used by Europeans and non-Europeans alike to define their cultural territory (Smith, *Sensory History*, 2007). Despite the profound aural distinctiveness of colony and metropole, both were interconnected and conditioned each other. Ultimately, this paper contributes towards the study of aurality and new world encounters by demonstrating that European explorers were highly aware of their soundscapes and used them to construct, comprehend, and define the peoples and landscapes they encountered.

Colonial Documents, Communist Archives: Evidence of Western Musical Sound in Shanghai

Yvonne Liao (King's College London)

"[M]usicology is or could be, in many instances, a significantly 'data richer' field than we generally give it credit for," observe Clarke and Cook (2004). This statement is arguably true with regard to 1930s and '40s Shanghai, a volatile period that witnessed foreign-and-Chinese jurisdictions, Japanese occupation, and the Communist takeover in 1949. Researchers in the present day benefit from fairly open and digitized access; primary sources in such languages as Chinese, English, French, German, and Russian; and numerous repositories, for example the Shanghai Municipal Archives, Shanghai Symphony Archives, and a handful of smaller district archives previously closed to the public. The wealth of so-called raw data has facilitated various histories of Shanghai in the early decades of the twentieth century. However, scholars have largely focused on native cultural discourse (Lee, *Shanghai Modern*, 1999; Jones, *Yellow Music*, 2001). Somewhat neglected, given Shanghai's multinational demographic in the 1930s and '40s, is the available evidence of Western musical sound: materials originally associated with foreign municipal and military presences in the city, which fortuitously fell into Communist hands. How might these materials—British, French, and Japanese colonial documents in Chinese Communist archives—inform an alternative history, an aural history that ventures beyond such rehearsed themes as cross-cultural encounter?

This paper navigates the surviving evidence through three case studies. The first considers alfresco soundings of the British-administered Shanghai Municipal Brass Band and the (ir)relevance of "Empire." The second examines the social soundscape of the French Concession, teasing out the curious contradiction between colonial licensing on the one hand and quasi-Parisian nightlife on the other. The third discusses the perplexing soundworld of *Unterhaltungsmusik* in Japanese-occupied Shanghai: how and why Austro-German Jewish refugees were able to operate their own cafés and entertainment despite and amid military segregation. The case studies expose oft-conflicting sets of historical data, thereby highlighting a striking disparity between source types and repositories in Shanghai. Broadening out from aural history to the doing of aural history, the paper ponders the very texture of colonial documents in the communist archival sphere, and by extension, the audibility of the city's musical past.

Imperial Constructions of 1950s Guyana: Alan Bush's *The Sugar Reapers*

Joanna Bullivant (University of Oxford)

In the late 1950s, the English communist composer Alan Bush determined to write an opera about the struggle for independence then occurring in British Guiana, Britain's only South American colony. In 1959, he travelled to the colony with a tape

recorder in order to gain first-hand experience of Guyanese musical life, and subsequently used the material to compose *The Sugar Reapers*, which was staged in Leipzig in 1966.

This story offers a fascinating vignette of imperial intercultural exchange, and one which raises key questions of how to mediate between the sounds of the past and the surviving sources of the present. The sounds Bush heard, even mediated through his own recordings, are lost. What remains is a rich paper record of his journey and his use of Guyanese music in the opera in his sketches, surviving letters, and the testimony of Bush's daughter who accompanied him. Of obvious concern is the fact that these sources are exclusively British, and, as shall be demonstrated, there is ample evidence of Bush's processes of selection and his desire to seek an idealized Guyanese national music through his research. However, what shall also be highlighted is the fact that Bush worked personally with prominent pro-independence figures in Guyana, and that his aims in the opera intersected with ambitions in the country to forge a modern identity that transcended class and ethnic divisions. To complicate the imperial relations surrounding the opera further, Bush, as a communist, was both an avowed anti-colonialist and subject to discrimination by the colonial authorities in the course of his trip. Moreover, the opera was commissioned by, and performed in, East Germany, an anti-colonial nation struggling with its own imperial legacy. An East German recording of the opera is one of the few aural records of Bush's encounter with Guyana that is extant.

Bush's opera is, consequently, a case study which complicates a narrative of imperial construction and appropriation of the colonial Other, which raises questions about the place of the Archive in reinforcing or challenging this narrative.

Technologies of the Avant-Garde (AMS)

Sumanth Gopinath (University of Minnesota), Chair

Of Doubles, Groups, and Rhymes: Spatialized Works and the Artistic Response to Sound Technology

Jonathan Goldman (University of Montreal)

Between March 1958 and October 1960, no less than five major works for spatially distributed orchestral groups (with or without electronic sounds) received their first performances in Europe: Pierre Boulez's *Doubles* (which would later be expanded into *Figures, doubles, prismes*), Karlheinz Stockhausen's *Gruppen* and *Carré*, Luciano Berio's *Allelujah II*, Henri Pousseur's *Rimes pour multiples sources sonores* were all premiered during that two-year period, sometimes days apart. One of the important developments of this era concerns music recording and sound reproduction, specifically the commercial introduction of stereo long-playing records that led to the mass distribution of stereo sound technology into homes throughout the world, including

the introduction of stereo long-playing records in 1958; stereo radio transmission also started to come of age over the course of the decade beginning in that year, and multichannel cinema-sound systems were already commonplace in major urban centers around the world. To what extent were listeners' experiences of the aforementioned spatialized works informed by their new familiarity with stereo sound? To what extent did composers respond to listeners' expectations about, and understanding of, stereo in their spatialized works? The answers to these seemingly naive questions require evaluating the extent to which an allusion to the technology of stereophony may have been inscribed into these works, an inscription that might include both ways audiences were inclined to hear stereophonic effects in these works and composers might have reacted in their works to these expectations. This talk draws on Mark Katz's research on "phonograph effects" and a historiographic framework for the history of sound recording developed by Jochen Stolla. Comparing these composers' discourse on their works reveals the ways they aim to strategically position themselves with respect to technological innovations of their time, while confronting listeners' reactions to these works (in the form of the ample published concert reviews) reveals the extent to which the new modes of technologically assisted domestic listening informed listeners' experiences of these works, even when, as is the case for most of these works, they do not employ electronic means as such.

The Coding of Community: Carla Scaletti, Kyma, and Community Formation in Computer Music

Madison Heying (University of California, Santa Cruz)

In 1989, composer and computer scientist Carla Scaletti (b. 1956) published an article in *Computer Music Journal* in which she stated that a successful computer music language must "serve a community of users." Scaletti made this statement two years before Kyma—the programming language she developed—became available to the public. Kyma is an object-oriented sound design environment for the implementation of compositional algorithms and the creation of complex musical systems. Along with Scaletti's desire to engineer a programming environment conducive to composing, forming, and fostering a community of users was a primary consideration from an early stage in Kyma's development. Kyma was also influenced by Scaletti's participation with the CERL Sound Group at the University of Illinois; it shaped her inclusive and practical approach to technology and is manifest in the design of Kyma.

The Kyma community is emblematic of a shift that occurred in the late 1980s and '90s: the advent and accessibility of personal computers and the internet allowed experimental music-making communities to evolve outside of the studio, lab, and university. Kyma has now been in use for over two decades; there is a small yet thriving international community of users that includes composers, sound designers, and

researchers. They connect through email, online forums that are built into Kyma, and annual meetings.

In this paper I analyze Scaletti's work with the CERL Sound Group, her music, Kyma, and the Kyma community to understand and document the forces at work in forming the Kyma community, and how Scaletti's deliberate community cultivation has made itself manifest in the nature of the community and its musical output. I will rely on my own ethnography conducted at two Kyma International Sound Symposiums, interviews with Scaletti and Kyma users, Scaletti's published materials including the Kyma manual, and literature on community formation by musicologist Thomas Turino and anthropologist Victor Turner. Kyma is a critical and unique example of how digital and communication technology in the 1980s transformed not only how computer music was made, but how music-making communities form and operate.

The Avant-Garde Goes Corporate: Soundtracks and Sound Experiments at the Siemens Studio for Electronic Music

Nicholas Jurkowski (University of California, Santa Barbara)

The years following the end of World War II saw the founding of many celebrated electronic music studios, including the Groupe de Recherches Musicales, the Westdeutscher Rundfunk's Studio for Electronic Music, and the Columbia-Princeton Electronic Music Center. The Siemens Corporation's Studio for Electronic Music, established in 1957, followed in this vein, but as the product of private enterprise, represents a unique moment in time where an international corporation believed that avant-garde electronic composition could serve their commercial interests. Siemens equipped the studios with state of the art multimedia technology—the facilities garnered praise from Pierre Boulez, who later credited the studio's technical innovations with inspiring some of the technologies at IRCAM. The corporate profit motive at the studio's core meant that it was essentially removed from the aesthetic and philosophical debates that defined the founding of other electronic music studios (the GRM and the WDR Cologne Studios in particular), which created a unique compositional environment.

This paper explores the establishment, operation, dissolution, and legacy of Siemens's Electronic Music Studio, from its creation specifically for the composition of music for Siemens's groundbreaking promotional film, *Impuls unserer Zeit* (scored by Anton Riedl), to its demise after becoming a chip in an internal power struggle following its donation to the Ulm School of Design. Because of its uniquely non-partisan position, it became a haven for composers who sought to remove themselves from the tendentious polemic that often characterized interaction between members of rival schools, like Mauricio Kagel, who composed *Antithese* (for actor and electronics), at the studio in 1961. The Siemens Studio's corporate nature meant that it was

subject to market forces that first allowed it to thrive, then ultimately doomed it. Its story serves as a fascinating case study in the de facto private sponsorship and monetization of avant-garde composition, and the boons and perils such sponsorship brings.

The Pre-history of the Columbia-Princeton Electronic Music Center

Rachel S. Vandagriff (Oakland, Calif.)

The Columbia-Princeton Electronic Music Center was the first formal institution of its kind in the United States. Prior to enabling its formal establishment in 1958, the Rockefeller Foundation awarded Vladimir Ussachefsky and Otto Luening a grant in 1952 "to purchase basic equipment to be used exclusively for creative research in the field of electronic music." The Center arguably represents the birthplace of electronic music experiment in the U.S., as well as the birthplace of the notion of composition as research, which underpins the patronage of composers in higher education.

Though the Center is well known, the history of its funding and institutionalization have yet to be told in any depth. Based on archival material from the Rockefeller Archive Center and Columbia University, this paper will investigate the social, technological, and economic prehistory of the Center. It will focus in particular on the marriage of university and private missions and monies that enabled the Center's existence, so as to reveal why certain musics and technologies were promoted over others.

Luening and Ussachefsky saw their tape compositions as distinct from *musique concrète* and *elektronische Musik*, describing their work as decidedly more aesthetic than either European camp, and also more worthy of interest and funding than experiments in the popular music industry. As they explained it to the Rockefeller Foundation officers, *musique concrète* was an effort "to make tape recordings of different kinds of sounds in the natural world . . . without regard to their musical significance." By contrast, Luening and Ussachefsky's work emphasized "the musical and humanistic elements" of electronic music composition. The tape recorder was a tool of the "imagination," rather than laboratory equipment, and tape music was a "means of removing certain barriers that block the course of western music, and of bringing to a synthesis the new materials of the twentieth century and the musical values of the past." Simultaneously, Milton Babbitt was experimenting with computer-synthesized sound, preferring that technology to the splicing of tape. This paper will seek to expose how these competing interests were made manifest in the Center and how they influenced the future Center's mission.

Theory and Practice (SMT)

Roger Mathew Grant (Wesleyan University), Chair

De fundamento discanti

Ryan Taycher (Indiana University)

In learning to sing discant and studying treatises on the topic, choirboys of the fourteenth century would have often encountered the concept of the *fundamentum discanti*—"the foundation of discant." A number of fourteenth-century treatises reference this concept, yet historical authors engaged it in differing ways. Some treatises, such as Jacobus' *Speculum musicae* (Book VII), state that the tenor is the foundation of discant. However, early counterpoint treatises—such as "Cum notum sit" and Philipoctus de Caserta's "Regule contrapuncti"—state that *contrapunctus* is the foundation of discant. But in what capacity does the tenor or *contrapunctus* function as the *fundamentum discanti* (never fully explained in the treatises), and what is the significance of these differing perspectives?

In order to explore this concept, I propose three categories of meaning for *fundamentum*: 1) the tenor is the foundation upon which discant is constructed; 2) *contrapunctus* is the foundation of discant as prerequisite knowledge; and 3) *contrapunctus* is the foundation of discant as a note-against-note framework that is ornamented. From this categorization, I will consider a gradual conceptual shift from the lower-voice chant serving as the foundation above which one discants to the upper-voice note-against-note framework serving as the foundation to be elaborated in discant. By recalibrating our understanding of the concept and function of *contrapunctus* at its origins as the *fundamentum discanti* and finding ways to discern the process of elaborating the note-against-note framework, we can better understand the compositional and improvisational processes conveyed in these treatises.

"Maintaining a Point": Repeated Motives over an Equal-Note Cantus Firmus from Josquin to Monteverdi

Peter Schubert (McGill University) and
Julie Cumming (McGill University)

Many important Renaissance compositions use a technique in which a single motive is repeated against a melody in long equal note values. This presentation will explain the skills required to improvise "contraponto con obbligo," showing two-voice examples by Ortiz, Lusitano, and Banchieri, and examples for more than two voices by Festa and others. The improviser must decide whether to derive his motivic material from the chant or to use some other popular or original tune. The singer can vary, truncate, or extend the motive, or, as Lusitano suggests, fill in between motives with

fast scales (*tirate*). The best treatise examples of this practice are highly sophisticated and expressive works, using motivic development and contrapuntal variation to create small masterpieces. Roger North says in England, "the art was so farr advanced that divers would descant upon plaine-song extempore together, . . . whole consorts for instruments of 4, 5 and six parts were solemnly composed, and with wonderfull Art and Invention..." To prove that present-day practitioners can add two lines to a cantus firmus (c.f.) extemporaneously, a video of a live concert performance will be shown. The presentation concludes with a discussion of where composition begins and improvisation ends, with examination of excerpts from Josquin's *Missa Hercules Dux Ferrariae* and the Monteverdi Vespers.

Tonality's Missing Link: Text Setting and Metrical Regularity in Italianate Partsong at the Turn of the Seventeenth Century

Megan Kaes Long (Oberlin College & Conservatory)

This paper explores the influence of metrically-determined text setting on the emergence of tonality in the early modern period. Recently, studies of early tonality have focused on pitch content: how modal collections relate to tonal scales or how triads shift from properties of counterpoint into actively-deployed compositional resources. Yet, the structures that regulate pitch content—meter, phrase structure, and form—play an equally crucial role in tonal languages. In vocal genres, these parameters originate in text setting, which, this paper demonstrates, has a surprisingly robust connection to tonal features. In a style that hinges on the meaning and structure of the text, line lengths determine phrase lengths, patterns of verbal accent dictate musical accent, and poetic form influences cadential rhetoric and formal boundaries. This paper uses Italian homophonic partsongs by Gastoldi, Vecchi, and Banchieri, and German and English adaptations of these partsongs by Hassler, Haussmann, Schein, Morley, and Weelkes to demonstrate how text setting contributes to the articulation of both metrical and tonal hierarchies.

The correspondence between emerging tonal and metrical languages in homophonic partsongs is not a coincidence. Rhythmic consistency, metrical periodicity, phrase structure, and repetitive formal structures—when coordinated with melodic and harmonic events that emphasize tonic and dominant—establish predictable musical patterns that encourage listeners to hear harmonic relationships on increasingly deep structural levels. Tonality and meter are mutually reinforcing parameters that both make increasingly large time spans comprehensible in hierarchical ways.

Tactical Approaches to *Tactus* in Praetorius and Burmeister: Differences in Their Rhetorical Understanding and Purpose

Layne Vanderbeek (University at Buffalo, SUNY)

This paper explores the treatment of rhythm, *tactus* and their signatures as discussed by Michael Praetorius and Joachim Burmeister. This paper will interpret these treatises as two unique theoretical stances that deal with the newfound freedoms of rhetorical expression and arrive at very different conclusions. The differences in approach partake in the long history of practice vs. theory that precedes these treatises. Praetorius presents the practical concerns of musical performance, Burmeister the theoretical concerns of creation.

Joachim Burmeister's *Musica Poetica* of 1609 represents the compositional side of musical activity in the rhetorical tradition. His treatment of rhythm and tactus is cursory. He does not expressly limit the expression of rhythm and tactus, and by leaving the signification open to expansion Burmeister allows for creative elaboration. This freedom in the rhetorical model expressed itself in the proliferation of meter signatures that Praetorius found difficult to deal with in practice.

Michael Praetorius wrote *Syntagma Musicum* in 1619 as a treatise that targeted the proliferation of meter and *tactus* signatures that were used in a confusing and inconsistent manner within musical practice. His suggestion was to eliminate the majority of these signatures in favor of a much simpler apparatus that indicated note values and used Italian words to dictate any changes in desired tempo. In his treatise note values were determined by a consistent definition of length. Staves subject to varying *tactus* pulses were easily dealt with because note values would divide in a proportional manner that was easily decipherable.

Transatlantic Opera (AMS)

Katherine K. Preston (College of William & Mary), Chair

Transatlantic *grand opéra*: Rethinking the Théâtre d'Orléans

Charlotte Bentley (University of Cambridge)

Patronized by a wide cross-section of the city's population, the Théâtre d'Orléans occupied a fundamental role in New Orleans's social and cultural life between 1819 and 1859. It was widely celebrated as a source of high-quality francophone entertainment, boasting a troupe recruited from Europe each year. This was the first (and, for a long time, the only) permanent opera company in North America and, through a series of summer tours, it played a key role in introducing French opera to the eastern seaboard of the United States. While operatic performances in the theater's early years

were almost exclusively of *opéras-comiques*, from the late 1830s it was fêted for its lavish and novel productions of Paris's most popular *grands opéras*.

This much is relatively well known, and aspects of the theater's repertoire, the critical reception of certain works, and the scope of the troupe's tours have already been explored to varying extents. Remarkably little attention has been paid, by contrast, to the way in which opera in New Orleans fitted into wider transatlantic networks, or to the systems, materials, and people that allowed these performances to take place.

By combining archival research in both France and the US, my paper will therefore elucidate the processes involved in bringing *grand opéra* to New Orleans. Through an exploration of the intricate relationship between the theater and operatic Paris, not least between the theater's director Pierre Davis and Meyerbeer, I will examine the lengths to which the Théâtre d'Orléans went to recreate the experience of Parisian *grand opéra* across the Atlantic, while adapting it for local conditions and tastes. I will suggest that the growing ambition of such productions also inspired more elevated aesthetic discourse around opera in the city, as in the critical reception of *Les Huguenots* after its American premiere in 1839. Adopting such an approach can help us to move beyond the traditional image of New Orleans as a "special case" in the development of operatic culture in the US, and enables us to reconfigure our understanding of the history of opera in the city within a transnational context.

Adaptation in English Opera: New Light from the Norwich Theatre Royal Music Collection, Norfolk Heritage Centre

Rachel Cowgill (University of Huddersfield)

Examination of a neglected collection of 185 early nineteenth-century music prints and manuscripts deposited at the Norfolk Heritage Centre reveals it to be of considerable national importance, containing unique or rare items and being one of only a few survivors of the fires that destroyed many British theatre-music archives of the period. This paper investigates the manuscript scores and sets of parts for operatic material apparently arranged and adapted by Charles Henry Mueller, a London-based flautist and violinist who moved to the Theatre Royal Norwich around 1823. Mueller's manuscripts, which suggest he was a remarkably energetic ensemble leader, include full-score versions of English operas that have not otherwise survived—some Don Juan burlesques, for example—as well as a manuscript score of the first English-language adaptation of Mozart's *Die Zauberflöte*, among other Continental works, which was presented at the Theatre Royal Norwich in 1829 and preceded by a decade the Drury Lane production generally acknowledged to be the first English-language performance. Mueller also notated full scores of works that otherwise exist only in printed vocal scores with piano arrangement of the orchestral texture. These include operas by Dibdin, Shield, Mazzinghi, Storace, Arnold, Bishop, and others, as well as

music for ballets, balls, and other entertainments given at the Theatre Royal in the 1820s and '30s.

Recent years have seen increased musicological interest in the adaptation of operas for the early nineteenth-century English stage, including Fuhrmann's *Foreign Opera at the London Playhouses* (2015), but research into English theatre music of the period has been hampered generally by a lack of full scores (only a handful are currently known). As the paper will show, by discussing the content and provenance of selected Mozart-related items from the collection, the cataloguing and assessment of the Norwich material facilitates a deepening understanding of adaptation processes in English opera, as well as offering the potential to inspire stage revivals.

Performing National Identity: Francis Hopkinson and the First Productions of Serious Opera in Colonial America

April Greenan (University of Richmond)

Among the earliest productions of serious opera in the American colonies were two works performed in Philadelphia, the "Athens of America," in 1757 and 1781 respectively. Philadelphia-born Francis Hopkinson was involved in the creation and performance of both works. The first production was a reworking of the masque *Alfred*, originally by James Thomson and David Mallet with music by Thomas Arne. William Smith, who collaborated on the new libretto, explained that the ninth-century English monarch was "a finished Pattern of true heroism and diffusive Virtue" (*Pennsylvania Gazette*, 20 January 1757) to whose eighteenth-century counterpart the colonies were wholly allegiant. Indeed, Smith's new lines of text extended the hermit's prophecy of "the future Greatness of England so far as to include these Colonies."

While the allegorical character of the Genius of Britain appears in *Alfred,* it is the Genius of France that figures into the 1781 production of Hopkinson's *America Independent, or The Temple of Minerva*. At a pivotal point in the American Revolution, this work celebrated the alliance of French and rebel forces that, together, are guided by Minerva herself toward enlightened liberty and republicanism. Minerva's High Priest now foretells a future for the colonies not only independent of but also antithetical to British rule.

The first American essays in European serious opera illustrate the fluidity of the national identity it became Hopkinson's purpose to define. Heretofore, Hopkinson's reputation and relevance have remained tightly bound to Oscar Sonneck's century-old epithet that Hopkinson was America's "first poet-composer." New research situates Hopkinson in his larger and more critical role as an indispensible figure in the nation's founding, which role even exceeded in a diverse and remarkable career his signing of the Declaration of Independence. Additionally, Hopkinson is now considered one of the most important American writers of his age. He mastered social media of the day and was committed to shaping a national culture through the press

and through material objects emblazoned with emblems of state that he designed. Hopkinson's dramatic works and other musical compositions appear in a new light as prescriptions for and descriptions of a new, calculated American character.

Vive la France! Vive la Révolution! . . . à New York

Jennifer C. H. J. Wilson (Brooklyn College)

After news reached New York of the 1830 July Revolution in Paris, new works, events, and celebrations were immediately organized that endorsed the sentiment of the French uprising. As one example, the entire Park Theatre corps sang "La Marseillaise" in front of a backdrop of Paris before and in between the evening's entertainments with the French flag prominently displayed on stage. New York residents from every economic class felt empowered by the July Revolution and wanted to embrace and celebrate the fortitude of the French people in the face of "tyranny and oppression." The citizenry prepared a city-wide parade and celebration in honor of the Revolution. Throughout the fall, the French-themed works demonstrated an ideological affinity that New York residents felt for their Parisian compatriots.

When the New Orleans French Opera Company returned to New York for its fifth summer season in 1831, performers found a well-prepared, sympathetic welcome from New York audiences, for whom it produced new plays and vaudevilles based on the previous year's events. The writer for the French-language newspaper *Courrier des États-Unis* pointed out that, because of their physical distance from the actual events, the new works remained intriguing to the French abroad. The transatlantic reception by the French paper, however, reveals a tense and combative reaction to the portrayal of the current political environment. The *Courrier*, a pro-bonapartist newspaper, disapproved of many of the works. Two works that portrayed Napoleon—who as a stage character had been banned from the Parisian stage—resulted in emotional responses from the French expatriates, some of whom had served under the general. In this paper, I illustrate how New Yorkers as a whole came to understand the circumstances in Paris through performances at the Park Theatre, examine the reception of the New Orleans French Opera Company's politically infused works, and discuss the participation and influence of the French-speaking community within New York society.

Friday early evening

AMS Special Session: Race, Ethnicity, and the Profession

George E. Lewis (Columbia University) and Judy Tsou (University of Washington), Coordinators

Ellie M. Hisama (Columbia University)
Mark Burford (Reed College)
Bonnie Gordon (University of Virginia)

In response to an initiative of the AMS Board of Directors, and at the request of AMS President Ellen Harris, a planning group of scholars who have shown strong commitment to the Society are overseeing the development of a new committee, provisionally titled the "Committee on the Status of Race and Ethnicity in the Profession." This special session will include short remarks from some of the planning group members concerning salient issues that the group has been considering, and will also include opportunities for members to comment, both in the session space and remotely (including anonymously, if desired). Among the issues to be addressed are scholarly initiatives that the AMS can support in the very near future, including paper sessions, study groups, and panels; sessions and working groups on professional development; awards and subventions for scholarly work on race and ethnicity; and the development of public bibliographies and other online resources. This session is expected to provide perspectives on the new committee's mission and strategy, as well as providing a forum and context for the presentation of important issues to the AMS membership as a whole. An active web platform for solicitation of ideas will be available for commentary both before and after the session.

Friday evening

Analyzing Beethoven (AMS/SMT)

Alexander Rehding (Harvard University), Chair

Formalizing the *Eroica*: The E Minor Theme and the Structure of Analytical Revolutions

John Z. McKay (University of South Carolina)

The first movement of Beethoven's Third Symphony has been the source of endless analytical commentary during the past two centuries. The earliest reviewers declared it to be a "a daring and wild fantasia" that "often loses itself in lawlessness," and even a piece where the "sense of unity is almost completely lost." In recent analyses, however, the first movement is often held up as a quintessential exemplar of sonata form as expanded in the early Romantic Period.

This presentation will examine the historical process by which the opening Allegro to Beethoven's *Eroica* was slowly transformed from a free-ranging "fantasia" to a problematic "sonata form" and finally to a standard canonic example of analytical "unity." Using frameworks taken from the history and philosophy of science, including Thomas Kuhn's *The Structure of Scientific Revolutions* and Imre Lakatos's "research programs," the reception history of the *Eroica* will serve as a case study for how analytical paradigms come into being and are modified over time.

While various elements of form have been debated within the first movement, the E minor theme of the development section has perhaps the most wide-ranging set of interpretations. Early "pre-paradigm" reviewers sometimes noted its appearance, but with Marx's *Formenlehre*, the E minor theme came to represent a specific formal problem. A survey of dozens of analyses over the centuries will demonstrate how this thematic "problem" was gradually defined, then "solved" in various ways, and ultimately absorbed into the core of current form theories.

Positively Ironic: Beethoven's "Serioso" String Quartet in F minor, op. 95

Mark Evan Bonds (University of North Carolina at Chapel Hill)

Beethoven acknowledged the radical nature of his *Quartetto serioso* (1810) when he noted that it had been written for "a small circle of connoisseurs" and was "never to be performed in public." Challenging as the work may be altogether, it is the finale's coda that has proven most problematic for critics. With its sudden and unprepared shift from minor to major, serious to comic, high to low, and without any clear thematic link to the body of the movement, this brief coda has "baffled many a dedicated Beethovenian" (Lockwood), eliciting responses that have included bewilderment

(Marx) and outright dismissal (d'Indy). A number of more recent accounts (Longyear, Hatten, November) have pointed to irony as a rationale for the coda's sudden reversal of tone, which seems to negate all that has gone before: even the work's designation as a "serious" quartet is not to be taken seriously.

Beethoven's contemporaries, however, were more inclined to embrace irony as a constructive, liberating device. Figures such as Friedrich Schlegel, August Wilhelm Schlegel, Ludwig Tieck, and Adam Müller—all of them present in Vienna at some point during the period 1808–10—championed irony not simply as a means of negation but as the primary instrument of an epistemological framework that promoted the accommodation of multiple—even opposing—perspectives. By this line of thought, irony functions negatively only at the most obvious level. Its antifoundationalist nature encourages a mode of understanding that moves beyond the limitations of linear, syllogistic reasoning and beyond the valorization of any one "correct" perspective. Irony thus provided early romantic philosophers with an instrument by which to overcome the divide between subjectivity and objectivity. Beethoven's use of the term "serioso" here and elsewhere (op. 82/4, op. 120), moreover, provides yet another indicator of the presence of irony, for unlike the more common "serio," it can suggest in certain contexts, unrecognized by previous scholarship, a sense of ostentatious seriousness, of a pathos that borders on bathos. The *Quartetto serioso* is Beethoven's most radical essay in irony, a device that would permeate his later works in more subtle but no less far-reaching ways.

Art and Advocacy in Environmentalist Music: Tensions, Dimensions, and Perceptions (AMS)

Mark Pedelty (University of Minnesota), Chair
Sabine Feisst (Arizona State University), Tyler Kinnear (University of British Columbia), and Stephen Meyer (University of Cincinnati), Discussants

The Solidarity Notes Labour Choir (Vancouver, BC), Artist Response Team (Surrey, BC), and Bobs & Lolo (Vancouver, BC), Artists

The 2016 AMS Annual Meeting takes place astride the Salish Sea, a distinct ecosystem and soundscape. This session brings together AMS scholars and environmentalist musicians based in the Vancouver area, asking difficult questions concerning art, education, and advocacy.

Throughout the region, musical educators like Vancouver's Bobs & Lolo and the Artist Response Team (ART) use performance-based pedagogy to educate, entertain, and advocate for better collective stewardship. The renowned Solidarity Notes Labour Choir provides artful support to a range of causes throughout Canada. First Nations drummers lead Idle No More marches through the streets of Vancouver, opposing damaging pipeline plans. Dana Lyons's "Great Salish Sea Tour" organizes audiences

along the route to oppose coal-shipping terminals and oil trains. "Gaggles" of Raging Grannies protect old growth forests on Vancouver Island, and the list goes on.

The Solidarity Notes Labour Choir, Artist Response Team, and Bobs & Lolo will perform several songs, in turn, leading to open discussion around questions concerning musical education and advocacy. Sabine Feisst, Tyler Kinnear, and Stephen Meyer will introduce each of the three performances and lead follow-up discussion. Topics will include conundrums in environmentalist composition, challenges in environmentally themed musical pedagogy, the role of natural sound and soundscapes, and issues that arise from the dialogue between audience and artists.

The goal of this evening session is to take on the question of art as advocacy via open exchange. Musicians are often no less conflicted than critics and scholars when it comes to musical advocacy and continually struggle to find a meaningful balance between creative expression, political action, artistry, and entertainment. Our guest ensembles will demonstrate how that struggle can lead to truly remarkable art and entertainment. Per the goal of the AMS evening sessions, this event will allow musicians, scholars, and audience to engage the subject in an artful and entertaining fashion. The session will be catered with sustainably sourced local refreshments.

Concepts, Spaces, Sounds (SMT)

Julian Hook (Indiana University), Chair

Un-Quin(n)ing Qualia

Max Silva (University of Chicago)

Like philosopher Daniel Dennett's infamous article "Quining Qualia," Ian Quinn's unified theory of chord quality refutes an intuitively obvious truism—namely, that chord quality is determined by interval content. Intervallic measurements sort chords into six rough qualitative categories according to which of the six interval classes predominate. Quinn argues, however, that membership in these categories is actually determined by alignment with an even division of the octave into 1–6 parts, measured by coefficients 1–6 of the chord's discrete Fourier transform (DFT). Moreover, these coefficients don't consistently correlate with their associated category's predominant interval. Paradoxically, interval content turns out to be a symptom rather than a cause of chord quality.

Where would we need to depart from Quinn if we want to preserve our intuitions about the importance of interval? After exploring exactly what phenomenal property the DFT measures and why there is a mismatch between coefficients and intervals, I conclude that the mismatch results from the DFT's fundamentally spatial conception

of chords as objects with shapes. The unquestioned assumption is that *chords themselves* are necessarily the bearers of quality.

I argue that instead of thinking of chords *having* quality, we can think of chords *giving* quality to their constituent pitches. This idea of intervallic context coloring, infusing, and constituting pitches as qualitative objects resonates with work by Hasty, Hirata, Cramer, Väisälä, Hasegawa, and Hanninen. It also suggests an extension of Rings's transformational methodology beyond tonality to account for intervallic qualia, providing a phenomenologically rich tool for post-tonal analysis.

Shostakovich and "Playing Out": Centric Set Theory and Polyoctatonicism in the Seventh String Quartet

Dmitri Tymoczko (Princeton University)

Much polytonal music either combines diatonic scale-fragments or diatonic and nondiatonic material. Shostakovich's seventh string quartet, written shortly after the composer had been exposed to a range of Western avant-garde music, instead involves a strikingly systematic superimposition of *octatonic* fragments. In my talk I outline three "models" of polyoctatonic combination, detailing how they appear throughout the piece. I also show how Shostakovich recreates familiar procedures (including the "subset technique" from *A Geometry of Music*) in this unfamiliar musical environment. The result is music with a striking and distinctive aural character, suffused with octatonic subsets while rarely articulating complete octatonic scales, and almost always emphasizing a clear tonal center. This fusion of centricity with something like set theory can be found sporadically throughout twentieth-century music, not least in the improvisations of jazz musicians such as McCoy Tyner. I conclude by suggesting that it represents an interesting intermediary between traditional tonality and complete atonality.

The Tonal Extravagance of Large Pitch Sets

Clifton Callender (Florida State University)

This presentation will discuss the use of large pitch (not pitch-*class*) sets in contemporary approaches to tonality. In particular, I will focus on non-diatonic scales/chords that typically achieve (near) pitch-class saturation and can project multiple tonal centers in different (and usually overlapping) registers. As one example, Magnus Lindberg's *Corrente* is based on a chaconne that cycles through seven twelve-tone scales, each of which can be understood either as a combination of inversionally-combinatorial hexachords or as registrally contiguous sets of six or seven pitches yielding a series of overlapping extended tertian chords and (altered) scales. These large sonorities can also increase the possibilities for smooth voice leading in ways that relate to my previous work on descending chromatic voice leading and jazz harmonies in the

music of György Ligeti. In discussing various approaches to the extravagance of tonal possibilities, I will show examples from the broader contemporary repertoire, including works by Witold Lutosławski, Ligeti, Kaija Saariaho, Lindberg, and Thomas Adès (with antecendents in the music of Webern, Messiaen, and Boulez) as well as examples drawn from my own compositions. My hope is to convince those in attendance that these contemporary approaches to tonality (broadly understood) have been used by numerous composers and warrant significantly more analytical attention.

Harmonious Opposition: Maximal Displacement and Voice-Leading Parsimony

Richard James Plotkin (University at Buffalo, SUNY)

A traditional parsimonious transformation must satisfy a single constraint: minimal change of pitch-class content. To limit this transformation within the chromatic universe, two further fruitful-but-arbitrary rules must be followed: set class preservation, and half- or whole-step voice-leading. An alternate formulation of parsimonious transformations, in which the two rules are replaced by constraints involving scales and maximally even distributions, can take us beyond a discussion of the chord cycles usually examined in neo-Riemannian theory. One intriguing product of this reformulation is the opportunity to clearly define an *opposite* to voice-leading parsimony—*maximal displacement*. The interaction of these opposing transformations reveals interesting harmonic patterns in the works of Debussy and Chopin. After a discussion of the mathematical foundations of the theory, using iterated quantization and Fourier phase analysis, we will take a detailed look at how these transformations offer a compelling new way to hear Chopin's Prelude no. 17 in A-flat major.

Copyright Permissions and Fair Use in Music Scholarship (AMS)

Andy Flory (Carleton College), Chair
Nicole Biamonte (McGill University) and Robert Judd (AMS), Respondents

Scholars who wish to publish research on copyrighted music are often daunted by the prospects of navigating copyright permissions and claiming fair use. Moreover, they usually are not even sure how to begin such negotiations. This joint session addresses these issues. Three presenters will discuss their experience producing articles and books on popular music and art music. After this, two respondents, with expertise in publishing and information accessibility, and experience consulting legal professionals, will offer complementary perspectives. We expect this session to be of considerable value to members of both societies, and wish to reserve the remaining time for questions from (and discussion with) audience members.

Navigating Copyright Permissions/Evaluating Fair Use

Keith Salley (Shenandoah Conservatory)

My presentation first outlines the challenges I encountered publishing an article that reproduces popular song lyrics. I discuss the negotiation of national and international permissions (many artists use different houses at these levels), as well as most-favored-nation clauses (where copyright holders require additional compensation if other copyright holders involved in a project elect to charge a higher fee). I also defend the position of publishing houses, but explain how their primary concern in determining how much to charge—mainly, the number of copies to be printed—is not relevant to the way scholars typically access data today.

The second part of my presentation weighs the pros and cons of not asking for permissions. I discuss the purposefully vague wording of copyright law regarding fair use, which can be interpreted as protecting scholars as much as copyright holders. I also cite more egregious abuses of copyright law in websites such as lyricstime.com and—to an extent—YouTube.com that currently go unchecked. My conclusion urges scholars to consider the landscape of fair use and permissions in as informed a manner as possible.

Music Scholarship and Music Publishers: Common Problems and Potential Solutions

Lars Helgert (Catholic University of America)

Most types of historical and theoretical music scholarship cannot be conducted without the use of notated musical examples. In the United States, musical works published after 1922 enjoy copyright protections that can prevent them from being excerpted in print without the permission of a copyright holder (usually a music publishing firm). This often means that music publishers hold considerable leverage over music scholarship, which they regularly use to charge high fees for reprint permission and insert unfavorable clauses in reprint licenses. The fair use doctrine can be an inadequate defense against these business practices, because publishers of scholarly writings are often unwilling to risk litigation. This presentation is based on the author's difficulties attempting to secure reprint permission from four different music publishers for a scholarly article. These experiences suggest that current law and business practices regarding reprint permission for music are a significant impediment to scholarship on twentieth- and twenty-first century works. In this paper, I aim to draw attention to this important issue and propose strategies for overcoming this obstacle to our work.

Fair Use Considerations in Rock Scholarship

Walter Everett (University of Michigan)

I cover the four basic tenets of fair use in copyright law as I understand them: the purpose of the quotation (as in being necessary to support scholarly commentary), the insubstantiality of quotation length (sharing my guidelines for setting lengths and avoiding the "heart of the work"), the commercial nature of the use (profit does not necessarily preclude a fair use claim; parody is an example), and the impact of use on the owner's property value (print quotations, even of full lyrics, would inflict little to no harm on the owner's market value, though sound quotations may possibly be a different matter). My understanding is that a balance of all four factors must be weighed, rather than satisfying some absolute value for each of the four.

Next, I discuss my experiences both in seeking permissions to quote from a wide range of copyright holders and their agents (some of whom have been quite liberal in their understanding of quotable music), in declaring fair use (my Beatles volumes achieving some notoriety on this point), in publishing voice-leading sketches of entire compositions without seeking permission, and in considering some grey areas of the composer's identity.

Figuring the Rhythm: Black Social Dance and its Musics (AMS)

Sponsored by the AMS Music and Dance Study Group
Christopher J. Wells (Arizona State University), Chair
Thomas F. DeFrantz (Duke University), Keynote speaker

Thomas F. DeFrantz's presentation will illuminate significant connections between music-making practices and audiences' participatory engagement through dance. Theorists and practitioners concur that black music and dance emerge in concert, each bringing the other to light. Yet, while issues of embodiment and dance have long been significant topics within black music studies, musicologists could do more to meaningfully engage in dialogue with dance studies scholars working on these issues. Toward that end, Professor DeFrantz's presentation will explore the particular ways in which African American dance and music relate to each other to produce form. How do particular rhythms make movement manifest? How is it that particular musical grooves demand particular movements? The presentation will explore at least two genres in some depth: New Orleans Bounce music—a local dance-oriented genre of hip-hop—and 1970s funk, specifically the music of Marvin Gaye and Earth, Wind and Fire.

Frauenarbeit: Four Triptychs by Women in Music Theory (SMT)

Jennifer Bain (Dalhousie University), Session Moderator

Sponsored by the SMT Committee on the Status of Women

Movement in Music and Dance: A Neoclassical Collaboration for *Orpheus*

Gretchen Horlacher (Indiana University)

Imagine the opening of a ballet whose central character stands with his back to the audience, motionless, for more than two minutes. This is exactly what happens in the Stravinsky-Balanchine collaboration for *Orpheus* from 1948. The opening music also displays unusual qualities of stasis; the alliance between dance and music sets forth a neoclassical work whose scarce and idiosyncratic movement underlies its mournful and ritualistic theme.

The collaborations of composer Igor Stravinsky with choreographer George Balanchine are held as an exemplar of artistic collaboration, and their work together on the ballet *Orpheus* is documented as particularly close. I will describe how music and dance interrelate in the ballet's most critical scene, as Orpheus attempts to lead Eurydice back to earth. In particular, I will pay attention to the two artists' manipulation of repetitive movement.

Re-Hearing Schumann: A Ballet, a Quartet Adagio, and Multivalent Identity

Julie Hedges Brown (Northern Arizona University)

The 1975 ballet *Four Schumann Pieces*, set to Schumann's A-major String Quartet by the Dutch choreographer Hans van Manen, illustrates how dance might provide an alternative framework for understanding a musical work. A devotee of Balanchine and his creed to "make the music visible," yet someone also interested in human relationships, Van Manen produced here a work that sheds light on Schumann's unusual treatment of classical forms.

The Adagio's choreography, for instance, explores identity and sexuality as relational notions. Although it features two men and two women dancers, Van Manen undermines conventional Cavalier-ballerina monogamy by highlighting a male soloist who joins with each woman, along with the other man, in separate duets. Reinforcing a polymorphous perspective, Van Manen reconfigures gender protocols, occasionally swapping traditional "masculine" and "feminine" gestures between the

sexes.

How might such perspectives illuminate the music? Although non-programmatic, Schumann's Adagio also resists conventional markers and hierarchies in ways that suggest multivalent identities. The main idea, for instance, undergoes constant variation: though stated numerous times, it never returns the same and no one statement is shown as primary. Resistance to a fixed identity also illuminates the Adagio's form, one that has (tellingly) been read as theme-and-variations, a rondo, or free sonata form. While each reading accounts for crucial aspects, understanding the movement's form ultimately requires that we accept the co-existence of multiple structural frameworks. By softening musical boundaries through choreographic means, Van Manen's ballet holds promise for re-hearing the music of even a well-known composer.

Dancing an Analysis: Approaching Popular Music Theory through Dance

Robin Attas (Elon University)

Popular music appeals to diverse audiences, suggesting a potential for equally diverse analytical approaches. However, music theorists often privilege methods that require extensive formal musical education in the Western conservatory tradition, preventing contributions from the vast majority of the music's practitioners and fans. This paper brings these voices into music-theoretical dialogue through analysis of improvised dance moves. I report on a small study where I filmed thirteen subjects improvising dances to ten pop songs. My analysis focuses on dances to Mother Mother's "My Baby Don't Dance" (a rock song which participants had never heard before), Michael Jackson's "Billie Jean" (a pop/rock song which every participant knew well), and Katy Perry's "Birthday (a pop song known to some of the participants) in order to explore how dancers' moves both reinforce existing theoretical models and suggest new ones. In particular, I consider implications for metric and formal theory: how the presence of periodic dance moves at a range of pulse layers reinforces most current metric theories, while the cyclic nature of dance moves and the differences among dancers offer new metric interpretations; and how changes in body movements and overall energy suggest both an awareness of typical large-scale and small-scale formal sections and the potential for other formal narratives. Ultimately, this study not only expands the ways in which theorists analyze popular music, it also expands the number of people who can be considered music theorists in the first place.

Non-Monotonality and Proto-Harmony in Rachmaninoff

Ellen Bakulina (University of North Texas)

In the last few decades, questions of non-monotonality have attracted substantial analytical attention (see works by Kinderman, Krebs, Rothstein, LaRue, Lewis, and most recently Wadsworth, and Nobile). The present study contributes to this

discourse by developing a related concept from current Russian theory—proto-harmony, introduced by Andrei Miasoedov (1998) as a diatonic complex of four fifth-related triads. My goal is to show that proto-harmony creates tonally open structures by interacting with a movement's large-scale form and cadential organization.

According to Miasoedov, none of the four proto-harmonic chords claims supremacy as "the tonic" of a piece. This general idea notwithstanding, Miasoedov never discusses complete pieces in detail. I pursue this goal by analyzing two proto-harmonic movements from Rachmaninoff's choral *Vigil* (1915). I propose three specific ways large-scale structures manifest proto-harmony: (1) beginnings and ends of the movement and of individual phrases, (2) the cadential plan, and (3) the harmonic content of cadential phrases.

Movement 1 illustrates the idea. The movement begins on a D-minor chord and ends on G; phrase endings articulate A major, and the final cadence has the plagal progression C–G. Together, these chords comprise the proto-harmonic complex G-a-C-d (A is "majorized" as a local V of D minor). In movement 14, the same complex operates through the framing D-minor and G-major harmonies, and the internal authentic cadences on C. These analyses help us expand our understanding of pieces that defy the norms of monotonality while retaining certain elements of diatonic tonal structure.

Pushing the Boundaries: Mismatch and Overlap in Shostakovich's "Classical" Structures

Charity Lofthouse (Hobart and William Smith Colleges) and
Sarah Marlowe (New York University)

Dmitri Shostakovich often composes within "Classical" frameworks, yet his use of traditional structures displays ongoing experimentation with formal and tonal borders. Through the lenses of Sonata Theory and Schenkerian techniques, this paper highlights Shostakovich's practice of expressive boundary obfuscation in his sonata forms and fugues.

Shostakovich engages two kinds of formal blurring in his sonata structures: first is the intermixing and overlapping of rhetorical and thematic components from both Type 2 and Type 3 sonatas at the post-development boundary. Second, Shostakovich consistently misaligns thematic and tonal/harmonic elements at seams between the exposition's MC and S zones, exposition and development, and sonata and coda spaces. Blended sonata types and mismatched boundary events evoke a narrative of ambiguity regarding the movement's willingness to accomplish genre-normative structural tasks associated with historical precedents.

Similar features emerge when examining tonal structure in in his op. 87 fugues, wherein rhetorical and structural closures appear to be intentionally misaligned. Undoubtedly aware of the expectations created by familiar eighteenth-century fugal

gestures, Shostakovich positions his fugue subjects in ways that simultaneously satisfy thematic expectation yet withhold tonal closure. Additionally, his reliance on linear motion to connect beginnings and endings of sections stretches his "tonality" to its very limits.

These analyses highlight the importance of Shostakovich's mismatches and overlaps in creating expressive tension between his sonatas and fugues and their "Classical" antecedents. That the same processes emerge through both Sonata Theory and Schenkerian approaches also suggests that such boundary experimentation is a broader compositional trend in Shostakovich's *oeuvre*.

Prokofiev's Chromaticism in Fairy Tales: *Cinderella* and *Peter and the Wolf*

Deborah Rifkin (Ithaca College)

This talk explores relationships between musical and literary narratives in *Peter and the Wolf* (1936) and *Cinderella* (1944). Both works were written in Prokofiev's self-professed "new simplicity style," featuring a self-conscious return to classical precedents such as eighteenth-century phrase structures, clear cadential goals, and lyrical melodies. Prokofiev deforms classical conventions, however, with an idiosyncratic use of chromaticism that features sudden swerves to distant keys within otherwise tight-knit phrase structures. By invoking and then thwarting classical conventions, Prokofiev creates a musical landscape that is fertile with narrative potential. In eighteenth-century contexts, chromaticism acts as a loosening device, or as a means of expression and expansion. By denying this expectation, Prokofiev's quirky and sudden chromatic swerves become marked events that can be imbued with musical meaning.

Prokofiev himself wrote the story for *Peter and the Wolf,* calling Peter "Pioneer Peter," a reference to Stalin's Pioneer Youth. In this orchestral tale for children, Peter is a typical hero who displays bravery, strength and cunning. Yet, Peter's theme is an ironic parallel period with chromatic mediant successions that threaten tonal stability. As a ballet, *Cinderella* is less explicitly programmatic, yet the polarities of gender and class are paramount. At the pinnacle of the dramatic tension—Cinderella's Waltz—Prokofiev garishly satires the waltz genre. In both settings, the idiosyncratic chromaticism at the phrase level challenges not only musical conventions but also literary ones, hinting at broader social and political implications.

Analysis, and the Dilemma of Music Genealogy: The Cases of Ruth Crawford and Johanna Beyer

Nancy Yunhwa Rao (Rutgers University)

This paper explores issues of historiography concerning American women composers: stylistic categories, analytical framework and historical context. It focuses on two composers connected to American ultra-modernism: Ruth Crawford (1901–53)

and Johanna Beyer (1888–1944). As the history of American serialism unfolds, Crawford has been, albeit "gendered," increasingly recognized as part of the musical lineage. Such recognition helps to confirm Crawford's place in the established historical narrative. Yet, the invocation of this stylistic category suppresses the ultra-modern aesthetics and composition techniques germane to her work, which, ironically, constitutes Crawford's most important imprint in modern composition. On the other hand, studies that bring attention to Beyer's work invariably point to her originality, while downplaying the connection between her work and composition styles of ultra-modernism, lest the claim of originality is compromised. Though in a different way, such a strategy ironically also suppresses the ultra-modern aesthetic germane to her composition.

The paper demonstrates the above paradoxical situations through analytical examples of Crawford and Beyer's music. Then, the paper argues that music analyses sensitive to composition theories, aesthetic ideals and cultural milieu of their time are fruitful to the establishment of music genealogy of these two women composers. Such analyses also lead to a fuller understanding of their originality. The paper draws from two comparative analyses: (1) Crawford's *String Quartet 1931* and Beyer's String Quartet no. 2; (2) Crawford's *Four Diaphonic Suites* and Beyer's *Suite for Clarinet I*.

Blind and Imaged: Musical Intuitions in an Open Work

Antonella Di Giulio (Buffalo State College)

For his initial theorization of the open work the semiotician Umberto Eco uses some contemporary works characterized by the autonomy granted to the performers. Music scholars have often interpreted Eco's musical choices as an apodictic proposition for the definition of openness in music. However this selection, which includes some of Berio's works, portrays a basic theoretical ambiguity between a work intended as finished and a work delivered as finished to the listener. For instance, a work is defined as open if it offers a labyrinth of infinite pathways delimited in a pre-established form.

Using as a point of departure Petrassi's first *Invenzione* for piano and of Sciarrino's *Etude de concert,* this paper will analyze the implementations in the development of a germinal idea in a closed structure (imaged) of an open work (blind). These two twentieth century composers follow a logic based on contrasting routes: while in Petrassi's music a simple initial idea creates a complex path, Sciarrino follows an opposite process, as his works are architecturally-designed spaces, which are compressed in one initial sketch.

However both compositional processes, seen as a network of interlinked relationships, don't consider music as a mere combination of static elements, but reflect the idea of a delimited musical structure which allows both an indefinite number of solutions and the participation of performers and listeners in the imagination of the

work. This kind of representation is a cognitive operation, which brings an amorphous intuition of the artist into an organic form of art.

"Border Crossing" in Dario Marianelli's Score for *Atonement*

Patricia Hall (University of Michigan)

The film score for *Atonement* has often been described as "fluid" in that characters in the film inadvertently participate in the film score. For instance, Briony's repetition of a single piano note becomes a percussive element.

In this paper I focus on the most striking of these hybrids between diegetic and non-diegetic sound: the cue accompanying Robbie's exploration of the beach during the evacuation of Dunkirk. Filmed as a single tracking shot of five-and-a-half minutes, the cue begins as a non-diegetic expression of Robbie's reaction to this scene of ordered chaos, but then unites with the diegetic hymn, "Dear Lord and Father of Mankind" sung by English soldiers on a bandstand.

Using the metaphor of border crossing, I tie this cue to the military event it accompanies, the evacuation of Dunkirk in 1940. Described in propaganda speeches as "the miracle of Dunkirk," it involved the evacuation of over 300,000 British and French soldiers from German occupied France to the safety of England in the span of a week, often relying on small, privately owned fishing boats.

Finally, I show how the concept of border crossing could be applied to other films, for instance, *Wings of Desire*. Filmed two years before the fall of the Berlin Wall, it features human-appearing angels who congregate around Potsdamer Platz, the location of the East-West divide, and who hear the inner thoughts worried Berliners. One of these angels succeeds in becoming human after falling in love with a trapeze artist dressed as an angel.

Repetition and Formal Destruction in Popular Music

Laura Emmery (Emory University)

Repetition in both the Western canon and popular music is used to delineate formal boundaries and generate cohesive structures. Arnold Schoenberg observed that form in music serves to bring about comprehensibility through memorability, and that repetition contributes to an organization which makes music intelligible. However, in this study I show that repetition can also be used to blur these lines of formal demarcation and ultimately destroy our sense of formal expectation. My central argument is that surface repetition itself is not sufficient for comprehending the large-scale organization of a piece. Rather, comprehension arises from the regularity of the interval of repetition. The key element is the integration of repetition and form with the notion of metric hierarchy. That is, repetition in itself does not add to the coherence without the establishment of a perceived hypermeter. Building on current

cognitive and biological studies on repetition in music, meter theories, and the role memory plays in recalling familiar events (Margulis 2014; Huron 2007; Gjerdingen 2007; Deleuze 2004; London 2004, Snyder 2000; Hasty 1999; Epstein 1995; Kivy 1993) my study demonstrates through specific examples in popular music repertoire how repetition obstructs the listener's perception of formal cohesion. That is, as soon as the repetitions of harmonic progressions no longer follow the previously established recurring periodic pattern, the listener is no longer able to form a projection of an event, consequently obliterating the listener's sense of form.

Analyzing the Popular Voice

Victoria Malawey (Macalaster College)

Unlike other aspects of musical content—such as harmony, form, melody, and rhythm, for which scholars have developed sophisticated analytic systems—analytic approaches to vocal delivery remain grossly underdeveloped, due in part to the baffling complexity of the human singing voice and its inherent multi-dimensionality. For scholars analyzing musical content of popular music, this analytic void becomes even more problematic when one considers that for most popular genres, vocal content tends to influence the meanings listeners ascribe to song recordings, perhaps more so than any other musical parameter. Given the proliferation of pop music analysis in the field of music theory, music analysts need a systematic model for interpreting vocal delivery, now more than ever. To this end, I propose a theoretical model for analyzing vocal delivery in popular song recordings focused on three overlapping areas of inquiry: pitch, prosody, and quality. These areas intersect with other musical and lyrical cues that connote singers' subject positions and meanings listeners ascribe to popular song recordings. Although the model focuses primarily on the sonic, material aspects of vocal delivery, brief analyses of excerpts of cover songs recorded by Lucas Silveira not only demonstrate the basic elements of the model, but also situate these aspects among broader cultural, philosophical, and anthropological approaches to voice with the goal to better understand the relationship between sonic content and its signification.

Listening with a Gendered Ear

Jacqueline Warwick (Dalhousie University)

The notion of the male gaze has greatly informed analytical approaches in film studies and other disciplines grounded in visual culture. The idea that the camera trains viewers to look at women's bodies as sexualized objects, regardless of the gender or sexuality of the individual viewer, has been transformative and highly influential. But if the act of looking is shaped by gender conventions, can the same be true of the act of listening? Is it possible that we listen with gendered ears? In this short

presentation I will explore the idea of how gender shapes our experience of listening, and will discuss how attention to gender might illuminate music analysis based in listening.

The Operatic Canon (AMS)

Cormac Newark (Guildhall School of Music & Drama), Organizer
James Parakilas (Bates College), Chair and Respondent

Katherine Hambridge (Durham University)
Raymond Knapp (University of California, Los Angeles)
William Weber (California State University, Long Beach)
Flora Willson (King's College London)

While much has been written about how symphonies, sacred works, and chamber music remained in performance, little systematic effort has gone into determining the practical or aesthetic parameters of opera repertories, which were economically and culturally the most significant form of music-making during the eighteenth and nineteenth centuries. These tended to have shorter lives than in concert culture; the tradition of what the French called *les progrès de la musique* would assert itself in complex and sometimes contradictory (e.g. in the case of grand opéra) ways.

The session will address this under-explored area, featuring speakers contributing to the forthcoming *Oxford Handbook of the Operatic Canon*, edited by William Weber and Cormac Newark. It grows out of a research network funded by the UK Arts and Humanities Research Council to bring together interdisciplinary academic and industry thinkers (ranging from musicologists and historians to professional critics, funders, and adminstrators up to and including the Director of Opera at the Royal Opera House, Covent Garden) to begin a conversation about the emergence, evolution, history, and future of the operatic canon.

The three-hour session comprises the chair's introduction, five brief statements derived from historically and geographically or culturally specific case-studies, response, and moderated general discussion.

Chair James Parakilas is author of the chapter "The Operatic Canon" in the *Oxford Handbook of Opera*, an overview of the historical development (and cultural complexities) of many of the issues taken up and examined in more detail by the network. William Weber will discuss how scholars and journalists have been slow to confront this problem because opera has stood apart from classical-music life, failing to establish a comparable aesthetic. Katherine Hambridge will show how the performance of "old" operatic repertoire in early nineteenth-century Berlin was, rather than a measure of aesthetic or commercial success, part of a deliberate strategy to construct diverse histories through the re-presentation and monumentalization of cultural

artifacts. Flora Willson will confront existing musicological notions of the boundaries of and preconditions for canonicity, focusing on the example of Meyerbeer. She will problematize these narratives by exploring the subtle but no less crucial processes of de-canonization and de-historicization. Cormac Newark will discuss the reflection of the operatic canon in other forms of culture, especially nineteenth- and twentieth-century literature, and the short-circuits of mutual influence that reflection reveals. Raymond Knapp will address the legacy of the operatic canon in other genres and production contexts, above all musical theater, by which the canon fragmented into academic, political, and other sub-canons. Respondent Melanie Wald-Fuhrmann is co-editor of *Der Kanon der Musik: Theorie und Geschichte* (2013). Her response will offer a synthesis not only of the theoretical and historical issues they raise, but also of what the project as a whole can contribute to opera industry decision-making in the future.

Performance and Analysis (SMT)

Alan Dodson (University of British Columbia), Chair

Reimagining (Motivic) Analysis in Light of Performance

Andrew M. Friedman (Harvard University)

Though performance has over the last quarter-century earned a seat at the analytical table, what it can say tends to be limited by standard analytical categories and methodologies. Lingering textualism and an empiricist bias in much performance analysis scholarship, I argue, have ironically sidelined the listener's experience, thereby leaving untapped the more radical capacity of performance to challenge the very terms and techniques of traditional, score-oriented music analysis. In this talk I point to one way in which attending to performance—or more accurately, one's experience of performance—can effect a refashioning of one of the discipline's basic terms and techniques: motive and motivic analysis. In a comparative analysis of Mitsuko Uchida's and Ludwig Sémerjian's opening of Mozart's K. 332, I trace the contrasting motives and motivic connections these recordings fashion and consider their distinct phrase and formal implications. I then detail the vastly different ways Claudio Arrau and Ivo Pogorelich constitute "the" motive in mm.1–4 of Chopin's op. 28, 1. In place of a score-based, pitch-rhythmic, pattern-matching approach to motive and motivic analysis I offer an experiential one that allows performances to qualitatively fashion their own motives and motivic paths through a piece. By prioritizing the music as heard rather than as notated (or even as microtimed), the event rather than the object, this kind of analytical practice can not only yield insight into performances, works, and the experience of listening, but also serve as a constructive critique of theory itself.

Communications about Musical Structure in Professional String Quartet Rehearsal

Su Yin Mak (The Chinese University of Hong Kong)

Structural models for Western art music are primarily score-based and rarely incorporate the views of performers. I have attempted to redress the omission through a multi-phase study of rehearsal discourse by professional string quartets based in Hong Kong, China, Japan and the United States. This paper presents the findings from the Hong Kong phase of the project. Over a six-month period, I attended and recorded the Romer String Quartet's rehearsals and public performances as a participant-observer. Quantitative and qualitative analysis of the rehearsal footage, along with interviews with the players, offer insights on how a professional string quartet perceive, conceptualize and communicate about musical structure. My research reveals that although parameters such as formal articulations, harmonic changes and motivic continuity were rarely singled out for discussion in rehearsals, the players did pay close attention to structure within the context of feeling and character or in relation to considerations of sound and ensemble co-ordination. While the quartet's communication relied extensively on metaphorical descriptions rather than music-theoretical terminology, when asked to explain the meaning of their metaphors the players referred to very specific aspects of compositional syntax. Thus, in its combination of overt expressive considerations and latent structural understanding, the rehearsal discourse suggests that the relationship between the two is more complex and less exclusive than some have assumed. These observations prompt critical reflection on ways of mediating between theoretical and practical perspectives of musical structure, and demonstrate how methodological interactions between theory and ethnomusicology might contribute to such mediation.

Producing the Groove (SMT)

Mark Butler (Northwestern University), Chair

The Backbeat as Expressive Device in Popular Music

Nathan Hesselink (University of British Columbia)

The backbeat remains the most common and distinctive rhythmic feature of post-1950's popular music. Its ubiquity and simplicity perhaps accounts for why analysts tend to relegate the backbeat to a purely time-keeping role, and why variations in its employment and the resultant meanings that have accrued over multiple decades and genres have been overlooked. This presentation serves as a counter-narrative to this trend, offering four case studies in which the backbeat is used as an expressive device: 1) to achieve clarification and resolution (Thom Yorke's "A Brain in a Bottle," 2014); 2) to create a sense of play, fun, and/or deviance (The Cars' "Just What I Needed,"

1978); 3) to create a sense of ambiguity and uncertainty (Rush's "Limelight," 1981); and 4) to simultaneously provide clarification and ambiguity (Led Zeppelin's "Dazed and Confused," 1969). Both as rhythmic place keeper and as expressive device, the backbeat is a central element in audiences' understanding of popular music, particularly groove- and/or dance-based genres. This research provides further evidence of the connections made by music theorists and cognitive scientists between metrical prediction, entrainment, embodiment, listener participation, and meaning. The composers and performers of the works presented here clearly understood this potential to reinforce, thwart, and/or enhance listener's expectations, and thus bolster the expressive power of music.

Off the Grid: Self-Effacing Production in Electronic Dance Music

Michael D'Errico (Pitzer College)

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 musical analysis 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 through complex forms of rhythmic and metric modulation, 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).

(Dys)Functional Harmony: How Sound Production in Twenty-First Century Pop Music Liberates Harmony from its Functional Role

Asaf Peres (Ann Arbor, Michigan)

Commercial pop music in the past decade is largely characterized by two major developments. The first is the emergence of sound production techniques as determinants of syntax. Manipulations of sonic density and gestures such as filter sweeps and drum intensification have taken a lead role in delineating form and creating tension and release. The second is the evolution of tonality to significantly diminish and sometimes completely exclude the use of anticipatory mechanisms upon which tonal syntax traditionally relies. These two developments occurred simultaneously—as sound production became more dominant, the use of cadential progressions, dissonant sonorities, and chromaticism has steadily declined. In essence, one set of syntactical tools replaced another, while retaining the latter's fundamental objects (e.g., diatonic triads, tonal centers).

The syntactical dominance of sound production has allowed songwriters to use unusual chord progressions that constitute a significant shift from past popular music genres. For instance, while I and V were key ingredients in almost every chord progression in twentieth century rock and pop, at least one of those is omitted in many contemporary pop songs, whose progressions often begin and/or end with chords traditionally associated with the predominant function. Arrival points are almost never resting points, with songs even ending on open-ended gestures, and rarely on the tonic. These developments are examined in this paper through analyses of recently released pop songs, and are visualized by a combination of traditional notation, spectrograms, and form timelines.

Groove, Timbre, and the Metaphor of Weight

Chris McDonald (Cape Breton University)

There is no question that creation and perception of "groove" involves aspects of both timing and of timbre. This presentation explores timbre's role in the creation of grooves, with attention to the metaphor of weight. When instruments, especially drums, are recorded or synthesized, the percussive sounds are often manipulated to resemble objects of varying amounts of weight. The manipulation of percussive sounds in recorded music can create a variety of weight-based kinesthetic associations, such as the "heaviness" of heavy metal, or the spry sense produced in some electronic dance music.

This presentation builds on Charles Keil's hypothesis that rhythmic grooves depend on micro-timing to create certain rhythmic feels, and that such grooves are often described as "behind the beat" or "ahead" or "on top of the beat." This distinction, for Keil, is the basis on which grooves create different kinesthetic effects for

listeners or participants. This presentation hypothesizes that feelings of lag ("behind the beat") and anticipation ("ahead of the beat") may be partly an outcome of timbre, as well as micro-timing. Using selected recordings, I present a case that the heavier the percussion track sounds, the more "lag" is perceived, while the lighter the percussion sounds, the more it feels on top or ahead of the perceived beat. The connection between rhythm, timbre and perceived weight may have ramifications for discussing music's effects, expression, and its placement within genres, so this connection is worth exploring in detail.

Race-ing Queer Music Scholarship: Critiquing Racial Blindness (AMS)

Sponsored by the AMS LGBTQ Study Group
Lisa Barg (McGill University), Chair

On Beyoncé's "Formation" and Black Anger: How to Be an Ally in Musicological Discourse

Kira Dralle (University of California, Santa Cruz)

Musicology has traditionally marginalized theories that have become canonical in the critical discourse today. Issues of affect, of the haptic sensorium, and of practical issues concerning musical pedagogy, still fight to find a place within the institution of music. These theories address the issues of the lived bodies of performers and audiences alike, and directly address what topics are most urgent in our contemporary musicological discourse. Queer musicology has introduced the emotive into scholarly work, but has done little to address the emotive as culturally specific to issues of race and of intersectionality. If musicology supported the pedagogical works of Gloria Anzaldùa and bell hooks, or the school-to-prison pipeline writings of Angela Davis, we might better avoid racially insensitive teachings of opera in a prison system. We might then find a greater understanding of intersectionality through interdisciplinarity.

This paper will address musicology's marginalization of types of analysis that speak to emotion or embodiment, emphasizing more specifically the complete erasure of the black emotive or of black embodiment. Using Beyoncé's recent release of *Formation* and subsequent performance at Super Bowl 50, I trace the ways in which black anger is delegitimized and criminalized, resulting in both paralyzing fear and silence from a white audience. This paper also explores how Beyoncé's feminism and explicit sexual agency is a radically queered version of many of the feminisms of musicological discourse. It opens up non-normative ways of expressing gender, sexuality, and motherhood, which are explicitly non-white. The goals of this paper lie in opening conversations at the margins of our discipline, at the margins of academic, popular,

and black feminism, and at the margins of affect theory and queer studies. Intersectionality must be understood through interdisciplinarity.

Race-ing and Queering the Historical Mission of American Musicology through Public Musicology

Eric Hung (Westminster Choir College of Rider University)

The development of American musicology in the early twentieth century occurred in an environment where Western art music was seen as having a "civilizing influence" upon the masses. Testifying before Congress in 1924, Jacob Hayman argued that training in Western art music can reduce social upheavals by the lower classes by bringing "contentment and cheer" into their homes. At the same time, Francis Elliott Clark, as Director of the Educational Department at Victor Records, argued that knowledge of symphonic and operatic music is essential in the moral education of school children.

These early American musicologists established curricula and developed research methodologies that are, in many ways, still normative today. As the recent *Musicology Now* uproar demonstrates, the "civilizing mission"—with its championing of Western art music and ridicule of popular music—remains a central tenet for many musicologists today.

This paper argues that truly race-ing and queering this historical mission requires new methodologies that allow us to better understand the musicking of people of color and other marginalized groups. As Bob Fink demonstrated in "Elvis Everywhere," while traditional and critical theory-based methodologies are excellent at uncovering the original contexts surrounding a work's composition, they do not generally help us comprehend the listening practices of the public.

What is needed right now are techniques of public musicology, an emerging field that builds upon "shared authority" methodologies developed by public historians, museum curators, and applied ethnomusicologists. In the presentation, I will examine two public history projects that can be adapted by musicologists to study the musicking of marginalized communities. The first is the Philadelphia Public History Truck, which uses oral histories and artifacts provided by community members to tell the stories of particular neighborhoods. The second is an interactive timeline called The Knotted Line.

Defense Mechanisms: Queering Musicological Aversions to Critical Race Theory

Kai Finlayson (New York University)

What are our disciplinary defenses against race-ing the "mainstream" of music scholarship, and what can these defenses teach us about queer music scholarship

today? My paper seeks to provoke and analyze these defenses, particularly around the question of "relevance." I discuss the layers of defense against the topic of race surrounding my dissertation project, and show how an examination of the logic of each layer not only sharpens the relevance of critical race theory, but also suggests how "race-ing" queer theories of music lets me articulate the relevance of my transgender experience to my scholarly project.

Because my dissertation is about wind instruments in German-speaking lands around 1800, this paper discusses an especially high number of defenses of the supposed "irrelevance" of the topic of race. Although my research on eroticized organological change and listening practices to Harmonie wind music informs my discussion, the particular case study I will discuss in terms of "relevance" engages the set of interrelated operas featuring enchanted wind instruments, composed between 1789 and 1797. These magical operas refract plot structures of the theatrical and literary "colonial fantasies" Susanne Zantop describes in the German- speaking late eighteenth century, and gather key scenes around the thematic of hearing and playing wind instruments. In my discussion of defenses, I use and critique German Studies scholarship on gender and race around 1800, and thereby address the defense of temporal- geographical irrelevance. Next, I consider the interplay between magical instruments and exoticism, and address how scholarship on both musical exoticisms and sexualities defends itself against critical race theory. Lastly, I analyze how these scenes of listening produce Spillers's "flesh," and discuss the defense that claims critical race theory only applies to music featuring racialized bodies, and hence the implications for queer theories of musical embodiment.

The Color of Queer Critique: Sonic Performances of Blackness and Queer Temporality

Ali Na (University of California, Santa Cruz)

Queering musicology does not necessarily address systems of whiteness that are co-constitutive with heteronormativity. Thus, queering demands attention to critical race studies—a turn to race-ing queer music studies. This need to approach queer sonic forms with race points to the precise problem outlined by queer of color critique, and this paper asks whether or not queer of color critique accounts for race-ing queer music. Does it put queerness before race? How might blackness be an already queer form of aesthetic critique? This paper argues for a methodological approach of race-ing queer music that affirms the use of race, as imbricated with sexuality, as a starting point. Focusing on vocal performances that characteristically deploy pauses, silences, and the break, this paper turns to Thomas DeFrantz's "Performing the Breaks: Notes on African American Aesthetics" and "Blacking Queer Dance" alongside Fred Moten's *In the Break: The Aesthetics of the Black Radical Tradition*. These texts serve as jumping-off points for considering race in contemporary queer

temporality scholarship. In sum, this paper argues that the break cannot be disarticulated from a particular black aesthetic, providing a means of queering musical time that foregrounds racialization. Analyzing black queer temporality through both the ephemeral qualities of performing sound and the materiality of the bodies of performers thus contributes to the critique of social normativity in music studies.

Saturday morning

***Alla Bastarda* (AMS)**

Emily Wilbourne (Queens College / Graduate Center, CUNY), Chair

Transgendered Voices in Early Modern Italy: *Cantare alla bastarda*, Everyday Virtuosity, and Performing Otherness

Paul Schleuse (Binghamton University)

Scholarship on the canzonetta in early modern Italy emphasizes its stylistic relation to the madrigal (DeFord) and the development of solo genres (Ossi). Canzonettas that require polyphonic performance for their effect have remained unexplored, including those employing *cantare alla bastarda*, a technique that sheds light on the construction of identity through song. The tradition of virtuosic vocal *alla bastarda* performance, in which a wide-ranging, embellished solo paraphrases a polyphonic composition, flourished from the 1580s to the 1620s (Wistreich). However, a different *alla bastarda* style appears in sixteen three-voice canzonettas by Orazio Vecchi and Adriano Banchieri published between 1597 and 1607. Unlike the solo technique, in the *alla bastarda* canzonetta singers create audible distinctions between male and female characters in dialogues, switching octaves by alternating chest voice and falsetto. Aside from the wide vocal range, these pieces do not call for particular virtuosity, lacking melodic embellishments or novel dissonances. Banchieri wrote that *La pazzia senile* (1598), in which he uses the technique, was sung recreationally by three friends.

Both composers exploit the awkwardness of registral contrast in all-male singing to depict courtesans, impotent old men, and comic Others through *cantare alla bastarda*, reinscribing hierarchies of gender and class. Such pieces are distinct from serious canzonettas in the same books that are sung in falsetto throughout, though after 1600 Banchieri increasingly recommended using six singers of conventional ranges in performances of his collections. However, in *Le veglie di Siena* (1604), Vecchi uses *cantare alla bastarda* to depict a female partygoer parodying the voices of two Jews. Since *Veglie* was printed in six part-books, of which this piece uses only three, the *alla bastarda* texture is clearly intrinsic to this effect, and is lost if Banchieri's six-voice option is taken. Many editors have transcribed these pieces in six-voice scores, erasing the novel technique altogether. Preserving the *cantare alla bastarda* texture in editorial and performance practice restores the fluid identities that singers experienced in this music and conveys a sense of how musical recreation constructed social relationships in the early modern period.

Anamorphic Display: The *basso alla bastarda* as Progenitor

Nina Treadwell (University of California, Santa Cruz)

In 1567 Giovanni de' Bardi was eyewitness to a performance in Rome by a famous bass singer, whose virtuosic display probably places him in that special category of bass singers known as *bassi alla bastarda*. Aside from the pioneering work of musicologist Richard Wistreich on the "warrior, courtier, [and] singer" Giulio Cesare Brancaccio, there has been little attention given to the practices of *bassi alla bastarda* and the inherent tensions that their particular style of vocality invoked in broader contemporary discourse. Bardi, for example, was consumed by *meraviglia* [wonder] at the 1567 performance at same time that it literally filled him with nausea.

One type of standard *bastarda* practice required the solo bass singer to traverse the vertical "terrain" of a (typically) four-part musical composition by leaping between various parts at will, potentially expanding his "natural" voice to a range of three octaves. The *bastarda* soloist thus dispersed his corporeal-vocal practices in a way that defied the discreet role of the bass singer as musical foundation. In so doing, he transformed notated composition anew through performance; at times, the original composition might be all but eviscerated in the *bastarda* performance. In instances such as these, the performer moves so far away from the music in its notated form that, according to Bardi, "even the composer does not recognize it [the music] as his offspring." The corporeal connotations of Bardi's reference to the term *creatura*—translated here as "offspring"—could call into question the authoritative position of the composer as progenitor; in such cases the "bastard" performer became the generator, in the sense of one who creates or reproduces.

This paper explores the anti-mimetic, anamorphic dimensions of *bastarda* performance practice as an important strand of renaissance and early baroque musical culture. I argue that the bodily dimension of *bastarda* singing (as well as the connotations related to the designation itself) reflected broader tensions during this period: tensions between the natural and artificial, notated musical "texts" and their performative realizations, and the potential for perceived dissolution of both musical and social order.

Beyond Propaganda: Music and Politics in Napoleonic Theater (AMS)

Gundula Kreuzer (Yale University), Chair

In 1804 Consul Bonaparte became Emperor Napoleon. The moment would have important consequences for music history, featuring endlessly in accounts of Beethoven's *Eroica* Symphony. Yet musicologists have been less ready to write about French music composed during the First Empire (1804–14): works from this period—in particular state-censored theatrical ones—have often been dismissed as

propaganda spectacle, peripheral to mainstream nineteenth-century aesthetic developments. However, recent studies of music under authoritarian regimes have productively exploited the multiple tensions between governmental control and artistic creativity, thus finding new meanings in "official" artistic objects.

This session explores these issues by looking at a range of responses to Napoleon's cultural politics. The Opéra—as Paris's most prestigious theater—was central to the regime's theatrical propaganda, and spectacular events there have often been interpreted as mere political display. Yet, as the first paper will show, such productions owe as much to an aesthetic commitment to the unification of the different arts—as in Le Sueur's *Ossian*—which originated in the new practices instigated under the revolution. The legacy of the revolution can also be seen in reactions to Napoleon's reorganization of the theaters in 1806–7. After the freedom of the revolutionary period, this top-down regulation of genres and institutions did not go unchallenged; the second paper considers the phenomenon of "genre-consciousness" in the production and reception of musico-theatrical works from these years, including a spate of pieces in which genres were personified on stage.

The session thus reinserts Napoleonic theater into music history, both by pursuing continuities with revolutionary practices and ideals, and by revealing it to be a site of experimentation and meta-theatrical reflection. By showing the way in which Napoleon's cultural prescriptions were obeyed, negotiated, and at times ignored, the session also contributes to broader considerations of the relationship between creative practice and political power.

Dreaming "Opéra de Luxe": Spectacle in Le Sueur's *Ossian ou les Bardes*

Annelies Andries (Yale University)

On 10 July 1804 an enormous three-tiered aerial palace appeared at the Paris Opéra, accompanied by the ethereal sound of eight harps, and by 111 singers and dancers lamenting Ossian's fate. Critics raved about this dream scene in Le Sueur's *Ossian ou les Bardes*, calling it the most astounding spectacle ever staged at the Opéra.

Ossian's reliance on the combined effect of music, dance, costumes, and stage sets, and its evocation of an ancient mythological universe, have traditionally been linked to its function as Napoleonic propaganda, while Le Sueur's operatic aesthetics have been treated as a precursor of Wagner's theories of the *Gesamtkunstwerk*. In contrast, this paper interprets the "total spectacle" in *Ossian* as a product of the artistic agenda of the Opéra's directors. I demonstrate that staging the rich visual and musical world of Macpherson's Ossianic poems (1760–65)—the principal source of *Ossian*—provided the ideal opportunity to reassert the Opéra's prestige and its artistic prowess, which had been in decline since 1789. An analysis of *Ossian*'s creation history and the institution's administrative documents reveals that consecutive revisions of Le Sueur's opera increasingly capitalized on the Opéra's reputation for visual and musical luxury

and its ambition to be a center for the fine arts. *Ossian* furthermore profited from the institution's aspiration to integrate better the operatic arts, a process influenced by the importance of immersive theatrical experiences to post-revolutionary conceptions of theatrical illusion and catharsis, and reflected in reorganizations around 1800 that encouraged closer collaboration between its various creators.

Ossian's dream scene most fully realized the Opéra's new ambitions. Although building on a long history of spectacular French operatic dream scenes, its innovative union of the institution's vast resources overwhelmed audiences and created demand for scenes with ever more impressive musical and stage effects, leading directly to the extravagant tableaux of *grand opéra*. By examining the artistic and institutional prompts behind these spectacular scenes, my paper seeks to unearth the larger aesthetic developments in which Napoleonic opera participated and dethrone the imperial propaganda machine as the principal agent in its creation.

"Genre Consciousness" in the Napoleonic Theater

Katherine Hambridge (Durham University)

In Martainville's *Le Mariage du mélodrame et de la gaîté* (1808), a personification of the institution of the Théâtre de la Gaîté uses vaudeville techniques and melodies from *opéras-comiques* to debate the qualities of her competing generic suitors "le petit vaudeville" and "le mélodrame," along with the admission of dance, song, pantomime, mute characters, laughter, and battle scenes to her court. This knowing, meta-theatrical entertainment was one of several staged responses to recent changes in the theatrical economy: in 1806–7, after fifteen years of proliferating institutions and genres, Napoleon re-introduced strict theatrical regulations, assigning particular genres to particular venues, and reasserting genre divisions on the basis of subject matter and the role and proportion of spoken word, music, and dance.

In histories of genre theory, the years around 1800 are often seen as the birth of a modern, anti-generic attitude, courtesy of—among others—the Schlegel brothers and their insistence that each work is "a genre unto itself." This (German) Romanticization of genre has infiltrated musicology with lasting effect, as Senici (2014) has recently shown. At the same time, genre as an heuristic tool of classification, communication, and analysis has remained in use. Even when applied with sophistication, as in Kallberg's consideration (1996) of genre as a Jaussian "horizon of expectations," there have been few attempts to examine the historical and geographical specificity of genre as a category of experience.

In this paper I seek to problematize both these positions by examining an alternative moment of generic transformation. Using surviving administrative documents, my paper begins by reconstructing the political and financial motivations for Napoleon's 1806–7 retrenchment, and the bureaucratic process of defining genre characteristics. I then explore how, and to what extent, genre categories shaped the use and

reception of music as a dramatic medium. *Le Mariage*, for example, reveals awareness both of the artificiality of generic and institutional boundaries, and of the generic associations attached to certain musical vocabularies, forms, and effects. The examination of such "genre consciousness" among institutional committees, creators, and audiences opens up new ways of engaging with established narratives of nineteenth-century generic experimentation.

Body and Spirit (SMT)

Arnie Cox (Oberlin College & Conservatory), Chair

Synchronization in the Synagogue

Rosa Abrahams (Northwestern University)

Congregants and leaders move in the Synagogue: they sway, bend, bow, and rock throughout the sung and spoken text. Music scholarship on body synchronization (Cox 2011; Leman & Naveda 2010) and on bodies and ritual (Dissanayake 2009; Maróthy 1993) indicates that movement should be coordinated with speech or song, incorporated into some level of rhythmic hierarchy within the worshipper's prayer. However, original ethnographic observations and interviews in North American Reform & Conservative Jewish congregations reveal that metricity in embodied prayer entails more complexity than simple entrainment between body and voice or multiple worshipping bodies.

In this paper, I investigate bodily synchronization with unaccompanied vocal chant, integrating voice and movement analyses and positing that signature metrical movement patterns enhance and sometimes precede individual prayer experiences. To understand how meter materializes in a prayer context, I incorporate Frigyesi's (1993) concept of "free rhythm" (distinct from metered or unmetered rhythms) into movement, suggesting that physical movements during prayer are also "free": engaging multiple levels of rhythm, breath, and musical metricity, and expressing multiple metric streams between body and voice. Drawing from music theory, psychology, and my ethnography, I build a vocabulary for types of individual movements. Further, by examining the relationship of the individual to the group, I show that complex and seemingly spontaneous acts of personal worship are magnified across multiple worshippers, complicating conceptions of bodily synchronization to music in the synagogue, and raising questions of movement, ritual, and religious experience.

The Spiritual Experience of Jonathan Harvey's *Body Mandala*

Evan Campbell (McGill University)

Jonathan Harvey believed that "Music's connection with spirituality can be thought of as music acting as a trigger for the spiritual experience" (Harvey 1999). Despite recent studies on Harvey's music (Palmer 2001; Downes 2009), scholars have yet to pinpoint these spiritual "triggers" in his works. This paper identifies specific compositional techniques as triggers, linking passages from Harvey's mesmerizing orchestral work *Body Mandala* (2006) to three kinds of spiritual experiences. I describe how these experiences are inspired by Harvey's own Buddhist spirituality, and how they shape the formal trajectory of the work.

I begin with an overview of Harvey's interviews and writings, in which he refers to three key spiritual experiences: Unity, Transcendence, and Emptiness. Harvey's remarks provide enough detail to identify the particular musical features that shape these experiences in *Body Mandala*. I go on to describe how Unity and Transcendence interact to generate a formal push toward a climactic Emptiness section. This climax presents the main thematic material of the work in a formless, abstract state, which I interpret as Harvey's attempt to evoke Emptiness—a core tenet of his Mahayana Buddhist faith. This climactic section, and *Body Mandala* as a whole, is meant to rise above the sonic and touch the listener's spirit. Whether Harvey achieves this lofty goal depends on the listener, but there can be little doubt that his spirituality lies at the heart of the work.

Brazil and the Difference Within (AMS)

Leonora Saavedra (University of California, Riverside), Chair

Outsiders and Insiders: Musical Practices of African and Brazil-Born Slaves as recorded in Brazilian Newspapers

Rogerio Budasz (University of California, Riverside)

Newspapers are among the most important and least researched sources for information on Brazilian music during the nineteenth century. Regarding the music of African- and Brazilian-born slaves, newspaper ads, chronicles, and police reports provide the distorted view from those who disdained and tried to eliminate those practices. Playing the marimba, guitar, and cavaquinho appear in the ads as identifying features of runaway slaves, along with observations on their perceived moral and physical defects. A different discourse surfaces when a slave owner announced a slave for sale. In these cases, playing European wind instruments, reading music, and knowing some music theory were positive features that could increase a slave's monetary value. Both types of ads reveal strong connections between music making and professional occupations. Barbers were by far the most common professionals

to play a European music instrument among slaves, and most of these barbers were West Africans. Bi-musicality surfaces among West, Central, and East Africans, revealing a high degree of flexibility and adaptation. Brazilian-born slaves outnumbered Africans as guitar (viola and violão) players and had little interest for African instruments, with the exception of those used in religious practices. Data collected so far also suggests a link between specific African ethnicities in the diverse types of street and religious music making in Brazilian cities. It also provides a clear picture of the actual configuration, training, and functions of the so-called *música de barbeiros*, ensembles of barber musicians that were common in Rio and Salvador by the 1820s and '30s, and that are generally regarded as the predecessors of *choro* groups. Moreover, it shows that music worked as a path for newly arrived Africans to become insiders, in some cases even helping them to attain manumission.

"Mata cacique" (Kill the Indian Chief): The Crossroad Between Musical Activism and Indigenous Imagination in Brazilian Music

Silvio dos Santos (University of Florida)

Responding to the news of a murdered Indian chief in northern Brazil around 1980, Marlos Nobre composed his *Yanománi*, op. 47 as a symbol to the suffering of an indigenous nation facing annihilation. This palindromic work conveys an imagined Indian ritual of death and transfiguration, where the cacique is murdered, but returns near the end with a call for revenge. This is significant within the contemporaneous notions of the Yanomami as savage people, as proclaimed by Napoleon Chagnon's seminal *Yanomamö, the fierce people* (1968). As anthropologists have observed, Chagnon's work justified the passage of laws and policies by the Brazilian government that proved to be disastrous to the indigenous nations. As one of the foremost Brazilian composers, Nobre pioneered an advocacy on behalf of the Yanomami through art, at a time when only international attention could potentially change their situation. In attempting to restore the cacique's dignity, Nobre anticipated the work of Sting and other Brazilian singers in the late 1980s.

Yet, as a cultural artifact, Nobre's work plays into the long history of constructed images of the *Indio brasileiro* (Brazilian Indian), which has varied from representations of the exotic and noble savage to the backward and pagan Indian. Nobre further complicates this characterization through a confluence of a pagan figure who, in calling for revenge, assumes a position of power that threatens national stability.

As I demonstrate, Nobre highlights the plight of the Yanomami within a musical language that, while emulating musical aspects of the indigenous Brazilians, is built on serial procedures and extended techniques. As such, while it has the power to reach broader audiences worldwide, it also emphasizes the sense of otherness of the Brazilian Indians. Indeed, while the few indigenous words in the lyrics are hardly understood, the Portuguese words are clear: *Mata cacique* (kill the Indian chief).

Ultimately, Nobre's work represents an emerging consciousness of the need to preserve the life and culture of Yanomami, joining the work of anthropologists and artists in bringing international attention to the negligence, if not criminal acts, of the Brazilian government.

Cipriano de Rore's Quincentenary: Looking Back at His Madrigals with Modern Eyes (SMT)

Devin Chaloux (Southern New Hampshire University), Chair

Sponsored by the SMT Early Music Analysis Interest Group

Cipriano de Rore Reappraised: Lovesickness and Eroticism in *Calami sonum ferentes*

Jason Rosenholtz-Witt (Northwestern University)

"Every musician knows that four basses is not musically appealing." So writes Edward Lowinsky about Cipriano de Rore's enigmatic composition, *Calami sonum ferentes*. Although Orlando di Lasso admired *Calami* enough to include it as the last piece in his first collection (Antwerp: Tielman Susato, 1555), the piece fared badly in eighteenth through twentieth-century criticism largely because of anachronistic analytic methods. Critics from Charles Burney to Alfred Einstein and beyond have called it bizarre, unseemly, and unattractive. Not only did they find fault with its unusual combination of four bass voices, the particular use of chromaticism was perceived as "rebelling against law and nature" (August Ambros, 1868). Lowinsky believed that de Rore intended his piece to be unappealing, most likely a satiric composition meant as an "anti-chromatic manifesto." His reasoning is that the music is deliberately harsh and contradicts the text. How might a reading differ if we take this supposition as fallacious?

G. B. Pigna's poem invokes Catullus, the first-century Roman poet. A close study of Catullus' readership in the sixteenth century illuminates allegoric messages in the verse, both erotic and melancholic, and facilitates a more accurate hermeneutic reading of de Rore's composition. Additionally, knowledge of early modern medicine helps contextualize the physical and corporeal nature of the narrator's malady—he is a deeply ill individual who has degenerated from lovesickness into the more dangerous and less treatable melancholia. A musical-textual analysis in this light shows de Rore thoughtfully matching the music to the text.

Comparing Cipriano de Rore's Four- and Five-Voice Madrigals: Indicators of Style in Cadential Practice

Benjamin Dobbs (Greenwood, S.C.)

Cipriano de Rore's madrigals, exemplars of the genre during the mid-sixteenth century, are all the more significant for the composer's inclination toward a five-voice texture at a time when four-voice madrigals were standard. Indeed, in de Rore's output the number of madrigals for five voices more than doubles the number of madrigals for four voices. This paper compares the composer's style in four-voice and five-voice works, considering the rhetorical-formal device of the cadence from contrapuntal, harmonic, and textual perspectives. Analysis of the roles and patterns of individual voices, the combination of those voices, and variations in those patterns according to mode and ensemble size enables the designation of the elements of a cadence as essential to a texture of any number of parts, inherent to a particular mode, or as characteristic of de Rore's four-voice or five-voice style more broadly construed. Two collections published in 1557, de Rore's fourth book of madrigals for five voices and his second book of madrigals for four voices, serve as the primary body for consideration. The composer's madrigals for three, six, and eight voices, though few in number, provide further repertoire for comparison, and will be considered briefly.

Is there Evidence for Meter via Cumulative Rhythm and Attack-Point Density in Cipriano de Rore's Madrigals?

Richard Hermann (University of New Mexico)

Grove Music Online describes de Rore's music as "undergoing profound changes of style from his early to his late works." This already suggests that my title cannot be definitively answered without an extraordinary completeness of repertoire analysis: may we hope for clever computer-assisted data collection in this regard? Thus, I here restrict consideration to examples from his early madrigals.

Sandwiched between books by AMB Berger (1993) and Houle (1987) are recent essays by Mavromatis (2012) and Royal (2012), which respectively take probabilistic and history of theory approaches to temporal issues of de Rore's time. Instead, I will investigate an old technique called cumulative rhythm. This represents attack-points occurring in any voice and records them on a single line with a duration that stretches to the next present attack-point. Attack-point density notes how many voices attack at each recorded entry in the cumulative rhythm. Curiously, these techniques have been missing from prominent recent textbooks and studies.

Analysis of a small group of religious works from the late fifteenth and sixteenth centuries reveals temporal organization. Nonetheless, Schubert (1995) points out modular constructions in the duos of Lassus that as a by-product generate cumulative

and attack-point repetitions and, thus, organization. Are these structures present and causative for an emerging meter in de Rore's madrigals?

Scheme and Schism in Rore's *Mia benigna fortuna*

Timothy R. McKinney (Baylor University)

Discrepancy between recorded performances by respected early music ensembles of Cipriano de Rore's madrigal *Mia benigna fortuna* underscores the importance of historically informed analysis for interpretation of music from former times. The current presentation reviews theoretical and compositional conventions regulating cadences and the associated application of *musica ficta* in light of an expressive moment in *Mia benigna fortuna* that is far more subtle than the extraordinary harmonic and melodic effects for which this madrigal is known. At issue will be the precise location and nature of the cadence accompanying the setting of "in doglia e'n pianto." Should there be a half cadence concluding on an A sonority, as has been suggested, or a subsequent interrupted cadence toward D? In either event, should *musica ficta* in the form of C-sharp be applied to the A sonority, rendering it major, as in the performance by the Hilliard Ensemble, or should the sonority be minor, as in the performance by the Huelgas Ensemble? The talk concludes that expressive factors outweigh cadential conventions in this case. Rore intentionally undermines the cadence to reflect a marked shift in the emotional tone of the poem by emphasizing minor harmonic quality (a technique learned from Willaert), much as he famously broke conventions of proper melodic writing in this madrigal for the same reason by introducing leaps by major sixth.

A Deliberate Hoax? Using Rore's *Calami sonum ferentes* as a Pedagogical Tool

Jared C. Hartt (Oberlin College & Conservatory)

After grasping the concepts of two-voice species counterpoint, students understandably struggle with composing three- and four-voice textures. To aid in this regard, detailed study of representative examples is naturally of paramount importance. Given *Calami sonum ferentes*'s bad press in modern-day scholarship—for instance, Edward Lowinsky (1989) calls it a "deliberate hoax"—the madrigal may not be the first choice of species counterpoint instructors to illustrate salient features of mid-sixteenth-century multi-part composition. This lightning talk, however, will demonstrate why it proves to be a pedagogically useful example in the classroom. Not only does the madrigal's pervasive chromaticism, rhythmic and metric anomalies, and suggestive poetry pique the students' interest, but a detailed look at Rore's compositional praxis and dissonance treatment therein reveals many useful tools for the budding student of counterpoint. Specifically, excerpts from *Calami sonum ferentes* will

demonstrate how it can be used as a model to illustrate imitative writing, combining species, text setting, pitch doubling, treatment of suspensions in three- and four-voice textures in several voice combinations and registers, composing evaded cadences, fauxbourdon, changing textures, as well as other salient issues. Several seemingly peculiar progressions likewise lead the way to fruitful discussion of Rore's meticulous handling of so-called prolonged counterpoint.

Building a Narrative: Music and Text Relationships in the Undergraduate Analysis Classroom

Heather Holmquest (Umpqua Community College)

The role of analysis in undergraduate music education is to reinforce good interpretation skills and communicate musical intent. Good analytical interpretation of contrapuntal music, such as a madrigal, relies on identification and expression of formal elements such as points of imitation, awareness of one's role in structural cadences, use of appropriate dynamic contrast in peaks and valleys within phrases, and emphasis of dissonances and their resolutions. In addition to these technical features that can be analyzed and used to clarify compositional voice and performance interpretations, I argue that the most important element of madrigal analysis is the relationship of text and music, and indeed this relationship should be the starting point. Examining the music-text relationship constructs a global view of musical moments that grounds any subsequent analysis of cadences, points of imitation, form, indications of emergent tonality, and motivic gestures. The connection of text and music also paves a road to narrative theories of music that are accessible to the undergraduate learner. To illustrate these points, I will demonstrate the validity of including early music within the undergraduate analysis curriculum by using two contrasting madrigals by Cipriano de Rore, *Mia benigna fortuna* and *Da le belle contrade d'oriente,* as models for analysis of text/music relationships, from which we many launch into a deeper understanding of their more technical, formal elements.

Circuits of Empire (AMS)

Brigid Cohen (New York University), Chair

Trilateral Exchanges: Ragtime in Bombay in the 1910s and Its Musical Connections with London

Bradley Shope (Texas A & M Corpus Christi)

In the 1900s and '10s in India, foreign and domestic entertainment troupes in urban centers began to cater to a demand for American popular music, including ragtime. Though British regimental bands played ragtime marches from the 1890s

throughout South Asia, including numbers written by John Philip Sousa, staged variety shows began to perform ragtime in 1913, when the revue "Hullo Ragtime!" ran sold-out performances at the Royal Opera House in Bombay. This paper will explore a relationship between the established entertainment industry of Bombay and the popularity of ragtime. Here it will focus on professional relationships between touring ragtime shows and the Parsi-, English-, and Hindi-language theater industries, and will suggest that American showman Maurice Bandman, living and performing in India at the time, played a crucial role in organizing shows that included ragtime in Bombay. It will articulate key figures involved in ragtime's development, describe the character and scope of venues that supported performances, describe the constitution of audiences, and explore the background of performers. Following Andrew Jones's (2001) pioneering work on American popular music in China, it will tightly contextualize the development of ragtime within colonial entertainment culture as a whole. To this end, it will explore the relationship between ragtime performances in London and their parallel development in Bombay, suggesting that an exchange of resources and personnel between London and Bombay supported much of its presence across urban India.

Sound, Colony, and the Multinational: The Gramophone Company between London and Singapore, 1900–10

Gavin Williams (University of Cambridge)

Some early sound recordings were made in soundproof studios; many others were produced under more improvised circumstances, often in plush hotels. In 1902, Gramophone Company operative Frederick Gaisberg famously recorded Enrico Caruso in a Milanese hotel; months later, he etched the first *bangsawan* (Malay opera) discs in a hotel in Singapore. Gaisberg's travels and diverse palette are familiar to musicologists and ethnomusicologists alike. Less well understood are the ways international transport and mobility furnished the material core of recorded music during those pioneering years. Like Dunlop and Cadbury, the Company was an early multinational corporation, initially sponsored by American investors; like rubber and chocolate, recorded music was the product of venture capitalism on a global scale.

This paper illuminates the vast ensemble of actors and networks that went into the rapidly globalizing music record industry. It does so by retracing the movement of recordists (Gaisberg and George Dillnutt), recording technology (shipped by the ton on ocean liners), shellac (obtained from Indian lac bugs), discs (impressed at the Company's factories in Riga and elsewhere), and huge, often migrant, labor forces. I track these elements as they came to mediate musical relations between two cities in particular: London and Singapore. These cities had long been connected: Singapore became a British colonial dependency in 1819, and was the Empire's most thriving entrêpot by 1900. Thus, when the Company—floated on London's Stock Exchange

in 1897—sought to expand, Singapore presented an obvious destination: their 1905 newspaper campaign advertised the gramophone as a means to transport music "from London to some far-away corner of the earth where music never was before, to keep the men who watch the outposts of the Empire entertained."

Such missionary zeal notwithstanding, I demonstrate that the gramophone facilitated a bidirectional, if unequal, interurban exchange bearing the stamp of colonial politics and economic globalization. I thus sketch an alternative history of early recorded sound: one that departs from those lately proposed by sound scholars (Sterne 2003; 2012; and Horning 2013), to consider the gramophone not only as a cultural and technological form, but also as a globalizing practice of space.

Dystopic Soundtracks (AMS)

Julie Hubbert (University of South Carolina), Chair

A "most authentic American folk music": Nostalgia and Colonialism in the Soundtrack of *The Man in the High Castle*

Rebecca Fulop (Oberlin College & Conservatory)

Svetlana Boym writes that nostalgia is not always "directed toward the past" but rather "sideways" (2001), an apt description of Philip K. Dick's *The Man in the High Castle* (1962). Whereas the novel did gaze sideways at a futuristic contemporary parallel universe, the 2015 Amazon series looks backward at an alternate 1962 that more closely resembles the 1950s. The novel presents a world in which the Axis powers won World War II and the Nazis have eradicated black culture; rock 'n' roll never happened, and jazz belongs to an almost forgotten past now coveted by Japanese collectors fascinated with artifacts endowed with the "historicity" of the former USA. While the Nazis surpass their technology, colonizing Mars and accomplishing intercontinental travel via rockets, the Japanese look backward to an America that no longer exists, with its Mickey Mouse watches, Civil War-era pistols, and Jean Harlow posters. This world, Cassie Carter argues, parodies the American colonization of nonwestern peoples by showing America colonized by a caricature of itself (1995). The Amazon show, however, translates the novel's representation of imperialism from the context of present day anxieties about race, nostalgia, and post-colonialism, portraying a past alternate reality rather than an ominous parable of a contemporary Cold War. Drawing on the work of Boym, Caryl Flinn (1992), and Richard Middleton (2007), this paper explores how the show's diegetic musical choices situate an audience looking backward at a fictional past that itself is steeped in nostalgia for a problematic "white" history stripped of African-American musical and cultural influence. This nostalgia is made ambiguous, however, with the inclusion of songs coded alternately "white" and "black" as the audience attempts to uncover the true motivations and agendas of the show's characters. From its portrayal of an undercover Nazi agent listening to Billie

Holiday's "Strange Fruit" to the surprising appearance of Chubby Checker's "The Twist" in the season finale, the show undermines Dick's deconstruction of American imperialism, questioning what can be considered "authentic" American culture and drawing disturbing parallels between the fictional subjugation of white Americans and the actual discrimination against African Americans.

"Hooked to the Silver Screen": David Bowie's *Hunger City*

Katherine Reed (Utah Valley University)

Following his international success as the aliens Ziggy Stardust and Aladdin Sane, David Bowie turned his attention to another large-scale project: adapting George Orwell's *1984*. It has long been known that Bowie originally conceived of this *1984* project as a stage musical. When that plan failed, the songs became 1974's *Diamond Dogs*, retaining Orwellian overtones that carried into the stage design for the album's tour. This elaborate stage show was assumed to be the end of Bowie's *1984*, as he quickly moved on to record *Young Americans*. Recently, though, storyboards and script notes have come to light showing the proposed next stage of the *1984* project: an unrealized film titled *Hunger City*. What would David Bowie's cinematic vision have looked like, and how might we view his oeuvre differently in light of the project?

Drawing on these new archival materials, this paper examines the development of Bowie's dystopian vision as it evolved from musical to album and, finally, to a planned film. Piecing together *Hunger City*'s plot, I first analyze *Diamond Dogs* through the conventions of the stage musical, concentrating especially on the *Diamond Dogs* touring show and its structure. I examine the influence of German Expressionist visual language in the stage design and storyboards, reading *Hunger City* as deeply rooted in the history and art of Weimar Germany and the Nazi regime that followed, excising many of *1984*'s original Stalinist references. The vision and artistic influences evident in *Hunger City* give insight into Bowie as a musician, visual artist, and actor in the 1970s, informing new readings of his other, more controversial works.

The Eloquent Body (AMS)

Janette Tilley (Lehman College / Graduate Center, CUNY), Chair

The Claveciniste's Eloquent Body: Gestural Rhetoric in French Baroque Harpsichord Playing

Christina Hutten (University of British Columbia)

Courtly life in early modern France was a spectacle of legible human bodies. "[At a ball] all your steps and all your actions are tributaries to the eyes of the spectators, exposing to them the good and bad with which Art and Nature have favored or

disgraced your person," wrote Michel de Pure in *L'Idée des spectacles* (1668). Harpsichordists participated in high society's obsession with display and interrogation of character, giving their compositions picturesque titles evoking high dances or socialites like *La Conti*. Susan McClary (2012) and Sara Gross Ceballos (2014) have interpreted French keyboard music as the aural counterpart of literary and painted portraiture but have not considered how the visible dimension of performance contributed to successful characterization. I will argue that sonic imitations depended on harpsichord-playing's role in the cultivation and demonstration of civility through physical discipline.

Affective performance required a credible performer. Close reading of references to *posture* in eulogies, treatises, and letters of harpsichord pedagogues, including Jean-Henri D'Anglebert, François Couperin, Jean Philippe Rameau, Pierre Claude Foucquet, and others, reveals that French audiences read body language not as the sort of unfolding rhetorical argument described by Tom Beghin in his analysis of Haydn sonatas (2015), but as Aristotelian modes of persuasion: *logos*, evidence of the player's *adresse* (competence), *ethos*, demonstration of *talent*—the physical training needed to execute florid ornamentation with an air of ease, and *pathos*, expression of *sentiment* (feeling).

Composers exploited the intersection between good deportment and visible features of harpsichord techniques to create subtle pictorial effects. Using video of my performance of a representative allemande by D'Anglebert, I will demonstrate how *stile brisé* and *agréments* mimic the physical demands and visual impact of ballroom dance. With Rameau's *Les Cyclopes*, I will explore the moral tensions surrounding the use of *batteries* and hand crossing, regarded as immodest contortions, to evoke grotesque characters. My paper will prove that a historicized understanding of the claveciniste's eloquent body is integral to the interpretation and performance of this repertoire and key to understanding its social potency.

"Mein Herze schwimmt im Blut": Early Modern Physiologies and Metaphors of the Heart

Bettina Varwig (King's College London)

This paper investigates physiological and metaphorical conceptions of the heart in early eighteenth-century Lutheran culture, using J. S. Bach's 1714 cantata "Mein Herze schwimmt im Blut" (BWV 199) as a focal point. The cantata's libretto is replete with references to the (fluid or solid) materiality of this vital organ, from the heart overflowing with blood to becoming a fount of tears, drying up, being battered, and breaking. When resisting the common assumption that this kind of language was inevitably conceived as metaphorical, these ideas begin to resonate intriguingly with scientific and medical writings of the time, lending a palpable physical reality to their poetic and theological semantics. Over the preceding century, anatomical knowledge

of the heart had been thoroughly transformed in European discourse, as the Aristotelian notion of the heart as the seat of sensation and the passions was challenged by a mechanistic understanding of the organ as primarily a blood pump, bolstered by William Harvey's discovery of blood circulation in 1628. These competing lineages of knowledge continued to interact in intricate and often contradictory ways in the decades around 1700, as in Steven Blankaart's *Reformirte Anatomie* (1691), which affirmed that the interface between body and soul did not happen exclusively in the brain, as posited by Cartesian philosophy, but that the soul was distributed throughout the body via the blood flow. Such tangled notions of human corporeality throw a very different light not only on this sort of cantata text and its musical realization, but more broadly on the question of where and how music was thought to operate in and upon performers' and listeners' bodies. Building on current research in sensory history, music and materiality, and the history of the emotions, the kind of somatic archaeology proposed here aims to move beyond the shorthand appeal to "Pietist" modes of expression in Bach's works by recovering some of the intensely sensual dimensions of the Lutheran worship experience. It thereby seeks to instigate a more comprehensive reconstruction of the historical phenomenologies of music and the body that underpinned these early modern forms of musicking.

Holograms and Hauntings (AMS)

Joseph Auner (Tufts University), Chair

Blackness, Telepresence, and the Carceral State: Listening to the Hologram in American Music

Lucie Vagnerova (Columbia University)

My paper addresses a recent series of concerts and installations presenting deceased American artists in artificially voiced, 3D-animated, hologram-like form. The late rap artists 2Pac (Tupac Amaru Shakur), Ol' Dirty Bastard (Russell Tyrone Jones), and Eazy-E (Eric Lynn Wright), as well as pop artists Michael Jackson and Whitney Houston, are among the black American musicians rendered as hologram since 2012. To unpack the complex relationship of Blackness and telepresence in the American musical imaginary, I also draw on recent multimedia installations by Pamela Z, Kevin Beasley, and Laurie Anderson and Mohammed el Gharani.

I argue that this emerging music-technological tradition hinges on the fact that black life in the United States is always implicitly haunted by death. Tracing the figuration of the hologram as deathly in American popular culture, I draw on critical histories of sound recording to theorize listening to voices from "beyond the grave" (Sterne, Théberge, Stanyek, and Piekut). In hip-hop hologram performance, death

appears in many guises: as overdose, AIDS diagnosis, murder, but also as conviction, imprisonment, second class citizenship, and the very policing of black life.

How, then, do we listen to these performances through the prism of death, both literal and social? Beasley's *I.W.M.S.B.*, a 2012 electronic composition that digitally blends the voices of dead rappers into a nebulous flow, provides a point of access for my discussion of artificial vocality in hologram performance. I also draw on recent theories of musical Liveness to address the participatory character of rhyming and singing along with the hologram as well as the political stakes of the not-so-live performance of Blackness (Auslander, Sanden, Porcello). On the surface, I conclude, the hip-hop hologram appeals to the Afrofuturist tradition, but the corporate interests at play betray, at best, a partial exploitation of black performance with a strong footing in American music.

Symphonic Funk and the Discourse of "Hot Rhythm" in the Music of Prince

Griffin Woodworth (Inver Hills Community College)

The popular musician Prince rose to fame in the early 1980s as a sexual and racial provocateur whose work played upon Anglo-American fears of miscegenation and same-sex desire. However, he soon shifted his image towards a more traditionally masculine look, a change that was accompanied by an increasing reliance on older soul and funk musical idioms and a decreasing emphasis on rock guitar. This new direction struck many reviewers as kitschy or pretentious, but Prince's simultaneous movement away from sexual licentiousness and towards musical styles more strongly marked as African-American represents an attempt to disentangle black musical identity from what musicologist Ron Radano calls the discourse of "hot rhythm." Rhythm is the musical parameter most closely associated with sexuality, and as Radano and Kofi Agawu have pointed out, the syncopation of jazz and other African-American genres is linked to long-standing stereotypes of black identity in the white Western imagination. As an African-American musician who built his career on explicit sexuality and funk rhythm, Prince found himself mired in this discourse, identified primarily by his "driving sense of syncopation and passion for sexual lyrics," in the words of one reviewer, and escaping it required careful musical maneuvering.

In this study, I explore how Prince constructs funk grooves that undermine stereotypes of black male sexual voracity and violence while retaining the African-American aesthetic values that, as Alexander Stewart and Olly Wilson have demonstrated, connect funk to West African rhythmic practices. Prince explores this tension between funk's proud Afrocentrism and the web of racial exoticism that white America has spun around "African rhythm" on mid-1980s albums like *Parade*. In my analyses of songs from this album I demonstrate how Prince creates polyrhythmic funk rhythms within an ascetically spare instrumental texture, and how he puts this stripped-down

funk style into dialogue with an avant-garde orchestral sensibility, a move that resembles Duke Ellington's late-career "symphonic jazz" turn. In so doing, Prince creates funk music that enacts a complex and cosmopolitan black identity and resists the idea of a racial-rhythmic essence.

Lost Repertories of the Cold War Era (AMS)

Alison Furlong (Ohio State University), Chair

Sponsored by the Cold War and Music Study Group

Hyun Kyong Hannah Chang (Ewha Womans University)
Brian Locke (Western Illinois University)
Lisa Cooper Vest (University of Southern California)
Joy H. Calico (Vanderbilt University)
Danielle Fosler-Lussier (Ohio State University)

Sometimes we mistake the music we teach, or the narrative we tell about music's development, for the music that really existed. In this alternative-format session we will become acquainted with twentieth-century music that falls well outside today's performance, listening, and teaching canons. As we learn about this music, we will consider whether this music might allow us to rethink our canons and the stories we tell about twentieth-century music.

During the first two hours of the session, each of our four presenters will briefly introduce a repertory of "lost music" from the Cold War era (10 min.) and play selections from that repertory (10–15 min.) There will be a brief period for questions after each presentation (5–10 min.). The emphasis will be on familiarizing us with music we have not heard before.

Our presenters will introduce us to lost musics from a wide variety of Cold War contexts. Brian Locke will discuss the disappearance of Czech swing music, which was popular during the Nazi occupation. This music's practitioners went into Western exile during the late 1940s and '50s, their music ideologically incompatible with the Communist regime. Locke will play examples by Jirí Traxler (1912–2011) and Kamil Behounek (1916–83), two of the leading wartime songwriters of swing: both turned away from the genre when faced with postwar exile. Locke will explore the transformations of the "hot accordionist" Behounek—who led a polka band in West Germany—and the pianist Traxler, who composed as an amateur in Canada. Despite four decades of silence, tunes such as Behounek's "My Calendar" and Traxler's "Crazy Day" have regained a foothold in Czech popular consciousness since the fall of Communism.

Lisa Cooper Vest will introduce us to Polish composers who were marginalized because, for various reasons, they found themselves working outside the esteemed and institutionally powerful Polish avant-garde. Boguslaw Schäffer, Witold Rudziński, and Zygmunt Mycielski were all influential in Polish musical life, and they all

composed prolifically in the post-Stalin period, but their stylistic and aesthetic affiliations precluded their easy assimilation into the aesthetic narratives that were being constructed in the early years of Polish avant-gardism. By playing excerpts of Schäffer's *monosonata* (1959) and *Non-stop* (1960), Rudziński's *Dismissal of the Grecian Envoys* (1962), and Mycielski's Symphony no. 2 (1960–61), Vest proposes to recoup the complicated sound-world of postwar Polish musical production.

A presentation by Hyun Kyong Hannah Chang will feature a live performance and discussion of music by Sun Nam Kim (1917–86). Kim was a leading composer of Western art music in Korea in the 1940s, when the South-North border was beginning to be enforced. He was an admired figure among Seoul's avant-garde composers, but his political and stylistic affiliations foreclosed further activities in South and North Korea. He was unwelcome in South Korea due to his communist leanings, but after his Northern exile he was rejected in North Korea as too "cosmopolitan." The presentation will focus on two songs for tenor and piano ("Mountain Flower" and "Iron Foundry") and excerpts of a piano concerto that survives only in an arrangement for two pianos. An examination of Sun Nam Kim's trajectory demonstrates why musical modernism and avant-gardism have been so precarious in South Korea's national memory in the post-Korean War period.

Joy H. Calico addresses mid-century opera in the United States, where Cold War narratives have celebrated the U.S. avant-garde as a counterpoint to socialist realist tenets; this narrative, however, has resulted in the devaluation—and even total loss—of critically acclaimed, popular diatonic opera from the same period. In the 1950s such works were frequently honored with the Pulitzer Prize, a fact that undermines conventional wisdom about the Prize as the reward for Cold War American serialism. Calico will offer examples from the Pulitzer-Prize winning operas *Giants in the Earth* by Douglas Moore (1951) and *The Saint of Bleecker Street* by Carlo Menotti (1955).

The third hour will be spent in a broader conversation, facilitated by discussant Danielle Fosler-Lussier, about the canon of twentieth-century music and the place of these "lost" repertories within it. What factors can we discern in the "disappearance" of this music? Is this music worth studying, performing, or otherwise reviving? How does this music change the story we tell about twentieth-century music? By hearing and discussing these forgotten repertories, we hope to stimulate a conversation that will help us write more astute, more complete histories of mid-twentieth-century music.

Melodic Motivations (SMT)

Ben Givan (Skidmore College), Chair

A Theoretical Account of Cueing Systems in Collective Improvisation

Christopher Gupta (Princeton University)

How do musicians get out of a jam? Concluding these lengthy, unstructured sections requires band members to choose to reunite and resolve their improvisations in the same moment. When jazz-fusion bands like The Grateful Dead and Medeski, Martin & Wood arrive at this juncture, they seem to accomplish the impossible: After thirty minutes of improvising with little more than a shared pulse and mode, players suddenly synchronize. Phrase groupings align, and the band unites in an elided cadence. They do this using neither hand signals nor rehearsed instructions, and without ever missing a beat.

Band members are able to improvise such complex changes collectively because they are communicating with one another using musical cues. By analyzing transcriptions of live performances by a variety of jazz, funk, and jazz-rock bands (i.e. jam-bands), I show that there is a consistent pattern in their use of these cues. In order to initiate a collective change, bands must give two cues simultaneously. One musician introduces a salient pitch-based event, like a marked motivic repetition or an accented chromatic harmony, while another answers it with consecutive hypermetric upbeats. This opens a line of communication that enables players to share and act upon their intentions, such as resolving the jam. The musical negotiations of these bands suggest that the individual voices of bebop solos and free jazz may have grown into the collective conversations of improvisation in the mid- to late-twentieth century.

"I Know It's Over": Melodically Established Keys and Tonal (Non-)Closure in Contemporary Popular Music

Jeremy Smith (University of Minnesota)

Recent research on popular music has shown that it often contains a "melodic-harmonic divorce" (Temperley 2007). This paper shows instances of the "loop divorce" type (Nobile 2015) from recent popular songs that feature the melody clearly establishing the tonal center, while the harmony does not coordinate with *any* root position tonic harmony. Spicer's 2009 presentation shows this phenomenon in older songs, but refers to them as having an "absent tonic," in other words a tonic that is only implied by the given pitches. In the more recent examples shown in this paper, the tonic is only absent in its harmonic form, while it is very much present in its melodic form. The harmonic loops so recurrent in today's "top forty" music

contain three or four chords that determine the song's diatonic pitch-collection, but not necessarily the tonal center. Often the ionian vs aeolian dichotomy is highlighted through ambiguous harmony, so the melody determines the tonality. The melodies in this paper create major tonalities, often through strong melodically-cadential patterns such as 3 2 1. Paradoxically, the closed, repetitive loops in these pieces represent what Satyendra (1997) calls "open structures" since they contain no harmonic resolution to tonic harmony and end with an unfinished quality. This paper also discusses why most songs displaying this phenomenon have harmonic loops starting on IV, and speculates as to why the technique is not used to create minor tonalities. Examples under consideration include songs by Justin Bieber ("Sorry"), Coldplay ("Fun"), and Katy Perry ("Last Friday Night").

Long Dissonance and the Metaphors of Musical Work

Joon Park (University of Arkansas)

This talk reintroduces the concept of melodic-harmonic divorce (discussed by Allan Moore, David Temperley, and Drew Nobile) as a more general phenomenon, "a long dissonance," by looking at similar instances in classical music. The concept of long dissonance is then compared to the conventional treatment of dissonances. In a conventional understanding of a musical work, a dissonance elaborates a consonance and consonances function as the building-blocks of a composition. I argue that a long dissonance does not participate in this process because what is being elaborated is not as clearly articulated as in the case of conventional dissonances. In other words, while the function of conventional dissonances is clear (as embellishments), that of long dissonances are not.

This paper draws on the conceptual metaphor theory to investigate the concept of function and the conventional view of musical components. I argue that when a musical note is described to be "functioning as" something, we metaphorically understand the note to be a worker in a factory. Similar to how a factory worker takes part in manufacturing a finished product, I argue that a properly functioning note takes part in creating a musical work. In this context, a long dissonance can be described as "lazy," "estranged," or "divorced." This conceptual metaphor is then considered in the context of Kant's notion of purposiveness (Zweckmässigkeit) and Heidegger's concept of "standing-reserve" (*Bestand*).

Salience, Common Tones, and Middleground Dissonance in the Fourth Chorus of Brad Mehldau's Improvisation on "All the Things You Are

Rich Pellegrin (University of Missouri)

This presentation examines the relationship between pitch stability and salience (a function of metric placement, duration, parallelism, loudness, register, etc.) in

performances by Bill Evans, Herbie Hancock, and Brad Mehldau, with special attention given to the usage of common tones. A Bill Evans improvisation on his composition "Bill's Hit Tune" is first presented to illustrate how upper chord tones may form ascending middleground lines that work against their implied resolutions, temporarily privileging salience over stability. A passage of a Herbie Hancock improvisation on "Autumn Leaves" is then presented to illustrate how common tones can also privilege salience over stability by frustrating the resolving tendencies of unstable chord tones (though sometimes a repeated tone may lose its "need to resolve" (Strunk 1985)).

The remainder of the presentation focuses on the fourth chorus of Brad Mehldau's improvisation on "All the Things You Are," that which appears on his 1999 album, *Art of the Trio, Volume 4: Back at the Vanguard*. My analysis brings together elements from both the Evans and Hancock examples, demonstrating how middleground common tones which are salient but often unstable combine to form plateaus, ascending and descending lines, and a coherent large-scale structure.

Music and Encounter in the Seventeenth and Eighteenth Centuries (AMS)

Thomas Irvine (University of Southampton), Chair

Cavalli, Communiques, and the Kremlin: Muscovite Witnesses to Seventeenth-century Italian Music and Theater

Claudia Jensen (University of Washington)

When the Russian ambassador Vasilii Likhachev witnessed a theatrical performance in Florence in 1660, he truly did not have words to describe what he saw. There were flying horses, oceans with fish, floating clouds, and battle scenes—all this appeared in what he described as a series of little rooms, which seemed to appear and then disappear, replaced by ever-more-astonishing actions. Likhachev's mission was one of several large Russian diplomatic embassies sent to the West in the period from the late 1650s through the 1680s, and extending throughout the Continent, from Italy to Spain to England. Not only do these diplomats provide wide-eyed descriptions of staged performances to which they were taken, particularly in Florence and Venice, but their own activities were closely reported by various representatives from their hosts and from the surrounding states. (Indeed, word apparently spread among Western officials of the Russians' enthusiasm for theatrical spectacle, which they willingly supplied in ever-increasing magnificence.) Compiling and comparing these reports reveals new information about music and theater history in both Russia and the West. Combining Likhachev's description with information from his hosts, for example, shows that the production that so amazed the Russian diplomat used sets originally constructed for Cavalli's *Ipermestra*, a context that was apparently explained

to the ambassador, who repeated it in his own account. And because these theatrical experiences coincide with (and may even have helped to stimulate) Russian plans to create their own court theater, in the early 1670s, these reports can serve to document the increasingly important communications networks throughout Europe and their impact on musical and theatrical developments in Russia during this period.

Inventing Eastern Europe in the Ear of the Enlightenment

Kevin C. Karnes (Emory University)

In his landmark study *Inventing Eastern Europe* (1994), the historian Larry Wolff documented the first attempts to partition the continent imaginatively into Western and Eastern domains. This partitioning, he argues, was undertaken by writers from Europe's eighteenth-century hubs of Enlightenment, who traveled into Imperial Russia and wrote about their experiences abroad. In their accounts of travel, these writers "intellectually combin[ed]" easterly geographies and peoples "into a coherent whole," and then "compar[ed]" that whole with westerly spaces, thereby "establishing the developmental division of the continent." In this way, they conjured an image of Eastern Europe to contrast starkly with life in the West.

While scholars across the humanities have embraced Wolff's analysis (e.g., Bohlman 2011, Baker 2010, Todorova 2009), I suggest that its picture of Europe's imaginative partitioning is limited by its ocular-centric readings of Enlightenment texts: Wolff is principally concerned with what travelers reportedly *saw* as they ventured east. A different picture emerges, however, if we consider what travelers *heard* alongside what they saw. Focusing on accounts of listening provided by such early travelers to Russia as the philosopher Johann Gottfried Herder, the naturalist Alexander von Humboldt, the Hebraist Johann Joachim Bellermann, and the grammarian Gotthard Friedrich Stender, I discuss how the aural registers of their experiences alternately enrich and confound ocular-centric accounts of Europe's imaginary division. Where these travelers saw foreign peoples and scenes, they sometimes heard familiar musics; where they saw an undifferentiated mass of individuals, they often heard a diversity of voices. Drawing on theoretical work by the media scholar Lisa Gitelman on written accounts of auditory experience (1999) and by the ethnomusicologist Ana Maria Ochoa Gautier on the impact of the listener on the audible field (2014), I argue that travelers' habits of listening deeply inflected their ethnographic imaginings, and vice versa. And I suggest that attuning to those habits of listening reveals the Enlightenment inventing of Eastern Europe to be a far more complex and conflicted project than widely acknowledged today.

Old Lisbon, New Rome: Marginalized Voices in Early Eighteenth-Century Portuguese Villancico and Oratorio

Danielle M. Kuntz (Baldwin Wallace University)

Scholarly analyses of Iberian music commonly acknowledge the pervasive influence of Italian musical styles across Portugal and Spain during the eighteenth century. Yet, in spite of the active sponsorship of Italian music by Iberian patrons during this period—Domenico Scarlatti's employment at the Portuguese and Spanish courts is a well-known example—the Iberian musical community responded in complex ways to the influx of Italian musicians and styles. In this paper, I chart a changing musical power dynamic in early eighteenth-century Lisbon, where King João V's success in his political and religious quest to transform Lisbon into a "New Rome" meant the sudden disenfranchisement of many Portuguese and Spanish composers, poets, and performers.

Specifically, I draw on archival material to examine the politicized introduction of oratorio to Lisbon's musical life between 1719 and 1723. During this time, a sizeable contingent from Lisbon's distinguished Iberian musical community innovated the expansion of the customary villancico performances at Lisbon's Sé Cathedral to include a new style of Iberian vernacular oratorio—the earliest known productions of this genre in Portugal. Although the music has been lost, the printed chapbooks of these oratorios, and the villancicos to which they were paired, not only reveal subversive political texts, but also betray the sumptuousness of the resulting musical spectacle through detailed annotations that indicate diverse styles, textures, and instrumentations. Moreover, these documents name approximately twenty contributors, both local (such as Jayme de la Te y Sagau and Julião Maciel) and more distant (such as Antonio Literes and Francesc Valls), who supplied text or music for the new works. I posit that these villancicos and oratorios served as a last attempt by an elite Iberian musical community to legitimize their work through a blended Ibero-Italian paraliturgical musical product. Although the project proved futile—the productions were completely abandoned with João V's implementation of the Roman Rite in Lisbon's parish churches in 1723—this paper gives voice to the political and musical figures who struggled to find a place in the transitioning Iberian soundscape.

Smudged Blotches, Glued Paste-overs, and Crosshatched Rewrites: Uncovering Sumaya's *Murió por el pecado* and His Compositional Process

Craig Russell (Cal Poly)

Few composers influenced the Hispano-American world more than Manuel de Sumaya. From his post as Chapel Master of the Mexico City Cathedral, he introduced New Spain to the European "high Baroque." He was the first American to compose cantatas. He established the first standing orchestra in the New World and

became the first to introduce the recitative and aria styles to New Spain. Additionally, his musical dramas *Rodrigo* (1708) and *Partenope* (1711) established him as the first American-born composer to have composed operas. Sumaya's groundbreaking contributions have long been acknowledged, but almost nothing has been known about Sumaya's actual compositional *process*—until now.

The material that reveals this process has been hiding in plain sight. If we lift the cover to Legajo 78/27 in the Mexico City Cathedral Archive, we find the score for *Cielo y mundo* (a polychoral, concerted Christmas *villancico*). But sewn to the back of this piece, we find another separate, unrelated, and previously "undiscovered" work, *Murió por el pecado*, which is a four-movement cantata for soprano, strings, and continuo, intended for Corpus Christi. The text alludes to standard religious metaphors and also to Mexican imagery (Guadalupe and *maté* cultivation). Not only does this discovery add yet another musical jewel to the extant Sumaya repertoire, but more importantly, this manuscript provides—for the first time—invaluable clues as to *how* Sumaya actually drafted, revised, and polished his works. Notably, this folder contains the *only* known manuscripts in Sumaya's hand to be written out in score format (as opposed to separate performance parts).

How could this cantata have been overlooked? At first glance, *Murió* seems to be a hodgepodge of pitches, messy text, smudges, snippets of pasted-over corrections, and expansive globs of crossed out material—more an explosion of chaos than an actual "finished work." But this paper will demonstrate that with painstaking care (and an intimate knowledge of Sumaya's notational idiosyncrasies), we actually *do* have a retrievable, polished composition and—perhaps more importantly—we have a record of the work's compositional stages (much like a Beethoven sketchbook).

Music and Historical Materialism (SMT)

Brian Kane (Yale University), Chair

Sponsored by the SMT Music and Philosophy Interest Group

What is it to account for music, its history, and its theory within a historical-materialist explanatory framework? To answer this question requires that we deliberate about how foundational Marxian concepts apply to music. Most basically, we must ask: from which side of Marx's division between production and ideology shall we regard music? Should we prioritize the role music plays in material life, i.e. its capacity for satisfying some constellation of human preferences, desires, and needs, and thus its capacity, under capitalism, for assuming the form of a commodity? Or should we instead investigate music as what Marx called a "definite form of social consciousness," an ideological mode of awareness through which cognizing subjects become aware—though in a potentially distorted, class-perpetuating fashion—of the

concrete circumstances of the reproduction of social life? Or should music be seen as somehow transcending or undoing this division?

This session's papers 1) reflect on how these and similar questions have been formulated and answered by previous Marxist thinkers; 2) consider how such questions can or should be formulated and answered by present-day inheritors of Marx's intellectual legacy; 3) address the reciprocal impact that the subject fields of historical materialism and music theory/musicology have had on one another; 4) identify points of intersection between Marxist theory and particular musical genres/pieces; and 5) indicate how historical-materialist discourse might show the way out of, or at least make palpable the insufficiency of, the self-imposed political narrowness that prevails in contemporary music scholarship.

Marxism and Minimalism: A Troubled Intersection

Sumanth Gopinath (University of Minnesota)

Upon initial reflection, it seems that Marxist thinking has little to do with musical minimalism. The self-avowed apoliticism, spiritualism, and abstraction of much minimalist music appear to be in polar opposition to the musical practices, aesthetics, genres, and forms typically affiliated with Marxist politics—worker's songs, folk music, socialist realism, and even Marxism-affiliated modernisms. Nonetheless, Marxism and Marxist scholarship can help us to think about the history and interpretation of musical minimalism. In the following paper, I (1) briefly work through the arguments surrounding time, teleology, dialectics, and political valence in (post-) Adornian criticism of musical minimalism; (2) adapt Marxist/neo-Marxist historical periodization to the interpretation of US-American musical minimalism's development; (3) consider the class backgrounds of the early US-American musical minimalists/quasi-minimalists (including Young, Riley, Reich, Glass, Cale, Conrad, Monk, Niblock, and Oliveros); and (4) reflect on the basic musical materials of musical minimalism, by considering the possible social determinants of "drone" vs. "pulse-pattern" minimalism and by interrogating minimalism's implicit notion of a musical "materialism" that is both preoccupied with and divorced from the forms of historical materialism arising in the Marxist tradition. The paper ends by discussing Phill Niblock, who is representative of the most explicitly *workerist* approach to musical minimalism.

The Conceptual Foundations of Historical Musical Materialism

Stephan Hammel (University of California, Irvine) and
Bryan Parkhurst (University of South Florida)

While a Marxist approach to music studies is hardly unprecedented, its most significant expositors tended to assume an audience of initiated Marxists. Figures such

as Adorno and János Maróthy took for granted the coherence and intelligibility of their core tenets. As a result, Marxist music theory's most basic commitments remain under-theorized. With a view to remedying this deficiency, we 1) specify what we take to be the key points of unity for Marxist treatments of music, i.e. the minimal conditions inquiries into music must meet in order to be deemed historical-materialist; and we 2) describe a music-analytical methodological principle or heuristic that meets these conditions.

We begin with the assumption that musical practices are normative. We then defend the Marxian position that the normative structure of action itself—the basis upon which it is decided what is to count as an action and who is to count as performing one—in a given time and place is determined by the development of productive technical capacities, most importantly the division of labor and the form of production.

After laying this groundwork, we argue that certain practices have the societal role of articulating the normative structure of action: from these practices we learn not so much what to do, but what doing is. Our conclusion is that "historical musical materialism," is properly understood as the attempt to situate music convincingly within a progression of communally self-reflexive practices.

Popular Music Studies, Marxism, and the Cultural Concept

Jarek Ervin (University of Virginia)

The study of popular music is linked to the project of cultural studies. The two are historically coterminous, share core theoretical assumptions, and were advanced by many of the same theorists. This entanglement has only intensified in our current intellectual moment, where it is a truism that we all live within culture. Now, it is all-but impossible to study popular music outside of the cultural studies paradigm.

Cultural studies itself is a diverse field, influenced by a number of traditions. Perhaps the most oft-remarked of these is Marxism. For affiliates of the Birmingham School in particular, the study of culture was a path not to the transformation of mere style, but of social life *in toto*. Despite this, Marxism has been a persistent thorn in the side of pop scholars. It is now a standard move to define the methodological terrain explicitly through the disavowal of various strains of Marxist thought (Adornian, structuralist, etc.). Indeed, one might argue that pop studies finds its methodology specifically through a doubled gesture of adopting and then abandoning Marxism.

This leaves popular music studies in an anxious place: both within Marxism and without. I argue that this is a tension that can be traced through classic texts from Hall, Hebdige, and other early pioneers. Highlighting the uneasy relationship between classical Marxian theory and those categories culled from cultural studies—and there is none more problematic than the notion of culture itself—I claim that this literature prophesies later renunciations of Marxism.

"Are You Deaf?" Historical Materialism and the Art of the (Im)possible

Naomi Waltham-Smith (University of Pennsylvania)

A certain paradigm of potentiality persists throughout the tradition of historical materialism: an idea that historical change consists in the actualization of a latent historical potential. The political impotence of this dialectic of potential and actual is evident, reducing as it does historical change to possibility awaiting its inevitable realization.

Recent European thought has grappled with a number of different approaches to the deconstruction of this metaphysical couple of potential and actual, among them the Deleuzian virtual, the Derridean l'à-venir, Agamben's inoperosità and Badiou's theory of the Event. I see in these positions a continuum between two poles of absolute determination: necessity at one end and impossibility at the other. What interests me in this paper is the attempt, most fully realized in the thought of Agamben and Badiou, to uphold instead the category of contingency: the dual possibility that-it-may-or-may-not-be. "The essence of the impossible," claims Badiou, "amounts to being deaf to the voice of the time. Thus is created a prepolitical situation whose principle…is the interruption of the ordinary social hearing."

What is this exceptional hearing that reconfigures the relation of actual and potential and inaugurates radical historical change? In what way can listening be revolutionary? And, by thinking of listening in this way, how does this position music in relation to the Marxian division of production and ideology, historical and dialectical materialisms? I argue that music not only has a stake in but is also capable of reconfiguring historical materialism's relation to potentiality.

Music, Technology, Music-As-Technology

Eric Drott (University of Texas at Austin)

A theme in recent scholarship treats music not merely as mediated by technology, but as itself a form of technology. Notable is the rich vein of work that has built upon Tia DeNora's influential studies of individuals' use of music as a "technology of the self." However, the notion of technology employed in such accounts often remains undertheorized. Or, when it is theorized, it is done so in abstract, transhistorical terms—which is to say in idealist terms.

This paper offers by contrast a materialist reading of music as technology. This is beneficial on two accounts. First, such an approach offers a useful counterpoint to the neo-pragmatism that informs existing treatments of music as technology, treatments whose insights are largely confined to a microsociological level. Generally lacking has been sustained reflection on how the work of music operates within a broader political economy. Second, taking seriously the proposition that music is to be construed as itself a technology offers a way past some of the impasses in which traditional

Marxian accounts of music have led (reflection vs. anticipation, art vs. commerce). Rather than treat music as an element of the superstructure, rather than ruminate on the processes by which music has been progressively commodified (or has resisted commodification), the reading offered here insists instead upon music's productivity: how music, as means of production, is recruited for the fabrication of laboring bodies, subjectivities, cognitive capacities, affective states, and other commodities necessary for the ongoing reproduction of capital.

Out of Time: The (A)historicity of Nineteenth-Century Instrumental Technologies (AMS)

Jonathan De Souza (Western University), Chair

Mendacious Technology

Emily Dolan (Harvard University)

In 1817, François Chanot—son of violin maker Joseph Chanot—filed a patent for a new and improved violin. His instrument was tested by the Académies des sciences and des beaux-arts, where the joint committee declared that his instrument "was not inferior" to the Stradivarius and Guarnerius violins to which it was compared. Like many proposed improvements to the violin of the period, Chanot's design was short-lived. It also marked the first of many tests in which old and new violins were pitted against each other in formal assessments. Overwhelmingly, new violins have won out over old ones. Nevertheless, the history of the violin has seemingly been one of steadfast stability and stark resistance to any technological change. In mid-nineteenth-century narratives of technological progress, the violin was routinely praised as both already perfect and the standard to which other instruments—winds, keyboards, and even lower strings—could aspire. The language of consummate perfection endures today (the current Grove entry on the instrument praises the violin as "one of the most perfect instruments acoustically.") Celebratory writing clings to the violin with more tenacity than it does to the music performed using the instrument: musicologists have Scott Burnham's Beethoven Hero, but organologists have no Stradivarius Hero.

This paper considers the formation of the rhetoric of perfection that surrounds the violin as well as the tenacious belief in the superiority of old violins. In particular, I am interested in the surprising ways in which the status and value of old violins has been driven by technological innovation. Focusing on early nineteenth-century violin making, I trace the development of the violin as a piece of mendacious technology: an instrument that lies about its own historicity. This is not to condemn the instrument or its makers. Rather, mendacious technology performs a productive, even essential, role within musical history. The violin itself has undergone many significant—though underplayed—technological alterations; but what has endured is

the very notion that the instrument has endured. The musical canon—and meaningful access to it—depends upon this careful obfuscating of technological history.

Grids and Filters: Chopinian Methods of (Dis)closure

Roger Moseley (Cornell University)

In 1852, the exiled German composer, author, and pedagogue Johanna Kinkel heard Chopin's piano music to herald the "emancipation of quarter tones" by "rattling the gate" that simultaneously disclosed and barred "Nature's eternal sounds." Condemned to "slink reluctantly by way of semitones," Chopin's melodies "grope for finer spiritual nuances than current intentions can realize." Kinkel's frustration was framed as both symptom and diagnosis of the piano's crude partitioning of frequency. For others, however, the ensoulment of the piano was made audible by the very limitations of the digital interface that it purported to transcend. In 1926, Adolf Weissmann claimed that it was at Chopin's bidding that "the machine was made eloquent by a unique personality . . . For the first time, the keyed machinery was redeemed." Weissmann also noted that "the obstacles [the piano] put into the way of the fingers' capacity to grip and the hand's span" served only to intensify "the performer's ambition to inspirit this machine." Like the narrow voids at the intersections of paving stones, the cracks between the piano's keys present ludomusical obstacles, successful navigation of which entails both acknowledgment and circumvention from composer and performer alike.

From his day to ours, musical images of Chopin at the keyboard have consistently mediated Romantic fantasies that at once admit and deny the mechanisms that bring them to spiritual life. Drawing on work by James Q. Davies and Bernhard Siegert, among others, this paper approaches the interfaces through which Chopin's music was filtered in terms of their compliance and intransigence. The digital transmission of Chopinian signals via the keyboard's grid has been liable to introduce technical artifacts that are best elucidated via concepts and terminology associated with computer graphics. Moving across time as well as the discursive registers of pedagogy, performance, media theory, and cultural techniques, I pursue the notion that rather than constituting a transparent means by which Chopin and those who followed in his fingerprints could impose their musical will, the keyboard's pliability could engender mindless automatism. Conversely, the creative spirit could be spurred rather than hindered by mechanical resistance and the concomitant implication of communicative distortion.

The Parisian Stage in the Nineteenth Century (AMS)

Francesca Brittan (Case Western Reserve University), Chair

The "Girouette" Effect: *Les Pages du duc de Vendôme* and Political Iconography in 1820

Anna McCready (Royal College of Music)

The paper examines the single-act ballet *Les Pages du duc de Vendôme*, a propagandist stage-work by Gersin and Dieulafoi premiered at the Opéra in 1820. The ballet was presented as the Opéra's "new" *pièce de circonstance* for the birth of the Duc de Bordeaux, the intended heir to the Bourbon throne. This highly successful Restoration ballet was uncharacteristic of the politically constrained *circonstance* genre, in that it took its name, plot, and characters from an Empire vaudeville of 1807, also by Gersin and Dieulafoi. I call this this vaulting across constitutional change the "girouette" or "weathervane" effect. As one of the most revealing theatrical girouettes, *Les Pages* was embedded with allegory, iconography, and political innuendo that belonged to Napoleon's political machine, and which has been previously unaddressed in scholarship. In its new Restoration context, the dramatic plot, the location, and the character names of *Les Pages* (particularly Marimon, who allegorizes the Empire and Restoration Marshall Marmont, and the Duc de Vendôme, who allegorizes Napoleon and Louis XVIII) provided a deep stratum of political ambiguity. The emerging conflation of Empire and Bourbon symbols in this now disregarded ballet infuses it with great significance for scholarly understanding of the Restoration. This paper examines possible reasons why this Empire propagandist work escaped the Bourbon censor.

In this paper, I demonstrate how the accommodation of Napoleonic symbols, exemplified in *Les Pages* and promoted by the girouette effect, helped to promote an atmosphere of conciliation and to quell unspent revolutionary tensions within France's fractured society. This perception of the girouette effect as a functional element of conciliation reconfigures the envelope of current research (Hibberd, 2009; Walton, 2003, 2007). Both Hibberd and Walton have proposed that phenomena (a mute dancer, Swiss scenery) diverted audiences' attention from issues of revolution within late-Restoration works. This paper proposes that the girouette effect, during the early 1820s, provides a pre-existing lens through which we can examine the suppression or non-interest in the revolutionary spirit in works of the late Restoration. My paper proposes, then, that the girouette effect is a vital formant of the early French Restoration Zeitgeist.

Beyond Opera and Musical Theater: Rethinking Nineteenth-Century Parisian Theater with Music through the Lens of *Féerie*

Tommaso Sabbatini (University of Chicago)

Féerie, the French fairy play, was a conspicuous presence on the nineteenth-century stage, yet it has been long neglected by scholars. The last decade has seen a few interventions in the fields of theater history (notably by Roxane Martin) and film studies (by scholars of Georges Méliès), but musicological contributions are still wanting. Musicology, though, would be well equipped for dealing with a genre that, like opera and melodrama, relies in equal measure on verbal, musical, and visual elements.

In this paper I will present some results of my ongoing study of *féerie* between 1870 and 1900, based on a wide variety of historical evidence—including, but not limited to, a substantive repertoire of works, hitherto mostly ignored and in part unpublished. Far from being a time of decline for *féerie* as commonly claimed, the fin de siècle witnessed its exceptional vitality and capacity for adaptation. Some *féerie*s abandoned patchwork scores compiled by house conductors in favor of fully original scores commissioned to well-known composers (the first example is Victorien Sardou and Jacques Offenbach's *Le roi Carotte*, 1872); some renounced the traditional fairy-tale subjects for scientific ones (Adolphe d'Ennery's adaptations from Jules Verne; Offenbach's *Le voyage dans la lune*, 1875); and finally, Georges Méliès transferred *féerie* from the stage to the new medium of film.

As a prominent genre that was neither literary nor operatic, *féerie* challenges scholars of nineteenth-century Parisian theater to abandon the traditional bipartition between spoken and musical theater—the latter further split into two camps, operetta and opera—and focus instead on genres, institutions, and the vast area of theater with music (melodrama, operetta, *vaudeville*, opera, revue, military play), whose full appreciation has been impeded by anachronistic taxonomies.

I will discuss the economy, the ideology, and the poetics of *féerie*, and I will appraise its role at a decisive juncture for the development of the media of modernity. In fact, as a form of popular entertainment at the center of the media landscape of the "capital of the nineteenth century," *féerie* affords privileged insight into the nascent phase of mass culture.

Performing Meter (SMT)

Mitchell Ohriner (Shenandoah University), Chair

Creaking Chairs and Metric Clarity: Microtiming Glenn Gould Recording Schoenberg op. 19/1

Richard Beaudoin (Brandeis University / The Royal Academy of Music, London)

The audible creaking of Glenn Gould's beloved, loose-jointed, swaying piano chair—fashioned by his father and used throughout his career—has historically been a subject for apologetic liner notes and recording-studio memoirs. Along with his vocal sounds, such creaks are integral to Gould's interpretations; they are part of what we might love, or hate, about his recordings. Developing Sanden's theory of corporeal liveness, the creaks are considered here as "sounded movements" of Gould's body.

Nested-square diagrams created with the Lucerne Audio Recording Analyser [LARA] are used to present millisecond-level measurements of the number and location of all sound events—including each chair creak—in Gould's 1965 recording of Schoenberg's op. 19/1. Broadening the scope of earlier microtiming methodologies, this approach records onset timings of so-called "ambient noises" alongside the piano music. Blending these categories, sounds created by Gould's body (and equipment) are understood as part of each phrase and gesture.

Schoenberg's op. 19/1 exhibits greater rhythmic, registral, and even tonal stability as it progresses to its end. Indeed, theorists have long singled out this seventeen-measure work for its unique metrical unfolding. Marrying analytical literature with microtiming data reveals a correlation between the composition's trajectory of metric clarification and the decrease in Gould's physical activity. Quantifying sounds that are normally marginalized, this paper connects sound studies, theory, and performance analysis, fusing theoretical observations about Schoenberg's composition with the artifacts of Gould's corporeality.

Types of Temporal Knowledge beyond the Mode of Attending

Galen DeGraf (Columbia University)

Discussion of temporal periodicity in music typically considers meter, perception, and listening together: to experience *meter* means *perceiving* temporal hierarchy by *listening* to sounds. The mainstream psychological model, developed primarily by Mari Riess Jones (1995, 1999, 2006) and Justin London (2002, 2004), focuses upon a process of "attending," in which one's attention synchronizes with periodicities of external sound stimuli. Their model draws upon a corpus of laboratory experiments in which participants listen to sound recordings. However, those participants did not,

for example, *see* a conductor's gestures, or a musical score. The result is a "listener-oriented" perspective: music in time is treated primarily as something heard, rather than something produced. Musical contexts outside controlled laboratory experiments, on the other hand, are not bound by such restrictions.

I explore two examples of metric "multi-tasking" from a performer's perspective in order to highlight additional types of knowledge that are useful for navigating musical periodicity, whether or not that knowledge is considered perceptual or aural. In a Brad Mehldau trio recording of "Anthropology" and Meredith Monk's "Panda Chant II," individual musicians follow two non-nested pulse hierarchies at the same time, but attention (as currently theorized) cannot simply entrain with both. Additional strategies—which may utilize abstract, symbolic, or multi-modal resources—are necessary. I argue that these strategies can apply to normative metric situations as well as rhythmic pedagogy. Discussing them also helps disentangle the concepts of meter, perception, and listening.

Reforming the Nation (AMS)

Carol A. Hess (University of California, Davis), Chair

Listening to Another Italy: New Music for Ancestral Legacies in 1960s Italian Documentaries

Marco Cosci (Fondazione Giorgio Cini)

The transition between the fifties and sixties is a watershed moment for the construction of postwar Italian identity through cinema. A new generation of directors is deeply interested in exploring the historical and political legacy of World War II, the changes in the processes of industrialization, as well as rural culture in danger of extinction. Not only feature films of those years reflect this critical point, but also, and foremost, documentaries become a privileged medium to reveal the contradictions of a country that was increasingly divided between tradition and progress. Whereas much scholarship has been devoted to narrative agency of music in feature film, sound in documentary film has received little scholarly attention. However, as documentary theorists have already clearly shown, documentaries are always a representation of the world (Nichols 2010), not only filtered by the camera, but also mediated by sound. And in Italy, since it was impossible to record and synchronize direct sound, the composer gained a striking role as the main reference for the soundtrack.

In this paper I will focus on the Egisto Macchi's output, a leading figure of the renewal of Italian music in the Nuova Consonanza group. He worked with significant filmmakers scoring hundreds of non-fiction films during the 1960s. Combining archival sources with historiographical and theoretical discourses of musicology and film studies, my paper calls for a reconsideration of Macchi's documentary film music as an Italian alternative to musical modernism through the historical and political

lens of cinema. By eschewing stylistic elements already widely encoded in feature films, these documentaries reveal alternative musical constants, with room for avant-garde experiments, defining a renewed artificial soundscape. Macchi's scores systematically shun tonal system and widely encoded musical styles in an attempt to investigate the most striking and hidden characters of the reality observed by the camera. Thus, musical experimentation becomes the closest way to establish a dialogue with "reality," allowing the spectator to engage with the subject matter afresh, in order to obtain an effect of inner truth and authenticity.

"Whirling Around Mexico": Mabel Dodge Luhan and Carlos Chávez

Christina Taylor Gibson (Catholic University of America)

In 1930, ten years after the Revolution (c. 1910–20), Mexico had a palpable reformist energy, despite continued political fragmentation and occasional military conflict. Mexico City's artistic community was re-imagining a mexicanidad that privileged pre-conquest and native culture in a simultaneous effort to reject colonial hierarchies and embrace a new national identity. Streams of U.S. "pilgrims," many part of the intellectual elite, made their way to Mexico, resulting in a transnational exchange called the "Mexico Vogue." Like many of her fellow pilgrims, patroness Mabel Dodge Luhan visited Mexico in 1930 because she hoped to find an alternative to the capitalist modern life she associated with New York City. Her unpublished account of the trip, "Whirling Around Mexico," provides an unusually detailed account of the personal connections required to navigate Vogue-era Mexico.

Carlos Chávez is as central to "Whirling Around Mexico" as he was to Mexican cultural life. By 1930, he was director of the Orquesta Sinfónica de México and head of the National Conservatory. From these positions of power, he became the primary voice of Mexican musical identity, associating it with cosmopolitan avant-gardism. Yet in the early U.S. press about his music, the national and Pan-American attributes of the work were emphasized above the modern aesthetic, and this became a theme in writings about Chávez and his music. The interactions between Mabel Dodge and Chávez recorded in her memoir revolve around a planned journey to observe and record the Huichol Indians' peyote rituals. Both equated these rituals with the primitive, but their histories imbued that concept with different meanings. As a patroness operating in a system that privileged the single creator narrative, Mabel Dodge held hidden and often unacknowledged power—power that Chávez both recognized and subverted. By recasting his interactions with Mabel Dodge as part of network building, this paper explores the implicitly collaborative nature of art and, using a post-colonial lens, revisits the significance of primitivism and the space it provided for misunderstandings that appeared mutually beneficial but were ultimately limiting.

Sacred/Secular Exegetical Practices (AMS)

Jessie Ann Owens (University of California, Davis), Chair

"A Literary . . . or Musical Gift": Erasmus Rotenbucher's Bergkreyen as a Primer for Protestant Lay Exegesis

Megan Eagen (University of North Carolina at Chapel Hill)

Erasmus Rotenbucher published his *Bergkreyen* (mountain dances), a collection of twenty-eight German and ten French two-voice songs in 1551. The book features the output of several contemporary Protestant-leaning artists, including Thomas Stoltzer, Joachim Heller, and Paul Rebhun. Though the title links these works to a non-erudite folk tradition, the German songs are almost entirely spiritual, and each song is headed with a Latin poetic inscription. Sources for these inscriptions range from the biblical psalms, to Ovid's *Fasti*, to Helius Eobanus Hessus's *Psalterium Davidis*. In his dedication, Rotenbucher describes the *Bergkreyen* as "a literary (as I should call it) or musical gift," asserting its textual and musical value. Indeed, I argue that there is a dialogue among the Latin and German texts and the music, with each contributing material for lay interpretation and conversation.

Latin inscriptions assigning feasts or explaining canonic devices are not uncommon for this period, yet that is not the function of Rotenbucher's texts. Having consulted more than eighty motet books, bicinia, and tricinia published 1540–80, I find that Rotenbucher's use of poetic excerpts proves to be unique. Rotenbucher, a school provost, sought to create a primer on pious Protestant living. This collection would have been appropriate for students, as it includes several high-voice duets, and Rotenbucher emphasizes its moral and educational value in his preface.

Six compositions, drawn from Paul Rebhun's *Susanna* (1535) appear in the volume, removed from their original context and paired with both sacred and secular Latin poetry. The dynamics of the relationships among texts, paratexts, and music that are brought together around these works require an exegetical approach. Pieces that were transplanted from a play about a woman's piety transform into instructional tools in the context of the *Bergkreyen*. My analysis of the new meaning of Rebhun's music in the context of Rotenbucher's collection builds on David Crook's recent study on exegetical motets, Paul F. Casey's literary-focused examination of Rebhun's choruses, and Franz Krautwurst's work on Rotenbucher. Ultimately, this paper situates the *Bergkreyen* alongside other forms of Protestant multimedia exegesis, such as emblems and broadsheets, bringing music into a current literary conversation about these materials.

The Woman at the Well: Divine and Earth(l)y Love in Orlando di Lasso's Parody Masses

Barbara Eichner (Oxford Brookes University)

In recent years the unabashed eroticism of early modern music has received increased scholarly attention (e.g. Blackburn & Stras, 2015). From the expression of bodily desires in madrigal and chanson, the focus has broadened to include the interrelationship of sensuality and spirituality in early modern sacred music (e.g. Rothenberg 2011), particularly motets written and sung in Italian nunneries (e.g. Kendrick 1996, Macy 2011). The presence of an amorous subtext in the parody mass, however, continues to puzzle modern-day performers and listeners. While Bloxam (2004) has suggested a courtly environment as the primary nurturing ground for the cultivation of the early chanson mass, the persistence of the genre into the sixteenth century, beyond the alleged clampdown on "wanton and impure" music in the wake of the Council of Trent (Crook, unpublished), still demands an explanation.

Orlando di Lasso's parody masses, written for the zealously Catholic court of Munich, are notorious for flouting the boundaries of sacred and secular. Several chanson models are of such an explicit nature that the standard explanatory strategies—e.g. a projection of erotic desire onto the Virgin Mary—seem hardly sufficient. This paper will focus on one such example, the *Missa Entre vous filles*, and propose a reading that leaves intact the ribald humour of the original but brings it into dialogue with sixteenth-century theology and cultures of spirituality. Specifically, I will argue that this mass was written as a companion piece to the *Missa Veni in hortum meum*, based on a Song of Songs motet, as demonstrated by the transmission history of both pieces. A close reading of the textual and musical relationship between models and masses reveals that the four pieces form part of an elaborate conversation about sin, redemption, eroticism, and the Eucharist that is fully congruent with counter-Reformation sensibilities but could only have occurred to an artist as aware of linguistic nuances and the power of allusion as Orlando di Lasso. Thus this paper offers a more nuanced model for understanding the allegorical intertextuality of one of the core genres of Renaissance music, which will have wider implications for conceptualizing the sacred and the secular in early modern culture.

"Our Enemies Are Gathered Together": The Politics of Motets in the Newberry Partbooks

Mary Ellen Ryan (Indiana University)

In the early sixteenth century, motets could become political tools. This assertion is illustrated by the exquisitely decorated Newberry Partbooks (Chicago, Newberry Library, Case MS.VM 1578.M91/ Sutton Coldfield, Oscott College, Old Library, MS Case B No. 4), given to King Henry VIII to secure his support for the Florentine

Republic. Other manuscripts—such as those produced in the Alamire workshop—served diplomatic purposes, yet the pressing conditions surrounding its creation and the consistency of its political orientation set apart the Newberry source. As I maintain, motets in this collection projected a unified message, one of Florentine reliance upon divine and earthly aid to protect the city from challenges posed to its social order. This manuscript therefore represents a key example of the commingling between spirituality and politics during a calamitous period.

The Newberry Partbooks, comprised of thirty motets and thirty madrigals, were compiled around 1528 when central Italy experienced a series of devastating crises. Following the ousting of the Medici family from the city, Florence successfully reinstalled its republic in 1527, only to face an encroaching Imperial army and a yearlong siege beginning in 1529. During this uncertain period, the government likely sent the manuscript to the English monarch to enlist his financial and military support, as H. Colin Slim has argued. Though music historians such as Slim, Iain Fenlon, and Don Harrán have remarked on the political content of this manuscript, they have viewed the music as evidence of composers' political affiliations (Verdelot's republican leanings as one example) or have focused on the cultural resonances of selected pieces. Offering a new approach, I examine the motets' thematic continuity constructed over the course of the manuscript. I also argue that the civic government's requests for assistance are voiced in the opening motet, a prayer for peace, and continue to be framed musically and textually in varying ways in the compositions that follow. Through the organization, presentation, and performance of this collection, Florence's republic fashioned a civic narrative of prayer and petition in order to withstand political turmoil.

Anti-Inquisition Propaganda at the Outbreak of the Dutch Revolt: Noé Faignient's *Chansons, madrigales et motetz*

Sienna Wood (University of Colorado at Boulder)

The Dutch Revolt was launched in 1568, the same year that Antwerp composer Noé Faignient printed his two-volume debut of polyphonic music, *Chansons, madrigales et motetz*. Many scholars examining the political culture surrounding the Dutch Revolt have noted the important role played by the arts as sites for the negotiation and reinforcement of the collective identity necessary for a successful uprising against the Spanish. Monophonic songs of the sixteenth and seventeenth centuries—including "Beggar's Ballads" and the Orangist "Wilhelmus" (now the national anthem of the Netherlands)—have been examined as political speech, but the political dimensions of contemporaneous polyphonic music have not yet been thoroughly considered. In this presentation I will show that a close reading of Faignient's polyphonic song

collection reveals propaganda messages against the Spanish government and, more particularly, the state-sanctioned Inquisition.

The Dutch Revolt is often characterized as one in a long series of Protestant uprisings against Catholic sovereigns in the sixteenth century, but in the early stages of the rebellion Protestants and Catholics of the Low Countries were united against a common enemy: the Inquisition. This is revealed in rebel propaganda that downplays religious divisions, instead condemning the activities of the Inquisition as tyrannical violations of "all ancient privileges, liberties, and immunities" due to all people of the Low Countries regardless of religious alignment. This ideology created common ground for Catholics and Protestants, uniting them against a common enemy and justifying armed rebellion against the Spanish rulers who established and supported the centralized Inquisition.

The political agenda underlying Faignient's debut is revealed by 1) a posture of religious non-alignment that parallels early rebel propaganda, 2) the presence of liedekens (Dutch-texted pieces) that reveal feelings of nationalism and patriotism, and 3) anti-tyranny textual themes and allusions to political events and figures of the time including Margaret of Parma and the Duke of Alva. This paper will analyze Faignient's *Chansons, madrigales et motetz* as pro-rebellion propaganda parallel to contemporaneous political writing justifying the Dutch Revolt as resistance to the tyrannical practices of the Spanish government and its Inquisition.

Sharing the Gospel (AMS)

Mark Burford (Reed College), Chair

Embodying Faith and Fandom: Songs of Identity in Depression-Era Gospel Singing Communities

C. Megan MacDonald (Florida State University)

During the Great Depression, a time marked by migration and unemployment, the southern gospel industry flourished. Publishers produced records, hosted singing schools, sent quartets to perform at conventions, and sold millions of songbooks each year. Beyond a commercial popular music, the songbooks bound together faith-based singing communities where participants could reconcile shifting identities of gender, race, and regionalism in song. Publishers produced consumable products—songbooks and recordings—but the industry thrived due to creations of fan culture, such as submissions of songs and poetry to songbooks and fan newsletters.

This paper argues that these products of fan culture reveal performances of shifting intersectional identities that transformed into shared experiences through the individual and the communal embodiment of song. When the books were released every six months, singers quickly learned the four-part harmonies and the lyrics echoed from homes and churches to conventions and concerts. Often songs like

"I'll Fly Away" emerged from the intended ephemerality of the books to preserve lasting impressions of the South and the Great Depression. Songwriters addressed complex theological and cultural constructions of identity—affected by migration, labor, motherhood, and whiteness—in musical arrangements. These arrangements were then breathed into sound by the community as a whole. While the publishers produced the books, they were merely conduits and gatekeepers for these embodied expressions of faith. This research expands on the recent studies of southern gospel publishers by Goff, Shearon, and Harrison to include voices of the community through critical examination of song lyrics, songbook covers, interviews, and gospel newsletters housed in archives at Southwestern Baptist Theological Seminary, Emory University, the Center for Popular Music at Middle Tennessee State University, and the Library of Congress. These materials provide a vantage point to better understand how the embodiment of individual and communal song creates meaning and articulates identity in faith-based communities.

"Tuning Up" in Contemporary Gospel Performance

Braxton Shelley (University of Chicago)

For practitioners of many African American Christian traditions, "tuning up" is a colloquial referent for a preacher's shift from speech into song, most often at the end of a sermon. This phenomenon and its antecedents lie at the heart of many scholarly examinations of black preaching, ranging from Rosenburg's (1970) *Can These Bones Live?: The Art of the American Folk Preacher* to Thomas's (1997) *They Like to Never Quit Praisin' God: The Role of Celebration in Preaching*. These observations concerning the musicality of black preaching depend on an analogy between such sermons and gospel songs. Although scholars have noted the interrelation of African American preaching and African American gospel music (Floyd 1997; Ramsey 2003), their relationship has not yet been used as a means to theorize gospel performance.

In this paper, I extend "tuning up" from its specific role in black preaching to contemporary gospel performance, considering this practice as an analytic for formal procedure in gospel music. I begin by analyzing excerpts from sermons—Bishop James Morton's "The Lazarus Conspiracy," Rev. Dr. Gina Stewart's "Am I My Brother and My Sister's Keeper?" and Rev. Dr. E. Dewey Smith's "A Seminary From A Cemetery"—to illustrate the different forms this practice can take. I will then use homiletics, ritual theory, practice theory, and phenomenology to argue that "tuning up" is a means of organizing attention. Close readings of three gospel songs—Richard Smallwood's (1998) "Healing," Myrna Summer's (1975) "Oh How Precious," and Brenda Moore's (1989) "Perfect Praise"—will illustrate how the vamp, the repetitive ending cycle that is one of gospel's central features, musically performs the process of "tuning up." As in the sermons, and in similar settings, the structure and performance of each of these songs invites an attention shift concomitant with the beginning of its vamp.

It constitutes a shift in performance that calls forth a change in perception—from the individual to the collective, and from the ear to the body, engendering a communal experience that lies at the heart of the gospel aesthetic.

Shedding New Light on Questions about Bruckner Versions (AMS)

John Deathridge (King's College London), Chair

The editing and textual criticism of Bruckner's symphonies confront a set of problems as notoriously complex as those found with any composer's works. Bruckner's methods of composition and especially revision were complicated to begin with, and attempts by twentieth-century scholars to explain this topic confused as well as clarified. Beginning in the 1930s a group of Austrian scholars, led by Robert Haas, revolutionized the understanding of Bruckner's works by arguing that previous editors had altered his scores without his permission or had coerced the composer into making ill-advised changes. The first Bruckner Collected Works Edition, edited by Haas between 1932 and 1944, accordingly set out to reclaim Bruckner's pure Urtexts, freed of external influences and additions. This approach was highly influential; for the past eight decades Bruckner scholars, critics, and performers have invested almost exclusively in these "original" versions, while great suspicion lingers concerning what have long been construed as unfortunate editorial intrusions in many early editions.

Now, with ongoing archival and text-critical research generating significant new insights into Bruckner's compositional activity, traditional conclusions about the texts of his symphonies are being called into question. The fruits of this work are beginning to appear in the New Anton Bruckner Collected Works Edition that begins publication this year. It is, then, an opportune moment to scrutinize the complex of issues involved in evaluating and understanding the texts of Bruckner's major works.

A Bequest and a Legacy: Editing Anton Bruckner's Music in "Later Times"

Paul Hawkshaw (Yale University)

In November 1893, after a series of publications and successful performances, Anton Bruckner signed his will. He bequeathed the autograph manuscripts of his major works to the Imperial Library and stipulated that his engraver, Josef Eberle, should borrow them for future editions. Only years later did it become clear that, in many cases, the readings in the manuscripts differed, often substantially, from those in his contemporary editions. In 1932 the Bruckner *Gesamtausgabe* began to base all its scores on the manuscripts because, in the words of its principal editor, Robert Haas, the first editions contained arrangements "with extensive cuts and massive orchestration changes . . . that have no verifiable connection with the master." The composer

designed his will, so the argument went, to preserve the correct readings in the library "for later times."

The collected works edition provoked one of the most vitriolic debates in the history of musicology. Scholars such as Friedrich Blume, Hans Ferdinand Redlich, and Deryck Cooke supported Haas, while Egon Wellesz and eventually Haas's co-editor, Alfred Orel, were among the many who argued for the first editions. More recent scholarship has shown that while Haas was correct about many of the contemporary printed editions, he was wrong, at least as far as the first editions of the Third and Fourth Symphonies are concerned. Ironically, these readings, which Bruckner publicly praised, are among those that differ most from the manuscripts he left to the library. How does one reconcile these contradictions? To what extent should the will influence editorial policy when source-critical evidence dictates otherwise?

The present paper begins with a fresh look at Bruckner's working relationship with two of his most important editors, Franz and Josef Schalk, and specific events of 1893 that influenced the language of the will. It then parses the pertinent passage, concluding that the composer never intended the document to influence postmortem editorial decisions. The paper concludes with guidelines the *New Anton Bruckner Collected Works Edition* is using to establish a hierarchy of sources for Bruckner's individual works.

"It Will Now Achieve Its Effect": Toward a Longer View of the Processes of Symphonic Composition

Benjamin Korstvedt (Clark University)

The primary investment of musical source studies is ordinarily in recapturing what Stefan Zweig called the "mysterious moment of transition in which . . . a melody, emerges out of the vision and intuition of a genius." This pursuit informs most investigations of the compositional process and even much critical editing. While such work has revealed a great deal, it also tends to narrow our view by fostering the belief that composition is an essentially private matter aloof from merely practical concerns, let alone winning audience approval.

By focusing on an exemplary case, this presentation will demonstrate that an overemphasis on the value of these early stages constrains understanding of the longer span of the compositional process, especially when dealing with a large, public genre such as the symphony. It draws on my intensive study of all extant primary sources of Bruckner's Fourth Symphony in showing that the history of its composition—which covered some fifteen years—is only fully understood when seen in its full span, extending well beyond initial conception to the achievement of a finished text able, as Bruckner put it, to "achieve its effect."

The later stages of this process primarily addressed practical matters attendant on the effective performance of a big symphonic work by a large ensemble for a broad

audience. This naturally involved the refinement and clarification of orchestration, tempo, dynamics, and other performance matters. Yet, as the presentation will reveal, in these later stages Bruckner also made substantive formal changes (some of which have been uncovered only by my research), particularly in the Finale, which he revised repeatedly before and after the work's early performances. Much of this late-stage work involved outside input and even collaboration with other musicians in ways that challenge conventional ideas about the nature of authentic musical creation, but no doubt exists that Bruckner regarded the end result as fully valid. The presentation concludes that while the extent of this pragmatic phase of this symphony's composition was exceptional, this sort of late-stage, collaborative work is a normal part of the compositional process of any major public composition.

Saturday noontime

Pedagogy through Artifacts

Sponsored by the AMS Popular Music Study Group

"Don't read my diary when I'm gone": Teaching Scene and Sketch Studies through *Kurt Cobain Journals*

Elizabeth Clendinning (Wake Forest University)

From the spiral-notebook replica front page of the volume *Kurt Cobain Journals* (2003), the front man of the grunge band Nirvana issues a challenge to the reader:

> Don't read my diary when I'm gone
> OK, I'm going to work now, when you
> wake up this morning, please read my
> diary. Look through my things,
> and figure me out.

For students of popular music, the quest to "figure out" an artist's life and work from original artifacts is a compelling one, but not a simple task to teach in a large introductory survey course. Internet streaming services allow student access to musical recordings and interviews, and primary source anthologies provide access to reprinted collections of period writings. However, access to musical artifacts—the material culture of the production and consumption of music—is often limited to those living in proximity to popular music museum or archival collections.

Through discussing the content of the *Journals*, which includes exact reprints of Cobain's draft lyrics, genre analyses, illustrations, and other documents, I argue that published reproductions of artist-created materials provide an accessible way to introduce students to basic sketch study and archival methodologies within a popular music context. Based on in-class student reflections about the *Journals*, I suggest that the students' sense of perceived closeness to these material artifacts not only helps them develop a greater appreciation for primary source studies, but also to assess publication of reproductions of musical artifacts and whether they promote or exploit the private lives of popular musicians.

Popular Music Performance as Pedagogical Artifact

Mandy Smith (Rock and Roll Hall of Fame/
Case Western Reserve University)

We often consider "the record" to be the primary source or artifact in popular music studies. But live performances can become living, breathing artifacts in the pop music classroom.

In this presentation, I use three categories of performance as pedagogical artifact at the Rock and Roll Hall of Fame to demonstrate their individual signifying power. The first two categories occur in our K-4 Meet the Instruments class. The class features a live demonstration about the drum kit's construction, acoustics, and musical purpose, immediately followed by a Sheila E. drum solo video. The demonstration asks students to engage bodily and intellectually, while the video enables the demonstration to act as artifact by extension.

The third category includes newly recorded performances, such as the interactive artifact in our "Louder Than Words: Rock, Power, and Politics" exhibit. Rock Hall educators recorded four generically diverse versions each of well-known songs to teach museum visitors how musical affect can change musical meaning. Visitors can even combine the genres by selecting, say, metal drums and country vocals. Such recorded performances allow museum guests to experience—and even manipulate—musical affect in a more guided way than extant recordings permit.

As I tell students, everyone is an expert listener—we have all been listening to music our entire lives. But, as musicologists, it is our job to equip students with the tools and vocabulary to express this knowledge. At our best, we can deepen their understanding of—and relationship with—popular music's history, sounds, and meanings.

eBay Musicology

Emily Gale (University of California, Merced)

My scholarship on sentimental song in the United States concerns music often overlooked by scholars in both musicology and popular music studies, and consequently also by librarians and archivists. This is music that is understood as too ordinary, too everyday to warrant serious study or consideration. In recent years, my research has been enriched immensely by the wide array of musical ephemera available for purchase on eBay, the online auction house. I have found eBay to be an endless treasure trove of resources that illustrate the degree to which popular music enters our lives as objects as well as performance. On a modest budget, I have collected Tin Pan Alley song sheets, mid-nineteenth century songsters, drink coasters decorated with song lyrics, pamphlets that were tucked into six packs of beer, songbooks, and satirical musical magazines—artifacts with significant research value, many of which I would have never discovered in a conventional archive. These objects—my growing

personal museum of sentimental musical ephemera—have taught me to think about song as an ever-present aspect of day-to-day life in the context of US consumer culture. They also raise important questions about how music as a practice of everyday life intersects with concerns of race, class, and gender. In this presentation, I will share curiosities from my eBay-acquired collection as they pertain to my research on sentimental song in the United States and teaching of critical popular music studies in general.

Saturday Noontime Concerts

Beyond an Accomplishment: Vocal Music Studied and Performed at Troy Female Seminary, 1838–72

The Edgecliff Vocal Ensemble, Xavier University (Cincinnati, Oh.)
Jewel A. Smith (Xavier University), Lecturer
Richard Schnipke, Director
Matthew Umphreys, Piano
Erin Keesy, Soprano
Thomas Dreeze, Baritone

Program

"Hail Smiling Morn"	Reginald Spofforth (1769–1827)
"Lay of the Sylph"	Rosalbina Caradori-Allan (1800–1865)
"Madre del Sommo Amore"	Fabio Campana (1819–1882)
"Happy and Light of Heart be Those" from *The Bohemian Girl*	Michael William Balfe (1808–1870)
"Rock'd in the Cradle of the Deep"	Joseph P. Knight (1812–1887)
"The Alp Horn"	Faustina Hasse Hodges (1823–1895)
"Farewell to the Alps"	Gustave Blessner (1808–1888)
"Rest, Spirit, Rest" from *Amilie; or The Love Test*	William M. Rooke (1794–1847)
"O, Hail Us, Ye Free" from *Ernani*	Giuseppe Verdi (1813–1901)
"Somebody's Coming, but I'll not Tell Who"	John C. Andrews (1802–1858)
"The Night-Bird"	Alice Mary Smith (1839–1884)

"Kathleen Mavourneen"	F. N. Crouch (1808–1896)
"Nanny's Mammy"	Gustave Blessner (1808–1888)
"When A Little Farm We Keep"	Joseph Mazzinghi (1765–1844)
"Alma Virgo"	Johann N. Hummel (1778–1837)

From its inception in 1821, Troy Female Seminary (Troy, New York), now Emma Willard School, garnered a renowned reputation for its academic and music education. Recognized as one of the first institutions in the United States to offer an education for young women that was comparable to that available for young men, Troy's curriculum, which included music, surpassed that promoted at the finishing schools. Nineteenth-century educators contended that the study and practice of music had mental, emotional, and physical benefits that were on a par with those of many academic areas. Students were challenged to develop their talents singing intermediate to advanced literature and had opportunities to perform a wide range of genres at semi-professional concerts held throughout the academic year. Faculty members occasionally participated in the performances, making it possible for the students to perform repertoire that included parts for male voices.

In my lecture, I will identify the genres, level of difficulty, and composers of vocal music that formed the repertoire performed on Seminary concert programs from 1838 to 1872. The Edgecliff Vocal Ensemble from Xavier University (Cincinnati, Ohio), with faculty soloists Erin Keesy and Thomas Dreeze, conducted by Dr. Richard Schnipke, will offer representative examples. A literary and performance collaboration will reveal the significance of vocal music in the education of young women at a groundbreaking female institution, whose practices and curriculum would serve as models for other schools. In addition, this lecture recital will affirm that the students were trained to sing repertoire beyond the level of parlor music for amateurs.

The Canadian Virtuoso: Piano Works by Twentieth- and Twenty-First-Century Canadian Composers

Réa Beaumont (Royal Conservatory of Music, Toronto), piano

Program

Garage (2005)	Alice Ping Yee Ho (1960–)
Vast (1987)	Chan Ka Nin* (1949–)
Threnody (1968)	Jean Coulthard* (1908–2000)
Shattered Ice (2013)	Réa Beaumont ()

Intermission

Vincula (1983)	Barbara Pentland* (1912–2000)
Zephyrus (2009)	Jordan Nobles* (1969–)
The Goodbye (2015)	Réa Beaumont
Sonata (1967)	Walter Buczynski (1933–)

*Vancouver composer

Garage. Written as the score for Director Edmond Chan's prizewinning film of the same name, Alice Ho's virtuoso composition captures the fear and angst of trapped individuals who are desperately trying to escape from an underground garage.

Vast. Professor Emeritus at the University of Toronto, Chan Ka Nin was born in Hong Kong and moved to Vancouver as a teenager, where he studied with Jean Coulthard, one of Vancouver's finest twentieth-century composers. Chan skillfully blends Eastern and Western influences in this virtuoso work, which has become one of his most popular piano pieces.

Threnody. Barbara Pentland and Vancouverite Jean Coulthard were founding members of the University of British Columbia's School of Music. With influences ranging from Ralph Vaughan Williams to Arnold Schoenberg, Jean Coulthard was a significant Canadian composer known for her lyrical style. Her poignant requiem

Threnody combines modern harmonies and references to J. S. Bach's Cantata BWV 3, "Ach Gott, wie manches Herzeleid" [O God, how many a heartache].

Shattered Ice. The mythic Northwest Passage in the Canadian Arctic became a reality in 2013 with the first transit of a commercial cargo vessel. Broadcast around the world, Réa Beaumont's exciting composition *Shattered Ice* evokes the pristine northern landscape and cautions that man's intrusion may destroy its fragile ecosystem.

Vincula. Originally from Winnipeg, Manitoba, and later based in Vancouver, Barbara Pentland was one of Canada's most important and stylistically adventurous composers of the twentieth century. In her program notes for *Vincula*, Latin for "bonds," Pentland writes, "The title refers not only to the unifying factor of a common source for the whole piece, but also the fetters of poverty and famine, persecution and fear, afflicting so many living beings." Stemming from her work with the composer, Réa Beaumont is the author of the book *Composer Barbara Pentland,* for which she was named "a world authority" in the field (CBC Radio 2).

Zephyrus. With works performed at the ISCM, award-winning Vancouver composer Jordan Nobles is known for his beautifully crafted delicate pieces that are exemplified by this piece, named after the Greek god of the west wind.

The Goodbye. This piece was written as a tribute to one of Canada's most promising conductors, Maestro Wallace Leung (1968–2002), who passed away suddenly but left an indelible mark on those who knew him. It marks the upcoming fifteenth anniversary of the loss of this close friend.

Sonata. This is the first of nineteen piano sonatas written by Polish-Canadian composer Walter Buczynski, Professor Emeritus at the University of Toronto and a recipient of the Queen Elizabeth Medal. A melodic fragment from the opening of the work forms the basis of this virtuosic sonata. All movements are performed *attaca* before culminating in an exhilarating climax.

Saturday afternoon

Comparing Notes: Just Intonation, Japan, and the Origins of Musical Disciplines (AMS)

Jonathan Service (University of Oxford), Chair
Richard Miller (University of Nevada-Las Vegas), Respondent

A Well-Tuned History of the Music of the World: Helmholtz's Investigation into the Material Conditions of Hearing

Julia Kursell (University of Amsterdam)

In the preface to his treatise *On the Sensations of Tone as a Physiological Basis for the Theory of Music*, first published in 1863, Hermann von Helmholtz thanked his sponsors for their unusual support: "The following investigations could not have been accomplished without the construction of new instruments, which did not enter into the inventory of a Physiological Institute, and which far exceeded in cost the usual resources of a German philosopher." This held in particular for his "Harmonium in perfectly natural intonation" that was financed by the Senckenbergsche naturforschende Gesellschaft.

This instrument was meant to allow an investigation into the physiological nature of hearing, yet this was based upon an important assumption. Helmholtz claimed that the way in which humans hear is not given by nature, but learned through contact with the music and instruments they encounter during their lifetime. This enabled him to understand the history of music as a reservoir of experimental knowledge. What would people hear if they did not use the standard instrument of his own time, the piano? To answer this question, Helmholtz scrutinized the available knowledge about music history world wide, and he tested his assumption about the functioning of the musical ear under different conditions at his harmonium.

In this series of investigations, the harmonium became an acoustic *passe-partout* for all kinds of music. Given Helmholtz's speculations about the essentially mathematical nature of sounds and tone relations, this instrument was a practical and, at the same time, precise tool for rendering these speculations audible. This paper will discuss how Helmholtz's own practice of hearing was an open and somewhat vulnerable process in which he himself learned to hear in new ways and listen to previously non-existing sounds while arguing that, at the same time, Helmholtz's method was to provide a powerful model for future researchers to reassess music according to new, "better" or "correct" tuning systems.

Emancipating Microtones: Nineteenth-Century Experiments with 53-Tone Equal Temperament

Daniel Walden (Harvard University)

In her 1851 treatise *Acht Briefe [. . .]*, music theorist, novelist, and political revolutionary Johanna Kinkel included a rather startling call-to-arms: "Emancipirt die Vierteltöne, so habt ihr eine neue Tonwelt!" Proposing that Chopin's "unerhörte" melodies gained power from their structural organization around hidden quartertone relationships, Kinkel proposed a liberatory future where all "Klang-Atome" can contribute equally to compositional structure and microtones could be used to imitate the subtlety of "eternal nature."

Kinkel's arguments anticipated experimental keyboard technologies that featured as many as fifty-three equally tempered divisions of the octave in approximation of the "natural," "pure," and scientifically "proven" intervals of just intonation. This paper will offer a history of the 53 ETS system in England and Germany, focusing on R. H. M. Bosanquet's "generalized keyboard" (1876) and Tanaka Shôhei's "enharmonium" (1890). Bosanquet proposed his instrument for the performance of non-Western scales including Indian rāgas, whereas Tanaka argued his enharmonium could restore the sonorous glory Western music enjoyed before twelve-note equal temperament. The merits of the enharmonium were exhibited in a pedagogical album where annotations to canonical works revealed how certain pitches would be altered within a just-intonation framework to maximize consonance. Musicians could enjoy physically distinct sensations between what were previously enharmonic equivalents, opening a new sonorous field as Kinkel desired.

The 53-note system played an essential role in the development of comparative musicology and music theory. Bosanquet and Tanaka's methods for calculating interval relations of both Western and non-Western scale systems influenced Alexander J. Ellis' efforts to establish cents as an objective metric to quantify pitch. Schenker was aware of the 53 ETS system and suggested early in his career, like Kinkel, that Chopin was grasping at microtonal variations of the pitches printed in the score by alluding to the seventh overtone. His later "discovery" of the essential diatony of deep background musical structures, however, depended on excluding non-diatonic pitches that were understood as effeminate and non-German. I propose that music theorists and ethnomusicologists alike could benefit from reconsidering the racial and gendered subtexts of these often-overlooked historical narratives in order to better understand the origins of the analytical practices they espouse.

Tanaka Shôhei's Quixotic Quest for Just Intonation and Pure Ears

Jonathan Service (University of Oxford)

In 1884, Tanaka Shôhei—a Japanese polymath who was to publish two epochal musical monographs that framed his career like bookends—arrived at the University of Berlin to study in the laboratory of Hermann von Helmholtz. As he records in *Junseichô hatsuan no dôki* (1937), at his first interview with his advisor, Helmholtz told him that, yes, the Japanese must evolve and change with the times, and their music must adapt to the modern world, but "Do not," Helmholtz can be heard to thunder in Tanaka's recollection, "allow the ears of your people to be corrupted by the system of equal temperament." Tanaka took this advice to heart, publishing in 1890 his dissertation *Studien im Gebiete der reinen Stimmung* which contained a theorization of what he called 53-tone "just intonation."

Tanaka's convictions put him on a collision course with the most influential person on the music scene in Japan at the time, Isawa Shûji. In correspondence with Alexander J. Ellis (identified as Mr. T.), Tanaka quibbled with Isawa's claims. Whereas Isawa insisted on the universality of the basic building blocks of music both East and West—"There is not the least bit of difference between the twelve tones of the East and the West": this is the determined *ostinato* of Isawa's *Report of the Commission of Musical Investigations* (1884)—Tanaka was keen to delineate the difference between the tempered system achieving dominance in Europe and the pure intonation he held to be prevalent in Japan.

Despite their differences, there was a certain commonality of purpose between Isawa and Tanaka—the dream of a cohesive, national music, which would respond to the challenge posed by modernity while remaining true to the cultural traditions of the archipelago. This common purpose set them at odds with the predominant trend at the turn of the century in Japan, which was towards a bifurcation of the field: "traditional" music (performed, Tanabe Hisao, prewar Japan's most influential musicologist, averred, in "pure intonation") over and against Western music and its techno-scientific twelve tone equal division of the octave.

The Ambivalent Ethics of Comparative Musicology: A Japanese Case Study

Benjamin Steege (Columbia University)

Erich Moritz von Hornbostel and Otto Abraham's "Studies on the Tone System and Music of the Japanese" (1903) is an exemplary representative of early comparative musicology, synthesizing all that would have been seen as compelling about the nascent discipline. In addition to showcasing a modernist ethos of precision and authenticity in the aspiration to make present the sheer acoustic sensation of unfamiliar music, the text also displays philological flair, historical erudition, and an ethnological sensitivity

unusual for its time. But from a broader perspective, beyond merely expanding the scope of discourse for its own sake, what exactly did the two Berlin psychologists, Hornbostel and Abraham, aim to accomplish with this document?

Whatever the now seemingly self-evident significance of comparative musicology in the history of music studies, the underlying impulses that motivated this research agenda remain little understood. Recent interpretations have viewed it as motivated variously by a desire to construct an evolutionary, race-hierarchical narrative of music, by the dissemination of recording technology, and by the need of colonial expansion for cultural knowledge of any kind that might aid the administration of new populations. Valid as these assessments are, this paper argues that to grasp the central, unstated project of early comparative musicology additionally requires an evaluation of the fundamentally *psychologistic* character of this discourse, and of the ethical potential the new psychology was thought to bring.

Although a text as ethnologically rich as "Music of the Japanese" may appear to anticipate a cultural turn in anthropology, "culture" as such was in fact precisely what these authors sought to bracket out in order to isolate the supposedly underlying psychological truths that culture, with its arbitrary conventions, would otherwise obscure. Cultural description exists in order to be exorcized, on the belief that the "psychological" was a higher sphere transcending other forms of difference and giving the lie to polygenist racial theories. Yet Hornbostel's tacit insistence on the foundational significance of raw psychological apprehension was also a weakness insofar as it did not provide an adequate grounding for personhood, and thus left the project open to the very race-thinking it otherwise resisted.

Jazz and the In Between (AMS)

Graeme Boone (Ohio State University), Chair

Outlining a Phenomenology of Ethics: Moral Failures in the Listening Practices of an Artificially Intelligent "Free" Improviser

Ritwik Banerji (University of California, Berkeley)

Over the past half century, collective free improvisation has been discursively constructed as the translation of the pursuit of socio-political freedom into the practice of unrestricted, non-hierarchical musical interaction (Cardew 1971, Smith 1973, Bailey 1980). Whereas in other musical practices performers must constrain their impromptu playing to conventions of genre or composition, free improvisers are (supposedly) at liberty to spontaneously contribute to, or obstruct, the ongoing musical moment with any sonic materials within their reach. Implicitly, this ideological commitment to musical freedom produces a tacitly accepted moral order which governs non-musical social interactions between performers: thou shalt not openly

criticize the playing of one's peers. After all, if this practice offers musical freedom, it would be rude to tell someone how they ought to have played.

Nevertheless, players clearly have opinions, expectations, and desires for how their peers should listen and respond to them in the course of improvised musical interaction. The halcyon vision of free improvisation as a practice free of such normativities rapidly falls apart as improvisers engage with interactive music systems designed to listen and respond in the manner of a fellow free improviser. Though such systems often commit the same socio-musical errors as their human counterparts (e.g. playing too loudly, interrupting other's musical ideas, etc.), human performers feel no hesitation in disclosing their disgust at how such systems offend them and fail to satisfy their expectations for interpersonal conduct in the course of musical interaction.

In this paper, I discuss my experience in the design and testing of such systems with improvisers in Berlin's Echtzeitmusik scene of free improvisation over the past several years. I argue that the failures of socio-musical interactive abilities that players identify in my systems offer an outline of the phenomenological demands of ethical conduct in this practice of socio-musical interaction. Specifically, such critiques indicate, with a level of clarity glossed over in previous scholarship on free improvisation, how players expect others to engage with them in putatively "free" improvisation in terms of specific practices of listening, thinking, and physical action in musical interaction.

Composing within the Lines, Working behind the Scenes: Duke Ellington, Billy Strayhorn, and Dick Vance's Arrangements for *At the Bal Masque* (1958)

Darren LaCour (Lindenwood University)

The 1958 studio album *Duke Ellington, His Piano, and His Orchestra At the Bal Masque* features the Ellington band performing decades-old Tin Pan Alley classics under the guise of a supper club orchestra. Presented as a concert recording of the band's set from its engagement at the Americana Hotel in Miami Beach—complete with canned applause before and after each track—the album fits alongside Ellington's more ambitious concept albums with Columbia Records in the late-1950s, such as *Such Sweet Thunder* and *A Drum Is a Woman*. Critics and historians have largely dismissed *At the Bal Masque* because of its "light" fare and lack of original material, but the present paper argues that Ellington and his writing partner Billy Strayhorn insisted on adding compositional touches to even these arrangements. Their compositional thinking appears as "sonic signatures," which I define as brief segments of music not present in the source material, but also through the arrangers' handling of the formal structure and instrument combinations. These arrangements provide valuable insights into the composers' working processes.

In the second part of the paper, I investigate a third, unrecognized contributor to the album's arrangements: trumpeter Dick Vance. Other researchers have identified

Vance as the arranger for "The Peanut Vendor" as it appears on *At the Bal Masque*, but archival evidence from the Duke Ellington Collection at the Smithsonian Archives Center demonstrates that Vance likely contributed two additional arrangements for the album: "Satan Takes a Holiday" and "Got a Date with an Angel." I compare handwriting samples and point to financial records to substantiate my claims.

In sum, the paper disrupts two common assumptions about the Ellington band: first, that Ellington's arrangements of others' compositions do not merit the same scrutiny as his original work, and second, that Ellington and Strayhorn provided all of the material that the band performed. I demonstrate that much about Ellington and Strayhorn's compositional process can be gleaned from their arrangements while also revealing that, behind the scenes, Ellington's collaborators extended beyond his established circle of band members.

Earwitnessing Jazz and the Leonard Feather Blindfold Tests

Lucille Mok (Chicago, Ill.)

Over a period of three decades beginning in the 1950s, jazz critic Leonard Feather prompted colorful commentary and heated discussion by such prominent musicians as Miles Davis, Thelonious Monk, and Mary Lou Williams, among many others. They were responding to Feather's "Blindfold Tests," in which Feather played unidentified recordings, prompting reflections on the performances and attempts to identify the performers based on musical style. Featured on his radio show, as well as columns in *Down Beat* and *Metronome*, the tests were designed in an effort to expose prevalent racial stereotypes within the jazz community. Over forty-one interviews, Feather's tests elicited responses that were sometimes surprising and always entertaining.

In this paper, I examine select archival recordings of the Blindfold Tests from The Leonard Feather Jazz Collection at the University of Idaho, presenting evidence that the tests provided a forum for the voice of artists in discussions on music and race in the jazz community. Feather's interviews reveal contradictory ideas within the jazz community, while certain themes also emerge by analyzing them as a collection. In conclusion, I suggest that the series was more than a novelty act, but initiated important discussions within the jazz community. They revealed not only perceptions of gender and race stereotypes, but also uncovered insights into expectations of white and black jazz artists, respectively.

Some scholars have questioned the role of mainstream critics such as Feather as record-keepers of jazz history. In 1960, for instance, Amiri Baraka famously noted the dominance of white middle class male voices within critical jazz discourse. This research acknowledges and critiques the critic's role within jazz discourses, while it also complements recent jazz research on figures previously considered auxiliary players in jazz history. It also contributes to recent discussions, facilitated by David Ake, Charles Hiroshi Garrett, and Daniel Goldmark, on the ontology of jazz and its

players. Alluding to Feather's self-identification as an "earwitness" of jazz history, I argue that his invitation to listen and reflect on musical performances involved jazz artists in the writing of their own histories.

Recent Jazz Arrangements of Western Art Music as Foreignized Translations

J. Cole Ritchie (University of North Texas)

Toward the end of the twentieth century, jazz musicians began to arrange works from the Western classical canon in a new way. Whereas earlier arrangers isolated popular classical melodies and adapted them to jazz performance practices, musicians such as Uri Caine, Dave Douglas, and The Bad Plus retain substantial elements of the original composition's musical material and form. In performance they then refract the material through the eclectic selection of styles, instrumentations, and improvisatory resources available to modern jazz musicians. The resulting arrangements defamiliarize the listening experience for jazz and classical audiences alike. A close examination nonetheless shows that their idiosyncratic, occasionally even outlandish arranging decisions consistently respond to characteristic formal, stylistic, and orchestrational aspects of the source work, mirroring and magnifying them in the new medium.

In this respect, these arrangements correspond to the principles and aims of a tradition of literary translation known as "foreignization." Standard English-language translation methods shape—or "domesticate"—their source texts to the constructions and procedures of English, not unlike earlier "swingin'-the-classics" models of jazz arrangement. A foreignizing translation approximates the syntactic and formal properties of the foreign text within the receiving language. This practice—first articulated by early German romantics Goethe and Schleiermacher and more recently explored by translation theorists Antoine Berman and Lawrence Venuti—expands the expressive capabilities of the receiving language by using constructions and forms from a different language. In addition, foreignizing translators purposefully employ a heterogeneous vocabulary to call attention to the author's original word choice. This play of linguistic registers is analogous to the interaction of diverse jazz-influenced musics in these arrangements. In both cases, the result is a translation that conveys an author's distinctive style to a new audience by accentuating the characteristics that made the original work significant in its own tradition.

Using the metaphor of foreignizing translation, I examine jazz arrangements of works by Mahler, Stravinsky, and Webern to clarify how these arrangements communicate the unique qualities of a classical composition to a jazz audience and also how jazz expression is enriched through confrontation with a separate musical tradition.

Musical Institutions in the Seventeenth Century (AMS)

Margaret Murata (University of California, Irvine), Chair

The Chiesa di Santa Maria della Consolazione and Giovanni Legrenzi's Early Venetian Career: 1671–77

Mollie Ables (Indiana University)

Shortly after taking permanent residence in Venice by 1670, Giovanni Legrenzi began contributing to the growing musical establishments at the Chiesa di Santa Maria della Consolazione, better known as the Fava Church. His time at the Fava coincided with the church's first period as the center for oratorios in Venice, a time that also saw a marked increase in music for feast days. As a well-known composer, Legrenzi significantly contributed to the Fava's increasing cultural relevance in the 1670s, and the church also afforded him connections and opportunities early in his Venetian career. The Venetian Senate granted the Congregation of the Oratory ownership of the Fava church in 1662 and, following the completion of the new oratory in 1667, the Fava became the main center for oratorios in Venice during the 1670s. Between 1671 and 1677, Legrenzi was regularly compensated for various services for the Fava church, mainly composing oratorios for the Lenten season. Payment records and lists of decrees from the period imply a narrative of when the Fava began to prioritize music administratively and financially. The number of musical personnel grew until 1677, when the church fathers abruptly suspended spending for music. In the following years, the Fava quickly re-emerged as an important musical center, particularly for oratorios. The musical activity of the 1670s, while Legrenzi was regularly composing for the church, set the precedent for the church as point of contact between larger musical establishments in Venice and aided Legrenzi's entrance into the city's musical culture.

Examining Legrenzi's relationship with the Fava through unpublished archival documents reveals the operations of the institution when its role was changing in Venetian musical society. While the Fava benefited from Legrenzi's contributions, Legrenzi also cultivated the professional connections the church afforded him in the 1670s and maintained a relationship with the Fava until his death in 1690. Tracing Legrenzi's early activity at the Fava is crucial to understanding the role of the church in Venetian musical society, as well as how Legrenzi cultivated a successful Venetian career.

Privileged Dependency: The Legal and Social Position of Black Court Trumpeters in Seventeenth-Century Germany

Arne Spohr (Bowling Green State University)

Activities of black musicians in early modern Europe have so far received little scholarly attention, even though there is ample evidence of musical practices in the sizeable African diaspora of Portugal and Spain, countries heavily invested in the Atlantic slave trade. Perhaps surprisingly, black musicians were also present much further north, in German-speaking lands. *Hofmohren* (black court servants) appeared at German courts as early as the 1570s, and many of them were trained in a musical profession, especially as trumpeters and drummers. By the end of the seventeenth century, many large and medium-sized courts in the Empire, such as Brandenburg, Württemberg, Braunschweig-Wolfenbüttel, and Holstein-Gottorf, employed black trumpeters and drummers, using them for both ceremonial and military purposes.

Particularly their legal and social position within the court hierarchy and German society as a whole has been debated among historians. According to a frequently held view, black musicians, who had been bought on the international slave market and who had been sent as "gifts" to princely patrons, were considered free citizens and were fully integrated in German society, once they had officially entered court service. In the case of black trumpeters, their membership in the Imperial Trumpeters' Guild (requiring proof of free birth) is usually cited as an argument for their free legal status.

In my paper I will complicate this view from the perspective of music sociology, by building on Lars E. Laubhold's recent critical research on this guild, calling into question its legally binding character, and, particularly, by closely examining the lives of two black trumpeters, Christian Real (born ca. 1640, active at the Württemberg court) and Christian Gottlieb (died 1690, active in Schleswig-Holstein) as case studies. As my study of these little-known, yet well-documented careers seeks to demonstrate, the legal and social status of black musicians was far more fragile than that of their white colleagues. I will illustrate how this fragility becomes particularly apparent whenever they moved out of the courtly sphere, in which they were privileged and protected.

National Entanglements (AMS)

Klára Móricz (Amherst College), Chair

Hubert Parry's Dream of German Music

Thomas Irvine (University of Southampton)

Hubert Parry (1848–1918) exerted profound influence on British musical life. He was the inaugural professor of music history at the Royal College of Music in 1882 and taught composition there before becoming Director in 1894. He held countless

other offices, taught generations of musicians, and was one of the Britain's most widely read popular authors on music.

Parry figures in most scholarly accounts of the period around 1900 as a primary protagonist of the "English Musical Renaissance." This paper complicates this narrative by framing Parry's trajectory in a transnational (German) context. Although he is remembered to today as the composer of such icons of English music as the hymn "Jerusalem" and the coronation anthem "I Was Glad," Parry was in fact an ardent Germanophile. A leading English Wagnerite, he attended the first performances of the *Ring* in Bayreuth in 1876 and helped host Richard and Cosima Wagner during their visit to London in 1878. He wrote his only opera, *Guinevere* (1886), on a German text for performance in Stuttgart. In his writings Parry proposed an evolutionary model of music history in which German composers were the most advanced. He made every effort to model the British institutions for which he was responsible on German ones.

Mereion Hughes and Robert Stradling have argued that the "English Musical Renaissance" was driven in part by anxieties about the emergence of Germany as a military-industrial power. I take their argument further, in the spirit of Jürgen Osterhammel and Sebastian Conrad's *Das Kaiserreich Transnational*, and suggest that Parry played the role of oracle for hegemonic discourses of German music. My point of departure is the Wagnerian oratorio *Prometheus* (1880), which also opens dialogues with Wagner's polemical "other" Johannes Brahms, particularly the deeply national *Deutsches Requiem*. The main focus of my paper, however, is the RCM history curriculum, which Parry structured around the evolutionary superiority of German musical thought.

Italians Abroad: The Milan Exposition of 1906

Ditlev Rindom (University of Cambridge)

The 1906 Milan Exposition celebrated the completion of the Simplon Tunnel with a dedication to "Transport and the Fine Arts." Given the recent nationalization of transport in Italy, the theme provided a well-timed opportunity to demonstrate the city's cosmopolitanism and technological prowess, while also acknowledging the mobility and sophistication of contemporary aesthetic productions. The pavilion devoted to "Italians Abroad," for example, highlighted both the global dissemination of Italian culture and the ever-growing number of Italians who were settling in cities across the Atlantic. Yet if the exposition's international emphasis aimed to indicate Italy "climbing back with great effort to the magnitude of a nation" (as suggested by one report in *La Domenica della Sera*), attention to musical and human mobility nonetheless raised uncomfortable questions about cultural ownership and national

pride, by interrogating claims of a unified Italian identity that were increasingly central to political rhetoric in the post-Risorgimento years.

This paper examines the complex contemporary responses elicited by the Exposition within the context of wider debates around musical mobility and Italian nationalism in Milan at the time. Responding to recent scholarship that has addressed the status of emigration within post-unification Italy's national psyche—alongside work on the politics of musical displays outside of Italy—I investigate the challenges posed in Italy by Italian music's global presence, via a focus upon the exposition's representations of New York and Buenos Aires: vital hubs of Italian immigration which by 1906 were also emerging as competing musical capitals. Notwithstanding the exhibition organizers' assertions of the irreducible *italianità* of emigres and Italian opera alike, the accelerating rate of global emigration, the persistent popularity of Italian music abroad and the rise of performers firmly associated with the New World all destabilized any straightforward equations between music and nation. This paper thus reframes the role of music in constructing Italian identity in the post-unification era, by exploring the nexus of problems posed in Italy by "Italian" music abroad in its multiple forms and ethnicities, and more broadly by examining the values conferred upon diverse forms of movement and labour in the project to "make" Italians.

Measuring a Czech Ethnicity: Musicology, Race, and the (German) State

Kelly St. Pierre (Wichita State University)

A 2006 address by scholar Lubomír Tyllner celebrated the one hundred-year anniversary of the Czech Ethnological Institute (Etnologicky ústav), and so outlined its history beginning with its roots in musicological research. The Institute, Tyllner explained, was founded in 1905 as the Organizational Committee for Czech Song in Moravia and Silesia, was reinstated in 1919 as the State Committee for Folksong, and transformed to become the Department for Ethnography and Folklore Studies in 1954. Tyllner also paused to acknowledge three Institute members—Joseph Hutter, Bedřich Václavek, and Vladimír Helfert—killed either in concentration camps or Soviet prisons.

Tyllner's history was wholly appropriate to the occasion and useful for reflecting the autonomy of today's Czech Republic. It also omitted the Institute's founding as part of the *Folksong in Austria Project* (*Das Volkslied in Österreich*), formulated by Viennese publisher Universal Edition; did not acknowledge the Institute's production of Nazi-aligned research during the 1930s; and never recognized the death of German musicologist Gustav Becking during Czechoslovakia's own postwar cleansing. That is, Tyllner offered a Czech history of a Czech institution—one nationalistically bent, but one also perhaps most ethically sound. As historian Tara Zahra points out, narratives drawing attention to the ways Czech musicologists participated alongside their

German nationalist counterparts—narratives that grant agency to Czechs where they might have lacked it entirely—risk shaming history's victims.

This paper examines the ethical maneuvering embedded in any Czech music historiography by exploring the ways Ethnological Institute scholarship aligned with German nationalist research through the beginning of the twentieth century. When the Institute began, participants like Leoš Janáček, Béla Bartók, and Zoltán Kodály used music research to geographically and biologically distinguish Germans from Czechs. Their methods and assumptions became radicalized in later members' production of race studies, and arguments concerning "ethnogenesis"—supposedly racial musical traces—in Schubert's works eventually even framing the deaths of musicologists Vladimír Helfert and Gustav Becking. Altogether, this examination reminds us that German and Czech musicologists shared in the same political landscapes, geographic spaces, scholarly conversations, and radicalized discourses through the beginning of the century. The consequences of this reminder also reveal Czech music studies today as analyzing not a stable, given repertoire, but part of still-unfolding negotiations of the twentieth-century's traumas.

Bax's *In Memoriam*: Memory, Martyrdom, and Modalities of Irishness

Aidan Thomson (Queen's University, Belfast)

Composed in summer 1916, Arnold Bax's *In Memoriam* is the earliest orchestral commemoration of the Easter Rising, the rebellion in Dublin in April 1916 that eventually led to the creation of the Irish Free State in 1922. Written in memory of the executed leader of the Rising, Patrick Pearse (whom Bax had met briefly a few years earlier), *In Memoriam* has been largely ignored by musicologists, partly because of its unusual performance history (the full score was lost for many years and the work premiered only in 1998) and partly because of the protean politics of its composer (a Briton sympathetic to Irish republicanism who later became Master of the King's Music). In this paper, I argue that *In Memoriam* should be viewed, albeit retrospectively, as an important musical construction of Irish identity at the time of the Rising, and that it reflects Bax's first-hand knowledge of (and sympathy with) nationalist-republican ideology through his acquaintance with leading members of the Irish Literary Revival.

Firstly, Bax stresses the continuity of the Rising with earlier rebellions by quoting the rebel song "Who Dares to Speak of Ninety-Eight?", which recalls the Irish insurrection of 1798. Pearse is thereby assumed into the pantheon of dead Irish heroes, both historical and mythological (the latter through Bax's recourse to the impressionist musical vocabulary of his Celtic-inspired early symphonic poems). Secondly, Bax's adoption of the trope of the nineteenth-century funeral march emphasizes the centrality to radical Irish republicanism of martyrdom, something that Pearse had encouraged in his plays and poetry, and in public statements prior to the Rising.

Thirdly, the presence of these themes and styles within the work's ternary form hints at a narrative of resurrection: a commonplace in Irish historiography and literature since A. M. Sullivan's *Story of Ireland* (1867). Consequently, the musical narrative of *In Memoriam* not only commemorates the events of the Rising but also mythologizes them: a process that occurred in (and through) many literary works over the next two decades, but which is unique in art music of the time.

News from the Ars Nova (AMS)

Anne Stone (Graduate Center, CUNY), Chair

Hidden in Our Publications: New Concordances, Quotations, and Citations in Fourteenth-Century Music

Michael Scott Cuthbert (MIT)

The overwhelming majority of known fourteenth- and early fifteenth century music already appears in print. Over the past sixty years, using myriad manuscript and facsimile sources, the editors of series such as *Polyphonic Music of the Fourteenth Century* identified many quotations and concordances among pieces. Since the completion of the major "M2" series, the vast majority of new concordances and new similarities have come from the discovery of new sources, primarily fragments. Yet with almost 2,500 pieces from the period already discovered, giving over 3 million pairs of pieces which could have connections, is it not possible that many citations have been missed?

This paper says, "Yes." By pairing a new MusicXML database I have created of transcriptions of over eighty percent of the known repertory from 1300 to 1420, with my music21 software toolkit, I have been able to identify over forty definitive cases of quotation, citation, or borrowing. The paper alternates brief explanations of the methodology for identifying citations computationally with presentations of ten of these new citations and their implications.

Among the most important discoveries are: the bawdy source for Machaut's last unidentified motet tenor (*Bone Pastor*), an unknown use of parody by Ciconia, new polyphony in the Tournai Mass manuscript, new concordances for Zachara da Teramo and Hubertus de Salinis, citations between Credos by Feragut and Tapissier, and new identifications of earlier repertories on the back of initial letters of the manuscript Bologna Q15. Two new identifications of Italian composers for what were previously assumed to be French works give further evidence to an aspect of my *ars mutandi* theory that much of the anonymous French repertory of the post-Machaut period is of Italian origin.

Reassessing the Manuscript New York, Pierpont Morgan Library M. 978

Gillian Gower (Southern Methodist University)

As new studies of medieval scribal practice continue to transform our understanding of music writing and collection during the later middle ages, the few surviving manuscripts of English provenance increasingly are due for scholarly reassessment. Rediscovered in 1971, the manuscript NYpm M. 978 is one of two sources for the well-known conductus *Singularis laudis digna*, a work perhaps best known for its persistent association with Philippa of Hainault, Queen of England and apocryphal savior of the Burghers of Calais. A miscellany of polyphonic sacred music, NYpm M. 978 has been identified as a choirbook attributed to the (or a) chapel of Edward III, or perhaps the household of his daughter Isabella, Countess of Bedford, and her husband, Enguerrand of Coucy. Existing scholarship dates the manuscript to ca. 1360–77; however, as I will show, this date was settled upon in error, due to a misunderstanding of historical context, with regard to the beginning of Anglo-French hostilities prior to the Hundred Years' War and the text of *Singularis laudis digna*, as well as a misconstrual of the method and timeline of its construction.

In this paper, I argue that NYpm M. 978 was constructed in stages over a period of some thirty to forty years, beginning ca. 1335–36. Despite attempts to make the manuscript appear more cohesive, including immoderate decoration with red ink, close study reveals at least five distinct scribal hands using a minimum of two separate fonts, suggesting that the manuscript had multiple authors. The condition of the leaves, which in addition to significant water damage also exhibit erasures and amendations, indicates that NYpm M. 978 may have survived unbound as a fascicle manuscript for some time before its initial binding. Finally, careful examination of hitherto unobserved markings on the final leaf reveals the existence of other folia subsequently disengaged from rest of the manuscript. I conclude by proposing that NYpm M. 978 demonstrates a long-term engagement with a score by a group of medieval musicians, challenging the prevailing theory that new musical works quickly supplanted older ones prior to the invention of print.

Paris Streets in the Nineteenth Century (AMS)

Steven Huebner (McGill University), Chair

Listening to the Old City: Street Cries and Urbanization in Second-Empire Paris

Jacek Blaszkiewicz (Eastman School of Music, University of Rochester)

The ubiquitous cries of Paris's street hawkers, known as the *cris de Paris*, have captured the Parisian literary imagination since the Middle Ages. During the 1850s and '60s, however, urban demolition severely disturbed the everyday rhythms of street

commerce. As Paris was "bludgeoned into modernity" (Harvey 2003), hawkers faced stricter zoning laws, and the liminal spaces in which they dwelled vanished from the map. The proliferation of books, poetry, and musical works featuring the *cris de Paris* at this time suggests that many Parisians feared the eventual disappearance of the city's iconic sights and sounds. Although scholars have increasingly turned to Paris's urban landscape to contextualize individual works (especially operas), a broader perspective reveals how musicians historicized Paris's street cries to express nostalgia for the city's past.

Evoking Pierre Nora's concept of "memory sites" as a point of entry, I demonstrate how the *cris de Paris* were preserved, glorified, and commodified through musical transcription and adaptation. My central case study is a book by Jean-Georges Kastner entitled *Les voix de Paris* (1857), which narrates the evolution and musical representation of street cries from the thirteenth to the nineteenth centuries. Kastner supplements his prose with representative musical examples, and includes pseudo-ethnographic transcriptions that record his own experiences of street noise. The book's critical reception reflects contemporaneous concerns about urban change; for instance, Joseph d'Ortigue remarked that "street cries are disappearing, along with the vestiges of the old city." Kastner's study also provided material for composers searching for urban verisimilitude; stage works such as Offenbach's *Mesdames de la Halle* (1858) and Charpentier's *Louise* (1900) quote directly from Kastner's transcriptions. Though largely overlooked by music historians, the *cris de Paris* played an important role in the emergence of mid-century musical *réalisme*, while their perceived disappearance inspired a wave of poetic responses epitomized in Baudelaire's *Le Spleen de Paris* (1869). Drawing on archival materials from the Bibliothèque nationale de France and from the Archives de la Préfecture de Police, this paper explores the reception of street noise in French music criticism, and sheds new light on how everyday sounds helped articulate Parisian urban identity.

Musiciens ambulants: The Politics of Sound and Street Space in Nineteenth-Century Paris

Nicole Vilkner (Rutgers University)

Singing and performing on barrel organs, violins, harps, and guitars, the *musiciens ambulants*, or itinerant musicians, were inextricably connected to urban street life in nineteenth-century Paris. While they were widely celebrated and romanticized in city culture, they also roused tremendous controversy over their use of street space. Some itinerant musicians blurred boundaries between public and private as they projected their music through residential windows and performed in the front courtyards of large estates. Other *musiciens ambulants,* who occupied fixed positions in squares, parks, and street corners, gathered crowds and interfered with city circulation. As these performers problematized urban space, they provoked the concern of

the bourgeois class and civic administration, who feared the itinerant musicians were involved with crime, dissention, and even espionage. While scholars have attributed these social apprehensions to class prejudice and xenophobia, I assert that the concerns stirred by the *musiciens ambulants* were compounded by their performance practices and the mediation of the urban environment.

Building upon recent work related to music and space (Born, 2013 and Boutin, 2015), I contend that the urban context shaped the social reception of *musiciens ambulants* between 1830 and 1880. Drawing from the writings of Édouard Fétis, Victor Fournel, Gustave Droz, as well as police reports, I examine the musical habits of itinerant musicians; this investigation reveals how the performers' use of city property and their interactions with urban dwellers triggered initiatives to sonically and socially regulate street space. In particular, I analyze Legouix's vaudeville *Les marchands des chansons* (1837) and Battmann's piano quadrille *Les musiciens ambulants* (1863), pieces that encapsulate the public's complex response to itinerant performances. Finally, I claim that the *musiciens ambulants* caused Parisians to interrogate the public use of the urban landscape, particularly as city officials prepared for the International Exposition of 1867. This paper not only presents an enriched portrait of the itinerant musicians' profession, but it also illustrates how the *musiciens ambulants* stimulated a vigorous discourse about the use of urban space and, ultimately, propelled the development of street policy in Paris.

Performance and Conceptual Art in New York City (AMS)

Alexa Woloshyn (Carnegie Mellon University), Chair

"Musicians Using Bizarre Sounds": Charlotte Moorman's New York Avant Garde Festival and Performance Art as Music

Caitlin Schmid (Harvard University)

Best known for her controversial cello performances, Charlotte Moorman's greatest contribution to the musical landscape of 1960s experimentalism was arguably her role as modern-day impresario of the fifteen nearly-annual New York Avant Garde Festivals (1963–80). The first of these was a simple six-concert series presenting contemporary composers; the Second Festival at Judson Hall headlined Karlheinz Stockhausen's *Originale* (which features, among other things, a live chimpanzee); the Third added jazz, film, poetry, and dance nights; the Fourth relocated to Central Park; and by the Eighth Festival, the audience was treated to a twelve-hour extravaganza at the 67th Regiment Armory culminating in a performance of *The Second Coming of Charlotte Moorman*, in which the cellist and her instrument exploded out of a larger-than-life cake covered in fuchsia icing.

Moorman's decision to develop the event from recital format to extravagant concert-cum-happening-cum-carnivale actively worked to blur the lines between music,

art, and performance—and changing terminology in newspaper and magazine reviews reflected this crisis of category. Drawing on oral histories as well as archival documents from Northwestern University and the Getty Institute, I begin by tracing a detailed reception history of the New York Avant Garde Festival in order to explore how classifications of genre changed over the course of its many iterations. As one might expect, the question of whether or not this was a *music* festival grew thornier as the years went by. Nonetheless, I argue that there is value in studying both earlier and later Festivals—regardless of the way they were categorized by critics or audiences, regardless of the relative number of composer versus artist participants—through a musicological lens. To this end, I place Moorman's Annual Avant Garde Festival in the context of other contemporaneous experimental music festivals such as Pauline Oliveros's Tudorfest (1964) and the ONCE Group's Here2 Festival (1965). Not only does this juxtaposition open up the space to highlight as-of-yet unstudied constellations of collaboration and influence, it also refocuses our attention on performance (in general) and sound (in particular) within the context of the festival medium.

Audiotopias and Remembrance in the Reception of Janet Cardiff's *The Forty Part Motet* in New York City, 2001–14

Maria Edurne Zuazu (Graduate Center, CUNY)

The Forty Part Motet is a sound installation by Canadian artist Janet Cardiff that "reworks" Thomas Tallis' *Spem in alium* (c. 1570). In Cardiff's installation, the separately recorded forty voice parts of the motet are played back via forty speakers shaping a large oval within the exhibition space and arrayed in eight groups of five, emulating the eight choirs of Tallis' piece. With over fifty single-work shows worldwide and still in constant demand, Cardiff's 2001 reworking of the Elizabethan motet enjoys unparalleled critical and popular success in sound art and the contemporary art scene at large.

40Part was first shown in New York City on 14 October 2001, and the installation became a site of catharsis for MoMA PS1 visitors in the immediate aftermath of 9/11, inaugurating an enduring relationship between city and installation developed in seven further exhibitions. This paper traces the reception history of *40Part* in New York and places it vis-à-vis the psychosocial and urbanistic processes of restoration of the city after 9/11. Over the last fourteen years, Cardiff's installation has accumulated meaning within the city's rituals of remembrance and healing, serving to commemorate 9/11 (2001; 2011; 2012) and the recovery from Hurricane Sandy (2014). In its 2013 iteration at The Cloisters, *40Part* became a "sacred experience" of sorts that connected a remote, pleasant past with the visitors' present. Like Cardiff's reworking of *Spem in alium*, the Fuentidueña Chapel is a recent assemblage of variegated ancient remains, distributed so as to form a Romanesque-like whole. Smoothly and inaccurately, *40Part* too suggests the existence and the coming back of a stable and remote

original motet. The trajectory of *40Part* across New York City is specific to the city's needs, politics, and architectures of memory and erasure; the outstanding success of the piece worldwide, however, speaks to its generic character and timeliness. *40Part* effectively moves from one place to another while offering an acoustic cocoon to listeners. It couples mobility—of visitors, of the installation, and of its effects—with the privatization and individuation of acoustic space and experience in ways deeply attuned to twenty-first-century auditory culture.

Regulating Pitch (AMS)

Gregory Barnett (Rice University), Chair

Internal and External Factors of *Seicento* Modal Conventions

Michael Dodds (University of North Carolina School of the Arts)

Seventeenth-century modal theory is notorious for its lack of consensus on matters of terminology and classification. The dominant system of modal classification in Catholic Europe, the *tuoni ecclesiastici* arising from the organ's role in psalmody, was particularly lambasted for its lack of theoretical cogency and confusion with the *modi*. What, then, accounts for its origins and dominance?

New research indicates that the *tuoni* arose not from organ-choir *alternatim* practice as such but from the introduction of *basso per organo* parts to vocal polyphony in the mid 1590s. Once this occurred, market forces dictated notation of these parts in the keys of actual performance. The keys themselves resulted from the interplay of internal factors concerning traditions of modal labeling, notated transposition level, and performance practices. That they acquired such force of convention (used in labeling many thousands of works and described in some forty Baroque treatises) is due to a convergence of statistically demonstrated external factors. The *Pax Hispanica* won by the Peace of Câteau Cambrésis in 1559 brought a half century of economic growth to the Italian peninsula. Music printing rose meteorically; Venetian music publishers dominated the European market. Borne on a tide of post-Tridentine piety, Office music surged in popularity, surpassing Mass imprints as much as threefold. Italian printers' reliance on moveable type, ill suited for the notational complexities of motets in *stile moderno*, advantaged the conservative styles favored for psalms and canticles, the genres most strongly associated with the *tuoni*. Synthesizing the author's own data with studies by Kurtzman and Morelli on performance practices and recent analysis of music printing trends by Rose, Tuppen, and Drosopoulou, this paper demonstrates that economics, religion, publishing trends, printing technology, and musical style played mutually reinforcing roles in establishing the seventeenth century's dominant system of modal classification.

Tuning the World: A History of Global Negotiations at the Crossroads of Aesthetics, Politics, Science, and Industry (1834–1939)

Fanny Gribenski (University of California, Los Angeles)

Although commonly adopted as the point of reference for musicians in the Western world, "A" 440hz only became the standard pitch during an international conference held in London in 1939. The adoption of this norm was the result of decades of international negotiations launched in Stuttgart in 1834, involving a surprisingly dynamic mix of actors. If performers first raised the cry for musical standardization, composers were quick to follow in order to assert their authority in the field of aesthetics. At the same time, instrument builders' participation in the negotiations revealed the stakes that standardization held for the sale of their products internationally, while physicists' motivations were engendered by a scientific faith in being able to rationally determine the most accurate pitch for performance. Finally, representatives of different state ministries showed themselves eager to impose their nation's norms as a sign of their cultural and scientific superiority.

While the history of reference pitch has been thoroughly documented from the perspective of performance practice, "the story of A" has remained underexplored as a historical, social, and political process, a lacuna that is surprising when compared to the rich historiography dedicated to similar processes of stabilization in the fields of sociology and history of science. Drawing on a broad corpus of archival materials and texts documenting both the negotiations and the debates surrounding the definition of A, my paper aims to recover the significance of this crucial process in the history of music. Which actors and countries were empowered in the negotiations? What were the procedures that finally led to the decision made by the 1939 London conference? Through what other settings and means besides official conferences were countries able to advance their claims on fixing the global diapason pitch? By answering such questions, this paper demonstrates the political, technological, scientific, and aesthetic contingencies underlying the historical construction of one of the most "natural" and seemingly stable objects of contemporary musical performance, itself the result of a cacophony of competing views and interests. In so doing, this project charts the changing maps of forces in charge of literally tuning the world.

Re-Making Radio (AMS)

Christina Baade (McMaster University), Chair and Respondent

These papers query the relevance of radio for musicology. In the golden age (1930s–40s) and postwar (1950s) eras, radio's market saturation created a technological moment characterized by shared consumption and culture. Musicologists and media studies scholars have focused most of their attention on the important cultural work accomplished by radio broadcasts during these decades, in locales such as the UK

(Doctor, Baade), the U.S. (Douglas, Hilmes, Smulyan), and West Germany (Beal, Currid). The four papers in this session probe the relationships among broadcasting, institutional funding, subcultures, and economies. Spanning the golden age to the present, they reveal why radio is still an important area of scholarly inquiry. Together the papers show why radio remains critically important. In connection with sound-studies scholars (Katz, Sterne, Kahn), presenters investigate the cultural impacts of changing radio technologies. They also engage with science-and-technology studies scholars (Pinch, Latour), focusing as much attention on consumers, economies, and institutional priorities as on broadcasts and content. These papers show there is much to be gained by analyzing radio's various facets: broadcasting, but also audiences and institutional supports; advertising, but also political economy, cultural capital, and technologies of surveillance.

Your Hit Parade and the Soundscape of Standards

Brian Kane (Yale University)

In the era when the so-called Great American Songbook was in formation—spanning from the early 1930s until the mid-1950s—songs circulated in numerous performances and instances across diverse media, such as film, recording, radio, and sheet music. Yet, among them all, radio held a privileged place in distributing popular song. Successful programs (like the *Kraft Music Hall* with Bing Crosby) would often reach nearly fifty million listeners weekly. Since legislation limited the broadcast of commercial recordings on the radio—and also due to the strong intervention of the American Federation of Musicians—most of music heard on the radio at this time was performed live, undergoing constant re-arrangement by various performers. In this "media soundscape" there was often no version of a song necessarily considered by audiences to be the original or first, since all versions simultaneously competed for attention and sales.

As a way of addressing the auditory cultural conditions associated with this soundscape and, in particular, its implications for the ontology of music, I focus upon the popular radio program *Your Hit Parade*. Beginning in mid-1935, the show presented the top hits of the week, compiling sales from all domains of music production (recording, sheet music, radio, and jukeboxes) into a list of America's hit songs. The show remained popular for almost two decades, eventually crossing over to television, until its demise in mid-1958. *Your Hit Parade* provides an illuminating case study for a three reasons. First, it covers almost the entirety of period in which the Great American Songbook was in formation. Second, songs that remained on the hit parade week after week were re-arranged, and thus offer a glimpse into the practice of constant adaptation that was typical of the era. Third, the show famously ended in the age of rock and roll; not coincidentally, this is when a shift in the production and consumption of popular music meant that songs became uniquely attached to

particular hit recordings. Thus, the study of *Your Hit Parade* helps to articulate a historical shift in the ontology of music—from "songs" to "recordings" and from "standards" to "covers."

Beyond Darmstadt: Radio and the West German New-Music Ecology

Jennifer Iverson (University of Chicago)

In postwar West Germany, a state-sponsored network of radio stations played an enormous role in cultural reconstruction (Badenoch 2008; Beal 2003 and 2006). This paper examines the numerous ways in which radio created vital institutional supports for a burgeoning new-music ecology. I begin by asking how powerful impresarios within various West German broadcasting stations, such as RIAS (Berlin), SWF (Baden-Baden), and WDR (Cologne), nurtured a range of new music initiatives including broadcasts, concerts, and special festivals. Even at the local-regional level, new music offerings fed a subterranean Cold War competition for notoriety and cultural capital. This ecology diversifies the Darmstadt-centric perspective that has so far dominated mid-century scholarship (Beal 2006; Borio and Danuser 1997; Grant 2001; Iddon 2013).

The paper then turns to a case study: How did the activities of the WDR make Cologne a formidable center for new music (*Am Puls der Zeit* 2006; Custodis 2004; Hilberg and Vogt 2002)? Using archival documents, I first examine the *Musik der Zeit* concert series. I summarize the range of repertoire that was played and its immediate critical reception in the press, and show how performers and composers were paid. Second, also synthesizing archival research, I summarize the content of Herbert Eimert's notorious *Musikalisches Nachtprogramm*. Eimert's popular bi-weekly new music broadcast is frequently cited as a major influence upon the pan-European avant-garde: "Anyone who was anyone was listening" (Iddon 2013, 228). But who could have been listening? I establish the literal reach of the Cologne broadcasting tower, as well as the scope, breadth, and depth of the repertoire and topics that Eimert and his collaborators discussed. In sum, this paper shows that the WDR provided crucial financial and institutional support for a wide range of new music initiatives—live concerts, dedicated broadcasts, and one of the first electronic music studios—which worked in tandem to produce a vibrant new-music scene in Cologne. Furthermore, this case study can spur us to think more deeply about the role that radio institutions played in sustaining the new music scene in Italy, France, Japan, and the U.S.

Broadcast Sound as Cultural and Natural Resource: Indigenous Music, Community Radio, and Ecological Activism in the Peruvian Andes

Joshua Tucker (Brown University)

It has been decades since AM radio ceded its central place in the media-scape of the Global North, first to FM music broadcasters, and later to various television and online streaming services. However, institutions broadcasting on the AM band remain pivotal elsewhere, particularly in relation to activities that lie outside the purview of commercial music broadcasting. Community AM stations play a particularly central role in carving out spaces for the maintenance and shaping of musical traditions otherwise considered peripheral, especially where underdevelopment or geographic complexity disfavors more technologically sophisticated media forms. In this presentation, I describe how two Peruvian organizations have shaped the relations between sound practice, ethnic identity, and ecological knowledge in rural-indigenous communities around the Andean city of Ayacucho, through the far-reaching power of AM radio.

I focus first on a moment in the 1980s, when an organization called the *Centro de Capacitación Campesino* (Center for Peasant Training, CCC) was founded at Ayacucho's national university, amid the extreme violence unleashed locally by the Shining Path's war against the Peruvian state. The CCC's broadcasts provided young indigenous musicians with unprecedented access to publicity and resources with which to disseminate their music. Created by Quechua-speaking peasants, who were able to carry borrowed recorders into zones of violence unreachable by university-based professionals, its programs fostered an unprecedented indigenous music scene for performers eager to attain local renown, and also left an informal cassette archive of rural sounds.

The program ceased transmission within the decade, but its recordings attained a second life after 2000, when a community station run by the former CCC target community of Quispillaccta began coordinating operations with an indigenous-rights nonprofit. Drawing upon the CCC's archive, the new station made old recordings of the town's *chimaycha* music into a centerpiece of its broadcasts, and a symbol of indigenous ecological rationality. I describe how they brought *chimaycha* to engage the transnational environmentalist discourses. Furthermore, reinventions of the CCC allow local actors to mediate contemporary politics of ethnicity and ecological thought through radio, bringing local musicians and listeners to resonate with the global indigenous movement.

Music as a Technology of Surveillance

Eric Drott (University of Texas at Austin)

This paper explores questions of music use, commodification, and online surveillance resulting from radio's remediation in online streaming services (Moscote Freire 2007). Key catalysts in the transition from ownership- to access-based models of music distribution—services like Pandora, Spotify, Deezer, and others—have positioned themselves as a means whereby listeners may be reintegrated into a "digital enclosure" (Andrejevic 2007), a space over which rights holders can exercise greater control. Yet online streaming's promise of re-monetizing musical commodities previously de-monetized by practices of file sharing (Sterne 2012) has been called into doubt by difficulties in converting users of advertising-based "freemium" services into paying subscribers. This has impelled Pandora, Spotify, and others to develop alternative means of extracting value from users. Streaming sites have thus transformed into enterprises whose business is not only the sale of music-related services, but relies increasingly upon the collection, aggregation, and exchange of user data (Anderson 2013; Morris 2015).

A key issue this paper pursues concerns the changing status of music within the commercial strategies of online streaming. While previous research has indicated how various features, functionalities, and interfaces serve to distinguish competing services (Morris and Powers 2015), less attention has been paid to the way they position themselves vis-à-vis other new media companies also trading in user data and user-commodities. Notable in this respect is how music figures into marketing campaigns directed not at consumers, but at prospective advertisers and investors. Close examination of music's representation in such marketing discourse underlines how it too has been transformed by the logic of user monitoring and commodification. Such discourse casts music as a medium that offers streaming services, advertisers, and data brokers privileged access to listeners' innermost selves. But it also casts music as an ideal tracking device, pervading our everyday lives, insinuating itself into any and every activity, and accompanying individuals across the social, physical, and geographical spaces they traverse. In this way, the very attributes that make music so powerful as a "technology of the self" (DeNora 2000) facilitate its transformation into an equally powerful technology of surveillance.

Rethinking Tridentine Reform: Orlando di Lasso's Cipriano de Rore (AMS)

Robert Kendrick (University of Chicago), Chair
M. Jennifer Bloxam (Williams College), Respondent

Da le belle contrade and the "stella matutina"

David Crook (University of Wisconsin-Madison)

"Let them keep away from the churches compositions—whether vocal or instrumental—in which there is an intermingling of something wanton or impure" reads the sole official pronouncement on music issued by the Council of Trent during its twenty-second session on 17 September 1562. Subsequent rulings issued by regional authorities either echo the Council's description of prohibited music as wanton or impure or describe it as "vanum" (vain or empty), "profanum" (profane), "obscaenum" (obscene), or "turpis" (foul). None of the diverse documents surviving from the period, however, use the words in this lexicon of opprobrium in reference to a specific composition by Lasso, Palestrina, or one of their contemporaries. Thus, the question remains as to what it actually was that Catholic composers avoided when they wrote liturgical music in the decades following Trent.

Orlando di Lasso provides one answer to that question in the extraordinary Magnificat he based on Cipriano De Rore's *Da le belle contrade*. De Rore's famous madrigal, a setting of lyrics describing the parting of two lovers at dawn, presents a tripartite musical form that turns, as commentators from Susan McClary to Giuseppe Gerbino have noted, on the contrast between the music of the protagonist's narration in the outer sections and the "theatrical" music of the beloved's central lament. In the Magnificat, Lasso deploys De Rore's madrigal in a severely circumscribed fashion, focusing on the music associated with the opening image of Venus ascendant in the east—an image he reconfigures as the Blessed Virgin herself, the *Stella matutina* of the Litany of Loreto. The eccentric and theatrical gestures of the central lament, on the other hand, he eschews entirely. Although he would use similar means in other genres, in the liturgical music of the post-Tridentine Church, as he conceived it, such wanton gestures had no place.

Scarco di doglia and "il bel pensier"

Jessie Ann Owens (University of California, Davis)

Cipriano de Rore published his setting of *Scarco di doglia*, an anonymous sonnet, in 1548 in Gardano's edition of the third book of five-voice madrigals. At the surface level, the text follows a familiar narrative: the male lover recalls a time when he was free from grief ("scarco di doglia") but then the absence of his beloved makes him

complain and grow sad. The sestina brings relief: the beautiful thought of her lofty beauty comforts him, and he imagines her voice telling him that there was never so true a lover as he. De Rore's setting is predictably expressive. It is filled with E flats at significant moments, and it employs a highly affective cadence, very unusual in a G mollis composition, ending the first part on A mi at the words "lagn'e atrista."

This text, and its music, would seem a strange choice to serve as the basis for a mass. But a close reading of Lasso's compositional decisions about what material from the madrigal to use and where to place it in the mass reveals an allegorical reading entirely appropriate to the Eucharist. Lasso in effect distills the essence of the madrigal, keeping just four salient features: (1) the opening, with its highly affective use of E flat; (2) the mournful cadence on A mi that closes the first part; (3) the bright chordal opening of the second part, with its invocation of the "beautiful thought" ("bel pensier") of the beloved's image, which comforts both the lover in Cipriano's madrigal and the devout participant in the mass; and (4) the musical motive and counterpoint associated with the beloved's lofty beauty ("l'alta bellezza"), which de Rore repeats in her final words ("[the sun] does not see a lover more true than you"). By transforming de Rore's madrigal through the careful use of these elements, Lasso mirrors the spiritual journey of the mass.

Sexual Violence on Stage: How Musicologists Promote Resistance in the Twenty-First Century (AMS)

Suzanne Cusick (New York University), Moderator

Richard Will (University of Virginia)
Micaela Baranello (Smith College)
Monica Hershberger (Harvard University)
Bonnie Gordon (University of Virginia)
Ellie M. Hisama (Columbia University)

Mozart's *Don Giovanni* (1787) begins with an attempted rape scene. The victim, Donna Anna, later tells her fiancé Don Ottavio, who listens, believes, and vows vengeance. But as musicologist Micaela Baranello recently asked, are we willing to listen to and believe Donna Anna? Many productions suggest that we should not, painting Donna Anna as a woman seduced, rather than a woman coerced (Baranello, "When Cries of Rape Are Heard in Opera Halls," *New York Times,* 16 July 2015). Importantly, the way that we view *Don Giovanni* represents a norm of both culture and genre, rather than an exception.

In 1979, Catherine Clément argued that opera features a parade of dying women. The new millennium, however, may challenge us to acknowledge the way that opera features a parade of raped women—Verdi's Gilda, Shostakovich's Katerina, Gershwin's Bess, Britten's Lucretia, and Carlisle Floyd's Susannah. Rape culture is embedded in Western culture through centuries of cultural productions, many of which sit

at the center of the operatic canon. Musicologists thus know that the so-called rape "crisis" is not at all new and instead deeply ingrained in the traditions we uphold in the classroom and on stage. As scholars across the arts and humanities strive for institutional and public relevance, musicologists working on opera have something urgent to offer. Indeed, the events on the musical stage—and their glamorization—are not far removed from the crises within our own campus communities and those in cities and towns across the country.

This panel represents a musicological response to the release of a campus climate survey, designed and administered in 2014–15 by the American Association of Universities, in which twenty-seven institutions participated. The survey's "key findings" indicate that "11.7 percent of student respondents . . . reported experiencing nonconsensual sexual contact by physical force, threats of physical force, or incapacitation since they enrolled at their university" (AAU Campus Survey on Sexual Assault and Sexual Misconduct: Overview, Key Findings, Executive Summary, http://www.aau.edu/Climate-Survey.aspx?id=16525). Notably, the year 2015 also saw the publication of a list of almost a hundred colleges and universities facing Title IX investigations for the mishandling of their students' sexual assault allegations. Thus the issue of sexual violence on stage, perhaps now more than ever before, has the potential to help students and scholars at all stages of their careers make sense of the institutional and power structures that have normalized a rape culture. In an age of violence, as well as heightened sensitivity to that violence, musicologists and students who encounter violence in the works they teach and study are required to negotiate through an increasingly complicated musical and political landscape. The speakers on this panel will address sexual violence in opera, offering strategies for engagement in musicological research, as well as for bridging the space between the classroom and students' lived experience.

The panel is comprised of five panelists, each giving a ten-minute position paper. Richard Will examines productions of *Don Giovanni* that critique the opera's sexual violence, generally by foregrounding it and characterizing the hero as more predator than rake. Dating from the early 1980s onwards, many of the same productions also introduce what amount to motivations for Don Giovanni's behavior, sometimes psychological (rape as neurotic compulsion), and sometimes social (rape as male birthright, whether in an aristocracy or some comparably phallocentric modern setting). Paradoxically, the motivations often neutralize the critique, representing violence as a pathology from which audiences may safely separate themselves.

Micaela Baranello discusses the staging of sexual violence in opera ballets on the contemporary stage. While ballets are often dismissed as superfluous, productions by directors such as David McVicar (*Faust*) and Damiano Michieletto (*Guillaume Tell*) have used their flexible narrative space to stage scenes of violence against women (often drawing on the historical legacy of dancers' lives). Baranello interrogates the

extent to which these interpolations serve to reveal historical misogyny, or, to revel in women's degradation.

Monica Hershberger examines the performance and reception history of Carlisle Floyd's *Susannah* (1955), demonstrating how since its premiere, music critics, commentators, and opera companies have routinely dismissed or excused the opera's rape scene as a "seduction" scene. Hershberger argues that *Susannah* exposes both the historical and continued misuse and conflation of the words "seduction" and "rape." As one of the most performed American operas in the United States (and a favorite among college and conservatory opera programs), *Susannah* offers performers, scholars, and audiences the opportunity to critique contemporary rape culture.

Turning to the American college campus, Bonnie Gordon uses the 1608 Mantuan wedding festivities, most famous for the stunning performance of Monteverdi's *Lamento d'Arianna* to discuss the practice of teaching operatic scenes of rape to undergraduates. At Mantua, abduction and rape made for a passionate performance, and Gordon argues that the productions used sung performance to normalize rape as a central narrative in civic power. Gordon demonstrates how confronting these scenes of violence can give students intellectual tools to understand the crises around power-based violence that are affecting campuses across the nation.

Ellie M. Hisama considers two recent performances of staged works about the rape of Lucretia. In 2015, students at Columbia University presented a staged version of Handel's cantata *La Lucrezia* in an effort to "bring to light the various forms of abuse, both physical and psychological, that occur in even the most intimate relationships." Also in 2015, the Juilliard School presented a modern-dress interpretation of Britten's *The Rape of Lucretia* in which the cast prepared by reading firsthand accounts of rape on college campuses. Hisama draws together reflections by directors and student musicians on these productions in order to explore how musical performance can serve as a powerful, direct commentary on campus rape culture.

Transatlantic Utopias (AMS)

Stephanie Jensen-Moulton (Brooklyn College), Chair

A Music Conservatory for the Blind? Francis Joseph Campbell's American Dream

Michael Accinno (University of California, Davis)

When Samuel Howe first caught sight of Francis Campbell walking towards his house in Boston in 1857, he expressed amazement at the blind man's high level of mobility. Walking unaided through the city streets, Campbell had come to the doorstep of Howe, the director of the Perkins Institute for the Blind, seeking employment as the school's music teacher. In Campbell, Howe found a pedagogue whom he considered to be an ideal role model for his blind students. Manly and engaging, Campbell

frowned upon any mention of "dependency" and throughout his life, expressed a desire to "show what a blind man can do." Given carte blanche by Howe to train a cohort of pupils, Campbell placed nineteen out of twenty of the students in positions as organists, teachers, and piano tuners. Spurred on by these successes, the educator harbored a more ambitious dream: a national music conservatory for blind students. Campbell delivered a précis of his plan to the Harvard University Board of Supervisors in 1860. For an initial capital investment of $125,000, the conservatory would be attached to Harvard and allow blind students to immerse themselves both in musical training and general instruction at the university.

The proposed conservatory never reached fruition in the United States. Run ragged by the demands of a spouse in fading health and an unforgiving professional schedule, Campbell departed Boston in 1869 to pursue training at music conservatories in Leipzig and Berlin. During a visit to London in 1871, the Tennessean agreed to found the Royal Normal College and Academy of Music. Although pleased with the results of his English pupils, he frequently revisited the idea of an American conservatory for the blind in impassioned letters sent to friends and colleagues. Campbell's imagined conservatory has long since been forgotten, the relic of a bygone era in which the social script of the blind musician reached its zenith. In recovering his advocacy efforts, I argue that Campbell helped to lay the groundwork for current disability rights activists who embrace the empowering benefits of education and who push to reimagine social and physical architecture for disabled citizens.

Afro-Wagnerism in Imperial London: Samuel Coleridge-Taylor's *Thelma* and the Endless Melody of Interracial Dreams

Samuel Dwinell (University of Akron)

By the time of his death in 1912, the black British composer Samuel Coleridge-Taylor (b. 1875) was one of the most renowned writers of choral, orchestral, and chamber music in Britain. As well as enjoying the support of establishment figures such as Edward Elgar and U.S. President Theodore Roosevelt, Coleridge-Taylor participated in an emergent Pan-African political culture centered in London that involved black intellectuals from across the African diaspora, including the American writer and educator W. E. B. Du Bois. This black internationalism seized on London's position at the heart of Empire to advocate and envision a more just future "beyond the color line" (in Du Bois's words) of imperial modernity.

The rediscovery in 2003 of the score of Coleridge-Taylor's opera *Thelma* (composed 1907–09) offers an opportunity to reassess the composer's relation to transatlantic operatic culture of the late nineteenth and early twentieth centuries. Considered lost for almost a hundred years and never performed until 2012, *Thelma* dramatizes a pseudo-Nordic saga based on a popular Victorian novel by the British novelist Marie Corelli. As well as its Nordic subject matter, *Thelma*'s Wagnerian influences include

prominent orchestral leitmotifs and a through-composed conception of text and song.

As I will argue, an analysis of *Thelma* provides new insights into how Wagnerism was put to use by black world-making practices in the early twentieth century. I situate the opera within a transnational black reception of Wagner that I call "Afro-Wagnerism": an early twentieth-century black internationalism that saw and heard in Wagner's operas the traces of a "dreamland" that would transcend the racial violence of anti-blackness (Du Bois's 1903 *The Souls of Black Folks* is a seminal text). I also suggest how Coleridge-Taylor's Wagnerism presages the middlebrow modernism that Christopher Chowrimootoo identifies within mid twentieth-century British opera. Building on Alex Ross's recent discussion of "black Wagner," studies of blackness and Wagnerism by Robert Gooding-Williams and Gayle Murchison, and scholarship on "black London" by historians such as Marc Matera, I conclude by arguing that *Thelma* pursues an interracial future that calls into question a widespread belief in the novelty of racial hybridity in the contemporary (twenty-first-century) transatlantic world.

Video Games (AMS)

William Cheng (Dartmouth College), Chair

The Sounds in the Machine: Hirokazu Tanaka's Cybernetic Soundscape for Metroid

William Gibbons (Texas Christian University)

A radical departure from the colorful, lighthearted video games typically associated with the Nintendo Entertainment System, the science-fiction game *Metroid* (1986) falls into a category of late twentieth-century sci-fi that addresses deep cultural anxieties regarding blurring boundaries between humanity and technology. Both its protagonist and antagonist exist in an uncanny realm between living being and machine: the former spends the entirety of the game encased in a cybernetic suit that obscures and augments her human identity, while the latter is an organic consciousness wired into a vast computer network.

Particularly given the limited graphical capabilities of 1980s game hardware, Metroid's audio design assumed a crucial role in conveying this unsettling mixture of the electronic and organic to the player. To that end, composer and sound designer Hirokazu "Hip" Tanaka (b. 1957) eschewed the melody-based approach to game composition popularized by composers such as Koji Kondo (*Super Mario Bros.*, *The Legend of Zelda*). Instead, Tanaka's sound design exploited the technology of early game audio

in highly unconventional ways, often creating timbres reminiscent of midcentury electronic art music.

By deviating significantly from the standards of the era, he hoped to (in his words) make players "feel as if they were encountering a living creature" by creating a soundscape "without any distinctions between music and sound effects." The result of this approach, however, is a consistent blurring of multiple boundaries—not just between music and sound effect, but also between diegetic- and non-diegetic sound, organic and electronic sources, and, ultimately, between the player and the avatar. Using the "living circuits" of Louis and Bebe Barron's landmark electronic score for the film Forbidden Planet (1956) as both model and forerunner of Tanaka's work, this paper explores how *Metroid*'s "cybernetic" sound design both reflects the game's narrative and resonates with 1980s preoccupations with the electronic nature of video games.

Encultured Musical Codes in Bear McCreary's Video Game and TV Soundtracks

Joseph E. Jones (Texas A&M University-Kingsville)

Bear McCreary is recognized as one of the most innovative composers writing for television and video games in recent years. A common thread runs through the bulk of his work: a fusion of live-recorded instruments drawn from the Western classical orchestra, various popular styles and electronic technologies, and a range of non-Western traditions. The combinations of instruments in *Battlestar Galactica* (2004–09), *The Walking Dead* (2010–) *Dark Void* (2010), *SOCOM 4* (2011), and *Defiance* (2013–15) led commentators, and McCreary himself, to brand his music as "exotic" and "eclectic" with little attention paid to the multivalent nature of these terms and the degree to which they account for the style of his soundtracks.

Drawing upon McCreary's published commentaries, his interviews with the media, remarks from executives and producers, critical reviews of his scores, and my own personal correspondence with the composer, I posit a framework through which this blending of traditions can be understood. Analysis of critical reception through the lens of theories of exoticism and eclecticism as well as Claudia Gorbman's cultural musical codes provides fresh insights into McCreary's creative approach. While his scores often evoke the distant or unfamiliar, I argue that he rarely employs instruments to call to mind their native contexts. Instead, McCreary re-contextualizes them as dramatic signifiers that become encultured as the television series or video game progresses. My conclusions offer a model for assessing comparable soundtracks, which collectively reflect an ongoing interest in non-Western sounds and intercultural musical practices by the entertainment industry. For many composers working in small- and large-screen media, a consistent fusion of instruments and stylistic elements has become their primary practice, complicating our conventional perceptions of exoticism and eclecticism.

Saturday evening

Music and Medievalism: New Critical Approaches (AMS)

Stephen Meyer (University of Cincinnati), Chair

Jennifer Bain (Dalhousie University)
Michael Richardson (Stony Brook University)
Jacob Sagrans (McGill University)
Kirsten Yri (Wilfrid Laurier University)

Recent decades have seen a remarkable growth of interest in the intersection of music and medievalism. Scholars have investigated histories of the early music movement, nineteenth-century iterations of medievalism, and the use of medieval (or medievalist) music in popular genres. In 2014 *Grove Music Online* added a new article on "medievalism," in which Annette Kreutziger-Herr identifies four principal categories of medievalism in music: "creative" (the production of new works of art); "reproductive" (the reconstruction of medieval works); "scientific" (the study of the medieval using methodologies considered authentic); and "ideological" (the exploitation of the Middle Ages for political or ideological gain). As Kreutziger-Herr acknowledges, these categories are frequently inseparable. Indeed, all forms of medievalism, even—or perhaps especially—the scientific, are to some extent embedded in ideology. The panel will use these four categories as a point of departure for the development of new critical approaches to the study of music and medievalism.

Michael Richardson will examine the recreation of *Minnesang* in Wagner's *Tannhäuser* and the "chivalric" style in *Lohengrin*. In keeping with elements of Romantic medievalism, these works idealize the Middle Ages as the period of piety, chivalry, nature, and courtly love. Lacking scientific information, composers developed semiotic musical codes to evoke a distinctive medievalist aura. Stephen Meyer will examine the afterlife of this Romantic medievalism through a study of John Boorman's 1981 film *Excalibur*. With a score compiled primarily from Wagnerian excerpts, Boorman's film exemplifies a doubled form of this "creative" medievalism, one that has been deeply influential for fantasy film.

Exploring the overlap between "scientific" and "creative" medievalism, Jennifer Bain considers *Vision*, Margarethe von Trotta's biopic about Hildegard of Bingen. Von Trotta uses general, superficial medieval icons in order to produce her image of Hildegard as an enlightened thinker, deeply invested in the acquisition of knowledge. Bain's analysis confronts a perennial issue, the distinction between medievalism and the reproduction of medieval music. Jacob Sagrans also takes up this issue in his discussion of the annual Festival of Nine Lessons and Carols services at King's College. Media falsely imply that the Festival dates back to the Middle Ages, imbuing it with an aura of authenticity. Performances produce "new" medieval carols, much as Wagner composed his own imaginary version of medieval music. As well, the Festival

plays a nationalist role, providing listeners with a sense of "timeless" English traditions. As Kirsten Yri argues, nationalist ideology also informs the neo-medieval metal band *Corvus Corax*. The band claims that its opera *Codex Buranus* recasts the German Middle Ages as a place of democracy and cosmopolitanism and rejects the National Socialist associations the *Codex* inherited through Orff's *Carmina Burana*.

By bringing these diverse methodologies into dialogue with one another, the panel aims to extend Kreutziger-Herr's paradigm in order to provide new meta-theoretical structures for this emerging field.

Music and the Middlebrow (AMS)

Stephen Hinton (Stanford University), Chair
Benjamin Piekut (Cornell University), Respondent

Christopher Chowrimootoo (University of Notre Dame)
Peter Franklin (University of Oxford)
Kate Guthrie (University of Southampton)
Heather Wiebe (King's College London)

In recent years, the academy has seen an explosion of interest in the concept of the middlebrow—a term that originated in the interwar period to describe a cultural milieu that sought to broaden access to high culture, even while preserving its elite status. With film and literary studies leading the way, scholars have used the middlebrow to unpack a range of pedagogic initiatives, criticism, marketing practices, technological developments and compositional styles, which combined to complicate the ever fraught opposition between high and low culture. However, with the exception of a handful of recent publications (Chowrimootoo, 2011, 2012; Tunbridge, 2013), musicology has yet to benefit from a sustained engagement with the concept.

This ninety-minute panel redresses this, deepening our understanding of musical practices and products that might usefully be understood as middlebrow. It includes an introduction sketching the state of middlebrow research, four ten-minute papers and a formal response.

Peter Franklin begins by considering the middlebrow concert experience and its associated modes of listening, as imagined by mass-entertainment cinema. Taking Hollywood's *Now, Voyager* (1942) as a case study, he considers how the film presents Tchaikovsky's *Pathétique* as heard but not listened to (or listened to in an "unmusical" way).

Christopher Chowrimootoo explores this auditory culture further, addressing the intersection between listening, criticism, and composition in 1930s America. Focusing on Copland's activities as composer and critic, he suggests that the period's penchant for all-inclusive style histories, "stylistic listening," and Copland's own eclectic

musical palette had common roots in the middlebrow impulse to expand the public's horizons while "reducing" music history to a manageable set of styles.

The question of music appreciation is continued by Kate Guthrie, who considers how the development of a musical avant-garde in 1950s Britain precipitated a new discourse around music education in schools. Using Maxwell Davies's *O Magnum Mysterium*, she explores how educators mobilized the composition and performance of modern music as vehicles for appreciation.

If Davies's initiative was characterized by optimism, the final paper presents a less utopian middlebrow imaginary. Heather Wiebe looks at how musical taste indexes failed promises of social mobility in the 1977 play *Abigail's Party*. Placing it in dialogue with Clement Greenberg's notion of kitsch, she explores the middlebrow as an object of both contempt and melancholy, while suggesting how music exerts a force in the play that complicates its apparent debasement.

This session provides a springboard for discussing the interaction between the institutions, ideologies, and compositional styles implicated in the middlebrow. In the process, we hope to interrogate how the social and aesthetic dimensions of musical culture evolve in dialogue with each other—a question that the middlebrow is uniquely placed to address on account of its paradoxical commitments both to the ideal of art as transcending the social and political spheres, and to art's potential to transform society.

New Directions in Post-Soviet Musicology (AMS)

Vladimir Orlov (Smolny-Bard College /
St. Petersburg State University), Presenter and Chair
Richard Taruskin (University of California, Berkeley), Respondent

Marina Frolova-Walker (University of Cambridge)
Olga Manulkina (St. Petersburg University / St. Petersburg Conservatory)
Svetlana Savenko (Moscow Conservatory)
Miriam Tripaldi (University of Chicago)

More than two decades beyond the Cold War many western scholars still see Russia through a Soviet lens—one which increasingly distorts the realities of Russian culture. Old analytic paradigms no longer seem applicable, and many were suspect to begin with, inflected as they were by the narrow perspectives of the Cold War. At the same time, there is a tendency among Russian scholars to neglect what western scholars write on matters relating to Russia. Instead of an exchange of perspectives, we have two different traditions of scholarship and two different canons that, at best, run in parallel.

This panel brings together scholars from Russia and the West for interdisciplinary exchange on the challenges and promise of crossing this cultural divide. Its aim, in part, is to introduce the work that has been done by Russian musicologists in the

aftermath of the Soviet era to scholars in North America. Participants will consider both the Russian and the western canons of Russian musicology and their respective lacunae, as well as offer ideas that might stimulate productive dialogue between scholars adopting these approaches. Attention will also be devoted to fundamental differences between the interpretive frameworks that have shaped the discipline of Russian musicology in the West and in Russia.

The panelists include acknowledged experts in the field as well as some of the most promising younger scholars from Russia and from the West. The session features five presentations, one response, and moderated discussion periods. A roundtable discussion with questions from the floor will follow.

Toward a Critical World History of Music: Developing Theory for an Emergent Field (AMS)

Olivia Bloechl (University of California, Los Angeles) and
Gabriel Solis (University of Illinois at Urbana-Champaign), Co-Organizers and Chairs

David Irving (University of Melbourne)
Ingrid Monson (Harvard University)
Katherine Butler Schofield (King's College London)
Rachel Beckles Willson (Royal Holloway)

Musicology and ethnomusicology are routinely distinguished on the basis of their objects of study, sometimes characterized as "the West and the rest." Yet this distinction has become as untenable, theoretically and politically, as the Hegelian assumption that historicity belongs to the West and its musics. The turn to critical musicology, on the one hand, and historical ethnomusicology, on the other, attests to a broad dissatisfaction with these inheritances, although they have not succeeded in banishing the geocultural and temporal distinction. There is, however, a growing body of work that points in the direction of a convergence of interests in the form of an integrative, global conception of music history.

This panel seeks to lay the theoretical groundwork for a critical world history of music, as it is beginning to emerge from this work. Taking inspiration from, among others, Philip Bohlman's *Cambridge History of World Music* (2014), and Reinhard Strohm's Balzan Prize project "Toward a Global History of Music" (2013–16), we begin with the position that the key problem to solve now is epistemological. Histories of the world's musical traditions are increasingly well documented; and yet, encyclopedic impulses cannot, by themselves, provide the tools to realize the potential of this avenue of research. Worse, they threaten to simply revive universalist Enlightenment epistemes that were thoroughly entangled with colonialism and emergent capitalism.

As a starting point, then, this panel looks for theories that will allow us to integrate the wealth of emerging, localized case studies. How, we ask, can we assess questions

of scale? With what tools can we confidently talk about global phenomena, local phenomena, and those with historical trajectories that intersect in significant ways with the global scale? What tools will allow us to move between temporally localized effects and longue durée in global, local, and regional contexts? And how might we remain vigilant toward the tendency of such integrative knowledge to reproduce contemporary patterns of global dominance?

The panelists have distinguished themselves as historians and ethnographers of music committed to theory and to detailed investigation of local archives, languages, and music. Panelists' research areas include early colonial transcultural musical contact in North America; music in the seventeenth-century Philippines; eighteenth- and nineteenth-century music cultures of India and the Malay world; orientalism and music in European and American missions to Palestine since the mid-nineteenth century; black-indigenous musical dialogues in the southwestern Pacific throughout the long twentieth century; and musical encounters between African diasporic musicians and their counterparts on the African continent in the late twentieth century. We all strive to make sense of the ways each of the histories we study are globally significant, even as they may not be universal. Whether focusing on coloniality, diaspora, paracolonial lineages of knowledge, subalternity, or on theory of the global South, we aim to demonstrate the capacity of musicology to comprehend historical systems beyond common Eurocentric narratives.

Sunday morning

Case Studies in Radiophonic Art (AMS)

Michael Gallope (University of Minnesota), Chair

Soundscaping the Radio: Sonic Witnessing and the Resonances of Experimental Radio Soundwork through Electroacoustic Soundscape Composition

Kate Galloway (Wesleyan University/Memorial University of Newfoundland)

In 1975 Vancouver Co-op Radio launched, broadcasting challenging sounds to local listeners' ears. Radio operated as an important medium for composer, radio artist, and sound ecologist Hildegard Westerkamp to broadcast soundscape programming on her Vancouver Co-op Radio program *Soundwalking*. Soundscape radio work highlights processes of sonic witnessing, and explores the political and musical potential of remediated field recordings. The "ethnographic ear," following Erlmann, of experimental soundscape radio provokes audiences to listen to the materiality of environmental change. Westerkamp's *Under the Flightpath* (1981), for instance, uses microphone placements, interviewing techniques, and the sound-processing technologies of the sound studio to interrogate the social and sonic impact of the 1970s expansion of the Vancouver International Airport.

National and community radio programming in Canada shaped developments in electroacoustic soundscape composition. I contextualize the source of Westerkamp's inspiration within the intellectual discourse on sound and the environment during the 1960s and 70s by such figures as composer and World Soundscape Project founder R. Murray Schafer and media theorist Marshall McLuhan. Westerkamp, a member of the World Soundscape Project, participated in the collective's soundscape documentation initiatives used in *Soundscapes of Canada* (1974), a series of one-hour programs broadcast on the Canadian Broadcasting Corporation (CBC). At this time, CBC embraced experimental radiophonic formats, broadcasting Glenn Gould's *Solitude Trilogy* across national radio (1967–77). In soundscape radio we hear how the World Soundscape Project used diverse radio techniques to cultivate sensory experience and cultural intimacy through soundwork, establishing approaches to composing electroacoustically with acoustic soundscapes.

I examine and apply media archeology to the repertoire from the radio programs *Soundscapes of Canada* and *Soundwalking*, and argue that soundscape radiowork produced by members of the World Soundscape Project developed listeners' auditory acuity, and curated and remediated the soundscape during a period of robust urbanism and dynamic soundscape shifts. Building on scholarship that rethinks radio's

function in the propagation of experimental soundwork, and drawing on archival materials and aural histories, I trace the rarely examined influence of experimental radio on the compositional developments of soundscape composition, and suggest that soundscape radio programming cultivated opportunities for experimental soundwork to communicate social and environmental politics.

105.9 WHBI-FM and the Cassette Economy of Early Hip Hop

John Klaess (Yale University)

In the early 1980s, hip-hop radio programs formed a nexus coordinating the spaces, sounds, and practices of the genre's nascent commercial period. Produced by members of the hip-hop community, and often airing between midnight and 6 a.m. on local-access stations, these programs balanced play of commercial recordings—circulated by vinyl record—with home-made demo tapes and recordings of live performances—circulated by cassette tape. These radio programs were themselves faithfully recorded to cassette by fans, becoming valuable objects that increased the pace and range of hip-hop's dissemination. The media through which, and protocols by which, hip-hop circulated thus consolidated a musical economy nested within the broader commercial economy.

Yet studies of hip-hop's early commercial period typically assign a privileged position to the recording industry. Where radio appears, it is discussed as a dissemination mechanism for studio recordings. Such focus occludes the on-the-ground social relations and media fundamental to hip-hop's circulation. I broaden the scope to the multiple institutions driving hip-hop's commercialization—the radio and record industries—and to the networks of production and exchange linking them.

In this paper I trace the circulation of tapes across the nodes of the cassette economy, emphasizing both their content and materiality. Drawing on extant recordings, as well as interviews I conducted with radio DJs between 2014 and 2016, I work outward from a series of programs airing on New York's WHBI 105.9-FM between 1979 and 1985 towards the networks in which they were situated. Among the shows I consider are the World Famous Supreme Team Show, DJ Afrika Islam's Zulu Beats, and the Awesome Two Show. These networks are messy and complex. Attending to the circulation of hip-hop across chains of remediation in the cassette economy, I examine the social and technological relations integral to the early hip-hop community. I show that the networks of the cassette economy were generative, characterized by feedback-loops rather than linear trajectories. Decentering the record industry as the driving force of commercialization thus expands our understanding of the practices and media facilitating hip-hop's circulation, pointing to a more diverse coalition of actors, institutions, and labors.

In Search of a Futurist Radio Aesthetic

Danielle Simon (University of California, Berkeley)

Pino Masnata's 1931 opera for the radio, titled *Il cuore di Wanda* or *Tum-tum ninna nanna*, features a cast of unlikely characters: Wanda, her lover Mario, and Wanda's heart. The heart plays the undisputed starring role in the production; its soprano voice sings of Wanda's love for Mario until he flattens it into the shape of a record, so that it can only play the two-step dance "Tum Tum." Widely billed as the first Italian opera composed specifically for the radio, the fifteen-minute broadcast seemed to herald the birth of a new art form, one that could access uniquely interior voices and bridge the gap between man and machine. Two years later, in collaboration with F. T. Marinetti, Masnata penned a futurist manifesto that embraced radio as a fully artistic medium. The outspoken futurist leaders heralded radio as "human, universal, and cosmic" and as a vocal art possessed of the capacity to engage the "true psychology-spirituality" of both the sounds of the voice and silence. True radiophonic art, they proselytized, should be simultaneously human and technological, universal and psychological, silent and spoken/sung.

Drawing on insights from scholars of fascism and media studies including Margaret Fisher, Marcia Landy, and Walter Adamson, this paper seeks to examine what the voice meant for Futurist radiophonic art. It suggests that futurist radiophonic works were the first to highlight the medium's potential for achieving the desired "metallization" of the human body advocated by Marinetti. Drawing on a variety of archival sources from popular radio magazines to futurist publications, this paper demonstrates how futurist productions for the radio—aside from print, perhaps the most politically charged platform available to the movement—foreground the fusion of humans and technology and the strange power and freedom of the mediated human voice. By exploiting radio's lack of image to access otherwise inaccessible interior voices, works like *Tum-tum ninna nanna* explored the psychological implications of modern communication technologies and the possibility of collapsing space and time and reconfiguring the human by broadcasting the voice.

Pierre Schaeffer's *La coquille à planètes* and Experiments in French Wartime Radio Production

Alexander Stalarow (University of California, Davis)

In a small studio on the left bank of occupied Paris, a group of French authors, musicians, and sound engineers led by Pierre Scheffer dedicated most of 1943–44 to experiments in radiophonic creation. The Studio d'Essai realized a diverse array of radio programs, conducted research to improve recording and broadcasting standards, and offered training programs in various technical and artistic aspects of radio production. Schaeffer brought these diverse activities together by writing and producing

the "radiophonic opera" *La coquille à planètes*, which aired in eight hour-long installments in 1944, responding to contemporary French writers who hailed radio *le huitème art*. *La coquille* dramatizes the young Leonard's encounters with monstrous incarnations of the twelve zodiac signs in contemporary Paris. Its form takes full advantage of radio's expressive potential, negotiating between action and commentary, spoken dialogue and song, and between noisy soundscapes and composer Claude Arrieu's orchestral score.

This paper draws upon *La coquille*'s libretto and recording, Schaeffer's contemporary writing on radiophonic art, and archival sources detailing the work's production and the Studio d'Essai's other activities from 1943 to '44. In bringing these sources together, I examine *La coquille* not only as an experimental aesthetic product, but as an administrative experiment in French radiophonic art production. Schaeffer used *La coquille* as a pretext to interest figures from other French Radio departments in radiophonic art, including Claude Arrieu and such established artists as stage and film actor Louis Salou and singer Pierre Bernac. Their collaboration enriched the artistic merit of *La coquille* and the quality of the hands-on training curriculum for Studio d'Essai interns, who worked side-by-side with professionals on all aspects of the work's realization. Reports of the production's successes and failures influenced institutional standards for production scheduling, the division of creative and technical labor, and recording practices for French Radio programming writ large. Considering how both *La coquille*'s form and its means of production were tailored specifically for French Radio reveals specific ways this national institution shaped many forms of mid-century art.

Gastromusicology (AMS)

Massimo Ossi (Indiana University), Chair

A Feast for the Senses: The Use of Culinary Rhetoric in Music Books of the Seventeenth Century

Susan Lewis (University of Victoria)

Food and music enjoy a close relationship that is bound in the sensory experience. The sensory connections are clearly evident in the use of culinary rhetoric in music books of the sixteenth and seventeenth centuries. Culinary rhetoric can be found in works from the decades around 1600, such as Orazio Vecchi's *Il convito musicale* (1597) and Johann Hermann Schein's *Banchetto musicale* (1617), and remained strong at the end of the seventeenth century with Heinrich Ignaz Franz von Biber's *Mensa sonora* (1680), Henry Playford's six-volume series *A Musical Banquet* (1687–92), and the keyboard anthology *A Ladys Entertainment or Banquet of Music* (1708). The banquet metaphor aptly suited music anthologies; in the preface to *A Musicall Banquet* (1610), an anthology of twenty ayres in English, French, Spanish, and Italian, Robert

Dowland compared his work as a compiler to that of "a careful Confectionary" preparing a "Banquet for all tastes."

The use of culinary rhetoric coincided with a renewed interest in style and eloquence that privileged food metaphors, both as structuring devices and descriptive ones. Food imagery permeated the book world. The noted extravagance of Francis I formed the allegorical basis for Rabelais's two novels, *Pantagruel* (1533) and *Gargantua* (1535). Marriage accounts such as *The Bachelor's Banquet* (1603) offer us a rich look at middle-class Elizabethan values and consumerism. Vittorico Lancellotti shared the elaborate feasting rituals of Roman banquets with European audiences in *Lo scalco prattico* (1627).

In this paper, I situate the use of culinary rhetoric in music books within the framework of extravagance, variety, abundance, and wonderment that characterized aesthetic values of the sixteenth and seventeenth centuries. Drawing on examples from England, Italy, and Germany, my presentation assesses the role of culinary rhetoric in relation to the distribution and circulation of music. I argue that culinary rhetoric shaped interactions between composers, compilers, publishers, performers, and book collectors, and informed patterns of music consumerism well into the eighteenth century.

Banquets, Bacchanals, and the Birth of Opera: The Drinking Song in Politian's *Orfeo*

Pierpaolo Polzonetti (University of Notre Dame)

A pivotal operatic experiment conducted by members of Ficino's Neo-Platonic academy was Politian's *Orfeo*, premiered with improvised music during a banquet given in Mantua on Mardi Gras, 1480. Nino Pirrotta, Karol Berger, and Gary Tomlinson (among others) have assessed the significance of Politian's *Orfeo* in opera's early history. Their contributions paved the way to the present study, which focuses on one aspect of *Orfeo* that has received insufficient attention: the representation of female frenzy in the drinking song and its relationship to the banquet framing its performance. The banquet, offered by Cardinal Gonzaga, was a convivial ritual of transition from feasting (Carnival) to fasting (Lent). Like other Renaissance banquets it was a multi-media event designed "to satisfy all the senses," as Rossetti writes in his banquet-art manual, *Dello scalco* (1584). The female drinking song at the end of *Orfeo* signaled the "last call" before Lent. The piece was introduced by a Bacchant holding the severed head of Orpheus. This image would have recalled the iconography of Judith, which Donatello represented in the act of beheading king Holofernes. Adrian Randolph has defined this sculpture as "the most important political statue in fifteenth-century Florence" and as "an allegory of justice." The drinking song, which was both sung and danced, was possibly inspired by tarantism: a female trance-induced dance acknowledged by Ficino as a relic of Bacchanal frenzy, often construed

as a form of neurotic disorder. The pattern of accents in the text fits in fact a typical tarantella rhythmic pattern. As anthropologist De Martino wrote about tarantism, "the harsh social pressure exercised on the female world in an androcratic type of society leads to the return of the repressed in the form of ciphered neurotic symptoms incompatible with any cultural order." Politian's *Orfeo* not only problematizes order and justice, but also anticipates what the Alterati academy would later theorize in understudied speeches given at their banquets at the time of the first Florentine operas about the Orpheus myth: drama with music can cause catharsis by releasing pain, libido, or anger in an unrepressed but structured ritual.

Late Quattrocento Song (AMS)

Giovanni Zanovello (Indiana University), Chair

Written and Oral Practice in Late-Quattrocento Neapolitan Song

Elizabeth Elmi (Indiana University)

This paper investigates the complex relationship between oral and written practice in the song tradition of late-Quattrocento Naples by evaluating the contents of several musical manuscripts. The improvised tradition of sung poetry attained paramount importance in Aragonese-ruled Naples and permeated its diverse community of humanists, poet-improvisers, chapel singers, and composers. As an unwritten practice, the specific characteristics of this tradition have been lost; yet written sources of music and poetry from the period provide crucial information about how these performances might have sounded. Indeed, surviving examples of Neapolitan song in late fifteenth-century sources attest to a transitional process of transmission and preservation between oral performance and written record.

The sources for this study include four manuscripts, which Allan Atlas and others have identified as central to the musical tradition of Aragonese Naples: two sacred and secular anthologies (Montecassino N871 and Perugia 431); and two French-style chansonniers (Seville 5-I-43+Paris N.A.F. 4379 and Bologna Q16). In each of these manuscripts, the transmission of Neapolitan song seems incidental to the composition of the larger collection, and that repertoire's importance has been consequently underestimated in earlier scholarship. Taken together, however, the four sources preserve a significant body of over a hundred Italian-texted songs whose musical, textual, and material qualities show evidence of their connection to oral culture.

This paper centers on two case studies of *strambotti* drawn from these manuscripts, which attest to different stages in the transformative process from oral to written practice. The first, "Sera nel core mio doglia e tormento," exemplifies a song that has moved away from orality and has instead been diffused and concretized in the written tradition. In contrast, the second focuses on two songs with similar musical and textual fabric ("Quanto mi dolse sta crudel partita" and "Quanto mi dolse la

nigra partita"), which allude more closely to the oral tradition in their material and compositional characteristics. These examples, framed within the larger Neapolitan corpus, reveal the manifold and evolving interactions between written and oral song traditions in the dynamic cultural milieu of Aragonese Naples.

Palindromic Play in the Anonymous Chansons of the Chansonnier El Escorial IV.a.24

Adam Knight Gilbert (University of Southern California)

Since Anton Webern's study of Henricus Isaac's *Choralis Constantinus*, scholars of fifteenth-century polyphony have acknowledged the role of motivic permutation in the compositional process, employing modern analytical terminology to describe motives as Prime, Retrograde, Inversion, and Retrograde-Inversion. Scholarship has also identified the structural role of canonic palindromes and *cancrizans* in music from Machaut (Walters Robertson) through the generation of Obrecht and Josquin (Todd, Wegman, Blackburn). Beyond obvious structural canons, composers employed motivic permutation on a smaller, albeit nonetheless pervasive scale.

This paper identifies more complex approaches to motivic permutation than previously recognized in analyses of fifteenth-century polyphony, including extended melodic palindromes (motives elided to or followed by their retrograde), "inversodromes" (motives elided to or followed by their inversion), "retro-inversodromes" (motives elided to or followed their retrograde-inversion), and even more complex "crabindromes," in which one of these techniques appears against its own "crab," or mirror image.

A cluster of anonymous chansons in the *Chansonnier* El Escorial IV.a.24 reveals a particular fascination with complex melodic permutations, palindromes, and mirror images. The combinative chanson *Averte oculos/Avertissiés vostre doulx euil*, replete with inverted and mirror canons, derives its Latin Tenor not from a lost liturgical chant (Hanen, Southern, Maniates), but from the fact that it is perfectly consonant with its own inversion. *Je n'ay que deul est desplaisance*, recognized for its polyphonic citation of the chanson *Puisque fortune m'est sy dure*, opens with a striking crabindrome and contains extensive motivic permutations. Another chanson about Fortune, *Par desplaisir tout plain d'anoy*, includes an extended palindrome and melodic themes that are their own retrograde-inversions. Similar mirror motives also occur in Ockeghem's *Missa Quinti toni*, Josquin's *Missa L'ami baudichon*, and Isaac's *Palle, palle, palle*, not surprising considering its probable relationship to Busnois' *Fortuna desperata*.

Such serious play has eluded identification in part because composers conceal such passages through rhythmic alteration and mutation. Recognition that composers perceived motives as complex—as a combination of potentials and limitations based on their essence ("*littera*"), quality ("*vox*"), myriad potential permutations, and

elisions—promises deeper understanding of the compositional process and offers methods for distinguishing between compositional intent and analytical imagination.

Mediating the Blues (AMS)

Gabriel Solis (University of Illinois at Urbana-Champaign), Chair

Journey to the Land of the Blues: Encounters and Exchange in British and European Visits to Chicago, 1957–60

Lawrence Davies (King's College London)

In the late 1950s, a number of British, French, and Belgian blues enthusiasts visited the United States. Gravitating to Chicago, visitors such as Bruynoghe (1957–58), Demêtre and Chauvard (1959), Adins (1959–60), and Oliver (1960) sought to obtain discographical and biographical information about blues musicians, while immersing themselves in African American life. These visits have attracted little academic scrutiny; their participants are thought to have been motivated by the objectives of the jazz "revival" of the 1940s and the folk "revival" of the 1960s, when white enthusiasts sought to discover, document, and preserve what they heard to be a unique, exotic, and disappearing musical culture (Hamilton 2008; O'Connell 2015).

Alternatively, these encounters can be understood in the context of increasing transatlantic musical *exchange* during the 1950s, when both African American and British blues musicians first began to travel internationally in significant numbers. Drawing on the notion of fieldwork as "visiting" (Titon 2004), I show how hosts on both sides of the Atlantic were anxious to maintain this climate of exchange, absorbing their visitors into existing networks of musical and social interaction. Complicating the division between "insider" and "outsider" common to existing representations of African American culture at this time (e.g. Ramsey, Smith, et al. 1939; Blesh 1943), visitors' accounts evoked African American musicians' professional thoughts and concerns, moments of interracial affinity, and the conciliatory power of blues music in a way that is surprising—even unique—for this period (cf. Jones 1963). Finally, I suggest the need for a re-examination of early British and European blues appreciation with an eye not only to how enthusiasts (mis)represented African American expressive culture, but also to how they *participated* in it.

Chicago Blues in the Studio: Bill Putnam, Muddy Waters, "Still a Fool," and the Chess Sound

Gayle Murchison (College of William & Mary)

Two related Muddy Waters recordings provide insight into how recording technology, studio techniques, and the input of the producer and engineer alter musical

meaning. Produced by Leonard Chess, "Rolling Stone" (1950) and "Still a Fool" (1951) share the same riff and tune, and are derived from "Catfish Blues." Recorded during the years Chess used Bill Putnam's Universal Audio studio, both reflect how Putnam's do-it-yourself approach to audio production and creative decisions made by producer resulted in innovative and now-standard recording techniques at the intersection of Chicago blues and rock 'n' roll. Reverberation and echo mimicked the sound of live performance. The implications are far ranging. First, rather than write separate histories of blues, rhythm and blues, and 1950s rock 'n' roll, we should consider how various genres of black music cross-pollinated each other. Second, modeled after and seeking to capitalize on the success of Jackie Brenston & His Delta Cats's "Rocket 88" (Chess 1458), Waters and Chess recreated the overall sound of that recording in subsequent blues recordings. Finally, as white listeners encountered black music during the 1950s, reverb gave them the sense of being in a black nightclub or dancehall. Thus, these two recordings have import and serve as a metonym for what was happening in an industrial United States in the late 1940s and '50s at the dawn of the Civil Rights era. They provide an added dimension and nuance in understanding how in the late 1950s and '60s white American youth experienced black Chicago blues, rhythm and blues, and rock 'n' roll initially not through live performances, but through sound recordings designed to give the ambience of the live black blues or rhythm and blues club, thereby providing white youth a safe glimpse of black musical culture—via recordings in which black music was mediated by white producers and engineers during the era when the studio emerged as instrument.

Modernist Intermedia (AMS)

Stephen Hinton (Stanford University), Chair

Forging Cubist Music: Igor Stravinsky's Encounter with Pablo Picasso and the *Etude pour Pianola* (1917)

Michael Christoforidis (University of Melbourne)

The creative dialogue between two of the twentieth century's iconic figures, Pablo Picasso and Igor Stravinsky, began in Italy in 1917. This meeting between the two artists had been keenly anticipated, both by Serge Diaghilev and the Chilean heiress Eugenia Errazuriz, who encouraged them to work together on a Ballets Russes production. While their final collaboration, in the form of *Pulcinella* (1920), has received considerable scholarly attention, the immediate outcomes of this encounter (drawn from the Picasso and Stravinsky sketchbooks) suggest a number of early creative analogues between the artists. The impact of this first meeting on Stravinsky's music will be traced primarily through his compositional process in the *Etude pour Pianola* of

1917 (later subtitled "Madrid"), in which he manipulated a series of musical gestures associated with Spain to suggest the vibrant cacophony of the Madrid streetscapes.

In this paper I argue that Stravinsky's *Etude* was born of the desire to adapt the techniques employed by Pablo Picasso and his circle. The work embodies certain concepts of simultaneity and juxtaposition that were consciously drawn from cubist and collage techniques, and whose early manifestations can be traced to the sketch materials for the work. The visual aspect of the final score and Stravinsky's hand-written drafts also highlight the game of linear intersections and a cultivated non-alignment of motives, techniques that evolved during the composition of the work. In the process, Stravinsky created a modernist reconfiguration of musical evocations of Spain and the Mediterranean. However, rather than adapting Spanish folk or popular music sources, Stravinsky drew primarily on materials from the *espagnolades* (or musical impressions of Spain) of his Russian and Franco-Spanish musical peers. The musical sources drawn from these scores were radically reconfigured by Stravinsky to create a distilled musical tableau, one that transcends the crowd scenes of his earlier Ballets Russes works and demonstrates clear parallels with Picasso's visual techniques and contemporary trends in the figurative arts.

Making Points, Extending Lines: Visualizing Music at the Bauhaus

Stephanie Probst (Harvard University)

Operating in Germany's most influential hub of modernism in the 1920s, the artists at the Bauhaus aspired to transcend all art forms. Many of them were professionally trained musicians and remained avidly engaged with music throughout their careers. While art historians have long acknowledged the importance of music for the Bauhaus's inter-medial agenda, music scholars have yet to scrutinize how their endeavors mirrored musical and music theoretical discourses of their time.

Seeking inspiration not only in the organization of specific musical compositions, but also in notational practices for music, some of these artists—notably Wassily Kandinsky, Paul Klee, and Henrik Neugeboren—translated musical works for visual consumption. This paper focuses on artistic visualizations of works by Ludwig van Beethoven and Johann Sebastian Bach by these three artists. These visualizations repurpose the basic notational elements of the point and the line, thereby inscribing musical and aesthetic connotations in these graphical elements. My analysis of these visualizations reveals the thoroughly cognitive approach that the artists adopted, presenting the music from the listener's perspective. Moreover, the artists' notational choices—and in particular the rendition of melody as a linear Gestalt—align with contemporaneous research in music cognition, notably Christian von Ehrenfels's studies "On Gestalt-qualities" (1890 and 1920). Art historian Régine Bonnefoit (2011) has speculated that such a conception of melody was transmitted to the artists at the Bauhaus through Ernst Kurth's 1917 treatise *Foundations of Linear Counterpoint:*

Bach's Linear Polyphony, rather than directly from Ehrenfels's work. I expand on her speculation by analyzing how the images not only reflect a linear and Gestalt-theoretical view on melody, but how they moreover enact Kurth's understanding of counterpoint as an interweaving of multiple linear-melodic strands. As such, these artistic renditions not only visualize an analytical reading of the music in question, but they also provide a visually accessible account of Kurth's music theoretical framework.

Music as Character in Film (AMS)

Jordan Carmalt Stokes (Hunter College / The Juilliard School), Chair

To Joy and Failure: Ingmar Bergman's Musicians

Per Broman (Bowling Green State University)

During the 1960s, critics faulted Ingmar Bergman for his lack of engagement with world problems, casting him as a self-centered navel gazer whose films mined the minutia of his own amorous and religious experiences. Yet, while Bergman's reality is rarely political, the musical discourse in his films offers a consistent commentary on social order and the vicissitudes of human existence, not least through the frequent musician characters. The musicians appear on a wide variety of occasions, often suddenly and unexpectedly, and reveal, through music making and musical metaphors, central tenets of Bergman's aesthetics. For example, in *To Joy* (1950) Bergman uses the soloist ambitions of the main protagonist as a symbol of pride in the conformist Swedish society as opposed to serving society's greater good as an orchestral musician.

Departing from resources in The Bergman Archives in Stockholm, this paper explores Bergman's use of musicians in and its role in his aesthetic vision. Following an overview of Bergman's thinking about music, I demonstrate the essential roles the many musician characters play in the filmic narratives, focusing on his second-to-last auteur film, *In the Presence of a Clown* (1997), in which the dying Franz Schubert plays an important role as a character in the play-within-the-play. In the film, Schubert symbolizes the failure of the artist on a human level, but the music and the drama becomes transformational in the lives of the audience.

The notion of music's and the musicians' power—as a mirror of and temporary refuge from the struggles of everyday life—expressed in Bergman's films constitutes if not a stronger at least a more consistent a message than the central ideas often highlighted in discussions of his works. The way the musicians speak about and use music remains virtually the same from his first film *Crisis* (1946) to his last, *Saraband* (2003). In contrast, Bergman's more widely recognized religious and existential themes, such as the silence of God, were much more localized in his productions from the late 1950s and early 1960s. In this respect, music presents a vital path into the essence of Bergman's production.

The Articulation of Performance and Character through Music in the Films of James Dean

Gregory Camp (University of Auckland)

Shortly after James Dean's death, François Truffaut wrote that Dean's acting in his three feature films "flies in the face of fifty years of filmmaking; each gesture, attitude, each mimicry is a slap at the psychological tradition. Dean acts something beyond what he is saying." Truffaut constructs this "something beyond" as being ineffable, impossible to describe in words, but one might more usefully see Dean's performances as being articulated by something more concrete; namely, music. All three of the films Dean starred in before his death in 1955 at age twenty-four feature prominent musical scores. In *East of Eden* (Elia Kazan, 1955) and *Rebel Without a Cause* (Nicholas Ray, 1955) the actor's radically stylized performances are aided in their communication with the audience by Leonard Rosenman's scores, which draw equally from modernist concert music and traditional Hollywood film scoring practices, helping to negotiate the gap between Dean's characters on the screen and his audience in the cinema. The dissonance in the music matches the dissonance of Dean's characterizations, described by Truffaut as containing within them "all our ambiguity, our duality, our human weaknesses." The ambiguity and duality of tonality and atonality provides a musical illustration of Dean's characters' confused psyches. Rosenman's scores were groundbreaking in their attempt to score not merely the action and mood of the film in classical Hollywood style, but also the psychology of the protagonists as they attempt to negotiate midcentury American masculinity. In *Giant* (George Stevens, 1956), on the other hand, Dean's performance as the inarticulate oil man Jett Rink is betrayed by Dimitri Tiomkin's traditional "Western" score, the lumbering cowboy theme given to Rink so at odds with the performance on screen that the music acts as a barrier between audience and character. *Giant* is usually seen as Dean's least successful performance, and the music is at least in part to blame. Film music scholarship has usually focused on the role of music in articulating filmic narrative, but an analysis of these three performances and scores will attempt to open a space for analysing music's role in creating character, scoring the actor and his/her role.

Music for Stage and Screen (SMT)

James Buhler (University of Texas at Austin), Chair

Playwriting in Song: "Reprise Types" in Stephen Sondheim's *Sweeney Todd*

Nathan Beary Blustein (Indiana University)

Reprise pervades *Sweeney*'s score: every character recalls passages from earlier songs, altering music and lyrics according to the dramatic circumstances that bring him or her to recall an earlier tune. Analysis of reprise in musical theatre traditionally foregrounds the relationship between a song and its later recurrences. Yet in *Sweeney Todd*, many reprises bear striking similarities to each other—not in the music that they recall, but how recurring musical material functions within the formal, tonal, and motivic context of each new song. Seemingly disparate songs—in setting, dramatic situation, and emotional stake—can be linked when characters use the same "reprise type." By studying the creative process behind *Sweeney*'s songs and numbers, as well as comparing different recordings, I argue that close reading of the music-theatrical conventions at play within *Sweeney*'s reprises (1) informs the relationships between characters and (2) amplifies, supplements, or even contradicts the story unfolding on stage.

First, I compare four songs throughout the show in which either Anthony or Johanna recalls an earlier song. Both "Ah, Miss" and "Kiss Me!" oscillate between two sections before blossoming into lyrical reprises that achieve tonal closure; by contrast, both "Pretty Women" and "City on Fire!" are disrupted by reprises. Next, I examine the two songs that Todd and Mrs. Lovett sing in the Act I finale, "Epiphany" and "A Little Priest." Opposing forces seemingly guide this scene from all sides, but each song begins similarly, building up to a "corrected" reprise of one of the show's first songs.

Film-As-Concert Music and the Formal Implications of "Cinematic Listening"

Frank Lehman (Tufts University)

What does it mean for film music—subordinated, contingent, and "unheard"—to be plucked from its intended context and placed at the forefront of listener attention? The tradition of excerpting and arranging movie scores for the concert hall poses this question sharply. While scholarship on "cinematic listening" has picked up in recent years, the specifically music-theoretical issues raised by this repertoire have been largely unaddressed. I argue that far from squeezing programmatic-music into absolute-music containers, film-as-concert music presents hearing "cinematically" as

a valid alternative to structural modes of listening, albeit one less reliant on imaginative visualization and narrativization than previously maintained.

This presentation investigates a subset of the film-as-concert corpus: standalone scherzi originating from action setpieces. More than any other type of underscore, action cues answer to dramatic/editorial/visual imperatives rather than "absolute" logic. My core data emerges from a detailed study of all thirty-four of John Williams's film/concert scherzi, with emphasis on setpieces from the *Star Wars* franchise. I develop a comparative methodology that highlights small but impactful formal changes across different generations of a cue/piece. I isolate a set of compositional strategies that are employed to impute coherence to procedures that might otherwise disturb customs of musical unity (and sometimes still do). My analyses emphasize the way in which formal alterations bring about drastically different ways of hearing the work tonally and expressively across multiple versions. To conclude, I propose that hearing unarranged film cues-as-absolute music is a viable and in-fact widely practiced form of musical engagement.

Music, Class, and the Great War (AMS)

Alain Frogley (University of Connecticut), Chair

Highbrow Bullies and Lowbrow Menaces: Judgments of Music and Taste in Interwar BBC Periodicals

Emily C. Hoyler (School of the Art Institute of Chicago)

The terms "highbrow" and "lowbrow" came into the popular lexicon in Britain during the 1920s and 1930s. These seemingly oppositional terms were often used to evaluate aesthetic value and personal tastes in music. In the pages of the BBC's weekly periodicals *Radio Times* and *The Listener*, critics and listeners argued for the relative merits of highbrow and lowbrow programming. Their discourses reveal a complex system of value judgments as these terms were levied to describe broadcast programs, musical genres, and listener demographics. Drawing from musicology, media studies, and social history, I argue that critical commentary and listener responses in these periodicals serve as barometers for interwar conceptions of cultural value in the BBC's music programming.

Programming policies at the BBC suggested that the positive effects of "good music" could improve national character and enable a "great raising of public taste" among its listeners. Highbrow and lowbrow designations were invoked to describe the BBC's initiatives for music appreciation, its understanding of its listenership, and its promotion of British national music and musicality. Listeners self-identified in various ways to complicate these binary terms, creating a brow spectrum that included "middlebrows" "adjustable brows," and "sliding brows." BBC critics and listeners

alike referenced this brow spectrum to assess the educational worth, entertainment value, and popular appeal of music programming and music appreciation.

Featuring interwar excerpts from *Radio Times* and *The Listener*, my presentation will analyze signifiers of social class, national character, and aesthetic value that are evident in the language and references published in these periodicals. For example, contemporary art music and jazz tended to be cited as archetypal examples of highbrow and lowbrow music, respectively; listeners branded these genres with biased labels such as "education snob stuff" and "songs of the sickly love type." I will also draw from contemporaneous monographs by BBC Director-General John Reith, the Hadow Committee, and Cecil Arthur Lewis to evaluate the BBC's handling of the brow spectrum at the administrative level. Perceptions of interwar cultural hierarchies became evident as various genres and tastes were brought together through the new mass medium of radio broadcasting.

"It's a Long Way to Tipperary . . ." and Tennessee: Unlikely Musical Exchanges in the English Country House during World War I

Michelle Meinhart (Durham University / Martin Methodist College)

During the First World War, many soldiers from throughout the British Empire were sent to England first to train, then in many cases after time at the war front, to recover from wounds. For Canadians and Australians, such healing often took place alongside English soldiers in municipal buildings and other unlikely places throughout England, such as country stately homes. At the forefront of activities in which soldiers engaged to occupy time, boost morale, and foster healing while convalescing was music. Often this music was organized and led by upper-class women eager to do their "bit for King and country." While soldiers—English and dominion alike—were certainly accustomed to singing and listening to musical performances at the front, especially due to the efforts of the YMCA, the raucous musical world they brought with them was new to the Edwardian country house and upper-class ladies' soirees. Associated with British urban music halls and low-brow American culture, such bawdy songs were not the sentimental parlor room ballads and nineteenth-century opera excerpts Edwardian ladies were used to playing.

This paper highlights the collision of these musical worlds of the trench and country house during the First World War. Drawing on country house sheet music collections, soldiers and women's correspondence and life writing, high society magazines, and newspapers of army battalions and Red Cross hospitals, this paper demonstrates the transnational and trans-class musical exchange of British and dominion Tommies with lady philanthropists disrupted the elite pre-war musical world of the Edwardian parlor. Here we see the democratization of musical space and practice, that both carries on and ruptures the rich tradition of domestic music making of the nineteenth century. Ultimately such exchanges, in addition to fostering physical and emotional

healing, established new and unlikely musical networks within the Commonwealth—networks that complicated former boundaries of class, gender, and empire.

Articulating Allied Identity: Cross-Channel Musical Exchange between Paris and London during World War I

Rachel Moore (University of Oxford)

On 5 February 1915, a party of French politicians, musicians, and intellectuals boarded a ship on the coast of France and made the hazardous journey across the English Channel to take part in a series of musical and diplomatic events in London. At the heart of their trip was an "Entente Matinee," held at His Majesty's Theatre on 9 February. The program, performed by both French and English musicians, included a miscellany of French and English chamber music, opera excerpts, poetry readings, and Allied national anthems. These musical components were framed by a patriotic address from French academician Maurice Donnay on the nature and importance of the Franco-British and wider "Allied" alliance.

The 1915 Entente Matinee is one of many instances of wartime exchange between Paris and London in which music was used to forge cultural and political relationships and to create a sense of belonging to a national—or wider—cause. Existing studies of music's role in the creation and contestation of wartime identities have largely been carried out within exclusively national limits; such studies rely on somewhat reductive notions of patriotism, overlooking a more nuanced and international understanding of the complexities of wartime identities. Drawing on French and English concert and theatre programs, government documents concerning propaganda, musician and government correspondence, and press documents, this paper combines ideas of nation with those of an emerging Allied force. It studies instances of musical exchange between the Allied metropolises of Paris and London to reveal how cross-channel musical performances both sustained and challenged national identities within the context of an emerging Allied Entente.

By investigating wartime musical life from a transnational perspective, this paper highlights how musical interaction between two capital cities united by a common enemy contributed to wider political and cultural articulations of an Allied identity. It reconsiders established conceptions of the nature and influence of wartime patriotism and nationalism, highlighting the pressures which multiple, often conflicting, cultural identities brought to bear on romantic ideas of "sacred union" and the unhindered civilian support for national and Allied war efforts that it entailed.

"Near to Reality, but Not Quite": Lena Ashwell's Concerts at the Front during the First World War

Vanessa Williams (University of Pennsylvania)

Soon after the British Empire declared war against Germany on 4 August 1914, British actress and impresario Lena Ashwell had the idea of sending musicians and comedians abroad to entertain the troops. In January 1915 her "Concerts at the Front" series was officially sanctioned with the support of Princess Victoria and under the auspices of the YMCA. Over the next few years, concert parties consisting of male and female performers gave thousands of performances in make-shift venues to Allied troops in France, Malta, and Egypt.

Ashwell's publicity campaigns for the concert parties persistently framed them not simply as entertainment but as a medical and educational benefit. The concerts diverted seriously wounded soldiers in hospitals, and also educated working-class troops who, she claimed, would request opera arias rather than music hall choruses. Her descriptions of the project legitimized its existence to the white middle classes who funded it, from her insistence on programs of classical favorites and light popular songs, with the absolute avoidance of music-hall songs and "rag-time," to her casting of female artistes—for whom she had obtained special permission to travel to the front—in traditional roles of nurses and educators.

In this paper I use Ashwell's writings alongside written documents and oral accounts from performers and soldiers that complicate her propaganda. These accounts ascribe alternative pastoral roles to the female performers precisely because of their exceptional status as women in male-dominated spaces. They focus on the female artists as social partners and embodiments of femininity and nationhood; they also highlight the performers' extramusical labor both in war zones and on the Home Front, and the resulting communication loop that was unique to the work of Ashwell's concert parties. My paper suggests an expanded conception of women's contributions to the war effort, accounting for their work as traveling musicians and also more broadly for their abilities to temporarily bridge some of the physical and emotional boundaries between the Western and Home Fronts.

Music, Language, Voice, Failure: Views from Postwar (AMS)

Seth Brodsky (University of Chicago), Chair

In the 2015 *JAMS* Colloquy "Why Voice Now?", the contributors describe the "pure terrain of the thing we call voice," revealed only when we "strip away speech, poetry, phonetics, morphology—all of language, in short." Our purpose in this session is to complement the colloquy's broad theoretical discussion by presenting case studies of vocal practices in late twentieth century European modernism that put the voice into circulation within the boundaries that the colloquy describes. More

precisely, each paper examines musical works that expose the voice in the moment when its sound, place, or language fail. We are especially interested in tracing the two main positions that were delineated during the disagreement between Karlheinz Stockhausen and Luigi Nono regarding the proper place of voice and language in postwar modernist composition: either a faith in sound's communicative power over and beyond that of language, or a mourning of language's lost communicative power. For both strategies, language's promise of communicative efficacy is held forth, only to fail and fall back to what is construed as the more directly communicative power of voice.

Vocal Immediacy and Lingual Mediation at the End of the Darmstadt School

Benjamin Downs (Stony Brook University)

Histories of the Darmstadt School often trace its fracture to the 1958 disagreement between Karlheinz Stockhausen and Luigi Nono over the use of text within modernist music. This narrative typically positions Theodor Adorno's contemporaneous Darmstadt lectures as largely unrelated attacks on postwar serialism's unchecked rationalization. Yet scholars who frame these disputes as separate skirmishes miss that both the Stockhausen-Nono dispute and Adorno's critiques deal less with language and music as such than the possibility of a musical immediacy that short-circuits language's mediation. In this paper, I place the debate between Stockhausen and Nono into dialogue with Theodor Adorno's lecture "The Aging of the New Music," to demonstrate that all three were primarily concerned with music's potential for immediate communication, unhindered by the distanced referentiality of language.

I begin by arguing that Stockhausen's and Nono's vocal disagreement masks their more fundamental agreement on the power of sound to effect immediate communication beyond language. Stockhausen's criticism of *Il canto sospeso* read within the context of his studies with Werner Meyer-Eppler shows that he was motivated by the information-theoretical conceit of the direct power of non-lingual sound. For Meyer-Eppler, as for Stockhausen, a word's *sounds* carried the affective charge formerly assigned to its meaning. Similarly, Nono's strident rebuttal to Stockhausen's criticism claimed that a word's sound immediately impresses the affect of the word's meaning. Nono critically misreads Maurice Merleau-Ponty to argue that the affect of a particular word inheres within its phonemes themselves, thereby getting around the problem of language's second-order referentiality.

Having shown how their views converge, I turn to Adorno's criticism of postwar serialism's "schematic organization." His Darmstadt lecture "The Aging of the New Music" specifically targeted their shared utopic hope for immediacy. For Adorno, their faith in the possibility of immediate sound was the deluded search for the "pure voice of Being" or the Adamic "pure name," a language whose immediacy guaranteed

its communicative efficacy. Adorno's critique of serialism was thus a critique of Stockhausen and Nono's hope to conjure a primordial, immediate "voice" in the void of language's failure.

Modernist Voice and the Failure of Language

Amy Bauer (University of California, Irvine)

Björn Heile, among others, wrote of the challenge modernism presents for opera, a form wedded historically to "realism, illusionism, and representation." Even operas accepted into the modern canon such as *Wozzeck* bracket off the medium of representation to blur diegetic song and operatic song, as discussed by Cone and Kivy. I argue in this paper that the most successful contemporary operatic and vocal works confront the problem of representation directly, as part of the larger crisis of language that characterizes the modernist project as a whole. I thus examine four post-1980 vocal works in which language can be said to collapse as a determinite and stable site of meaning, replaced by music's radically particular modes of communication and expression. Each example foregrounds the failure of language in a different way, and presents—rather than re-presents—a voice whose very opacity demands our engagement.

The majority of Claude Vivier's *Prologue pour Marco Polo* (1981) is set to Vivier's own *langue inventée* which stands in not for a specific foreign tongue but for the complete opacity of the "other" in any incarnation. By contrast, Salvatore Sciarrino*'s Luci mie traditrici* (1996) operates as an allegory of a world where language kills. Its hushed murmers and use of *sillabazione scivolata* privilege what is irreducible to nonmusic expression, and thus beyond the dangers of representation. The third of Gerard Grisey's *Quatre chants pour franchir le seuil* for soprano and orchestra (1997–98) stages the "Death of the Voice" itself as temporal canons remove elements of sense to leave only "echoing drifts" behind. The setting of David Lang's *The Difficulty of Crossing a Field* (2001) combines with Mac Wellman's circular, nonsensical libretto to supplant verbal sense with the pure material immediacy of the language's sounds and rhythms.

Each work is rooted in a specific historical context, yet points toward a universal event: the moment at which representation breaks down, and what is sayable gives way to what is irreducible to nonmusical expression. In doing so they invoke an ethics of the particular that integrates gesture, metaphor, and the complex, intersubjective power of music as social practice.

Navigating the First Years on the Job (SMT)

Samuel Ng (University of Cincinnati), Moderator

Sponsored by the SMT Professional Development Committee

William Marvin (Eastman School of Music)
Joti Rockwell (Pomona College)
Lynne Rogers (Mannes School of Music at The New School)
Lawrence Zbikowski (University of Chicago)

There are a number of unique challenges faced by faculty members in the early stages of their career. Oftentimes, the transition from completion of the dissertation to a new faculty position is difficult. The session will offer practical advice for beginning professionals from a wide variety of academic institutions: community colleges; liberal arts colleges; departments and/or schools of music; independent conservatories; and research institutions. Our panelists will address the different kinds of responsibilities and unique deadlines that one will encounter the first two years on the job. The anticipated topics include:

- Balancing teaching, research, service demands, and family;
- Being more self-directed in one's work and research;
- Navigating peer-review procedures;
- Teaching effectively and efficiently
- Immediately preparing for contract renewals after one or two years at an institution; and
- Understanding the culture of an institution and becoming an effective agent within it, including networking and working effectively with the new colleagues.

Following presentations by the panelists, there will be an opportunity for questions to the panel from the audience and open discussion of issues relating to the topics presented. Each speaker will give a talk of about twenty minutes, with ample time for questions and discussion, both after the individual talks, and after the completion of them all.

Opera in Russia (AMS)

Inessa Bazayev (Louisiana State University), Chair

Reassessing Russian Comic Opera: Singers, Aesthetics, and Success in Eighteenth-Century St. Petersburg

Elise Bonner (Columbia University)

By the end of the eighteenth century, Russian operagoers from St. Petersburg to Siberia were eagerly attending performances of Mikhail Sokolovsky's *Mel'nik—koldun,*

obman'shchik i svat (*The Miller who was a Wizard, Cheat, and Matchmaker*, 1779). Yet this widespread enthusiasm confounded the lettered elites. After disparaging the comic opera's coarse libretto and folksy music, they struggled to explain its success in the capital. One observer attributed it success to the comic bass in the title role, writing, "Anton Krutitsky's skillful performance was the reason why this extremely weak opera, filled as it was with many infelicities, was performed around twenty-seven times, and for the most part at the request of the parterre." Though scholars have long dismissed early Russian opera singers as having little musical talent or influence, the critic's claim finds support in the box office, salaries, and heavy purses that fans addressed to the miller and hurled onto the stage.

As a disfigured orphan performing in a decrepit manège, Krutitsky had little chance of avoiding destitution, much less of becoming the first star of Russian opera. Yet he managed to attract a devoted following, with his supple, pleasing voice and distinctive natural acting style, and contributed to the early success of the genre. In this paper, I argue that although spectators may have centered their praise on Krutitsky's performances, their comments also show that specific musical and dramatic techniques bolstered its success as well. Both *Mel'nik* and Vasily Pashkevich's *Skupoy* (*The Miser*, 1781) received exceptional praise for one solo scene complex. In both, through-composed music and continuous dramatic action may have helped Krutitsky foster the illusion of spontaneity and arouse the audience's sympathy, which played to the singer's talent of seeming verisimilar and familiar. The reception of these operas also suggests that to spectators, Russian comic opera was neither a mere imitation of opéra comique nor a concerted attempt to create a national idiom, as scholars have assumed. Instead, it succeeded as a cosmopolitan genre, one inspired by the principle of dramatic mimesis and an aesthetics of naturalism and simplicity.

Newspaper to Opera: *Orango*, Topicality, and the Documentary Aesthetic

Marina Frolova-Walker (University of Cambridge)

The recently discovered unfinished opera *Orango* (1932) has become a major sensation in Shostakovich studies: after the 2011 world premiere in Los Angeles, it was shown in London, Moscow, Perm, and Prague, and released on CD. The only scholarly commentary on the opera comes from the individuals who made the revival possible: Olga Digonskaya, who located the draft in 2004, and Gerard McBurney, who orchestrated the surviving Prologue. They both tried to elucidate the significance of the central character as a half-man, half-ape, and the roots of this conceit in scientific experiments of the time. However, no one has yet convincingly explained why the work was billed as a "pamphlet opera," or why the project was suddenly dropped

(reviewers of the popular press asserted groundlessly that this was due to the detection of covert anti-Stalinism).

A careful examination of the libretto, mainly written by Alexei Tolstoy, together with Tolstoy's political novels of the time and the contemporary Russian and European press, allows us to propose radically new answers to these questions. The pamphlet opera proves to be rooted in the dramatic events of May 1932, when Doumer, the French president, was assassinated by Paul Gourgouloff, a Russian émigré, resulting in a foreign relations crisis for the USSR. This forgotten episode from the uneasy calm of the inter-war years occurred just before *Orango* was conceived, and biographical details of French leaders such as Clemenceau and Tardieu found their way straight from the broadsheet pages into the libretto. The most striking resemblance, however, can be found between the press portrayal of the real Gorgouloff and the opera's Orango.

This kind of ephemeral topicality proved unsuitable for opera, and the project was abandoned as soon as the real-world political crisis was resolved. However, the concept of a news-based musical work, a product of the "documentary aesthetic" of the 1920s and '30s modernism, continued to play a part long after its apparent shelf life, thanks to the Soviet penchant for up-to-date slogans. In this context I will consider other Shostakovich works that came off the pages of the press.

Shostakovich's *Lady Macbeth from the Mtzensk District*: The Finale of Scene Four as Opera Buffa Parody

Esti Sheinberg (University of Nebraska–Lincoln)

Shostakovich's second opera, *Lady Macbeth from the Mtzensk District* (1932) shows the influence of the Russian Formalists' theories of parody (Hutcheon, 1985; Sheinberg, 2000). Further inspiration in this direction was provided in his discussions with his closest friend, the musicologist, critic, and philologist Ivan Sollertinsky and by Mikhail Bakhtin's ideas of the carnival and of plurivocality (Sheinberg, 2000; Fairclough, 2006).

Shostakovich referred to *Lady Macbeth* as a "tragedy-satire" (Sollertinsky, 1932; Fay, 2000), stating that the work is about the personal tragedy of a woman who is maltreated by her society, which is satirized in the opera. This categorization, however, calls for an inquiry beyond the composer's account.

While Shostakovich's literary source was Leskov's nineteenth century novella, his stylistic approach reflected that of Russian literary theoreticians, who endorsed parody as the primary technique of creative work. Contemporary Russian music reflects similar ideas: the neo-classical works of Prokofiev and Stravinsky are renowned

parodies. Shostakovich, however, applied parody techniques rather indirectly, reaching beyond surface gestures into deep structural principles.

These principles gain a new insight thanks to Wye Jamison Allanbrook's last book, *The Secular Commedia*, posthumously edited by Mary Ann Smart and Richard Taruskin. Analyzing the ways in which opera buffa provided a structural source for late eighteenth century instrumental forms, Allanbrook's description of Mozart's symphonies as a kaleidoscopic collage of musical topics, inspired by the Commedia dell' arte, seems perfectly fitted for the way Shostakovich composed his opera.

It is unclear if Sollertinsky, Shostakovich's main source of theoretical erudition, was familiar with Diderot's *Le Neveu de Rameau*, which served as a starting point for Allanbrook's discussion. However, the Commedia's characters, gestures, and scripts were immensely popular and often portrayed in early twentieth century Russian music, ballet, theater, poetry, and literature.

My presentation provides a theoretical context and analysis of the Second act's finale of *Lady Macbeth from the Mtzensk District*, revealing its parodying techniques and eighteenth century opera buffa's finale structure. It then explains the bizarre collage of topics—folk songs, religious rituals, and a quasi-atonal passacaglia—in their unsettling mixture of cruelty and pity, the satirical burlesque and the grotesque.

Opera as Policy during the Reign of Nicholas I: The First Decade (1825–35)

Daniil Zavlunov (Stetson University)

Whether one views Mikhail Glinka's *A Life for the Tsar* (1836) as the origins of Russian opera or, less grandiosely, situates this work as a watershed in the longer history of opera in Russia, one has to come to terms with its immediate contexts. Whereas recent scholarship has done much to clarify the musical contexts, it has done remarkably little to explain the socio-political and cultural forces that determined the direction of opera at this juncture in Russian history. Concentrating on these forces upends the standard narrative. Rather than view Glinka's opera as a starting (or turning) point, it might more profitably be understood as a manifestation and culmination of a highly successful decade (1825–35) of experimentation with cultural policies aimed at transforming Russia's musical institutions. Our knowledge of that transformation remains one of the biggest lacunae in scholarship on Russian music, with two components in particular missing from its historiography: the history of institutions, and the individuals who pulled the levers of power. Drawing on newly uncovered documents in the Imperial Collection of the Russian Historical State Archive, this paper surveys the rapidly evolving policies on the governance of the Imperial Theaters system, changes to the institution of theater censorship, swift updating of the repertories and professionalization of the musical establishment in Russia (including the invitation of the Italian opera troupe, and creation of the Russian one), and construction of

new performance spaces—all implemented and micromanaged, with extraordinary short- and long-term ramifications, by the monarch of Russia, Nicholas I.

Performing Difference in the City (AMS)

Loren Kajikawa (University of Oregon), Chair

"Wut it is? Wut is up? Wut is wut?": New York City's Black Queer Rap as Genre

Lauron Kehrer (Eastman School of Music, University of Rochester)

On 13 March 2014, the New York City-based rapper Le1f performed his 2012 single "Wut," on the "Late Show With David Letterman." With lines such as "I'm getting light in my loafers" and "I'm the kind of john closet dudes wanna go steady on," the track explicitly points to Le1f's queer identity. His appearance marked the first time an openly gay rapper performed on a major network's late-night show, and Le1f is frequently cited as part of a larger trend of emerging queer hip-hop artists in and around New York City, including Zebra Katz, Cakes da Killa, Mykki Blanco, Azalea Banks, and others. And yet, Le1f himself has stated that he prefers not to be known as a purveyor of gay rap. As he said in an interview for *Philadelphia* magazine, "I'm proud to be called a gay rapper, but [my work is] not gay rap. That's not a genre."

This paper interrogates Le1f's claim and argues that while there may not be a "gay rap" genre, many of New York City's openly queer rappers use similar strategies for articulating their sexual identities in their music and that their work can be therefore be considered collectively. These artists often employ sonic, visual, and lyrical references to the city's Ballroom scene, a mainstay of black and Latino queer culture of the past few decades, in order to invoke a specifically black queer musical and cultural lineage. Here I briefly trace that lineage from the emergence of disco and its successor, house music. I then consider the role of house music in ballroom culture and black LGBTQ communities, paying particular attention to the ways in which participants use music in the creation and performance of the ballroom gender system in which gender and sexuality are co-constructed. Finally, I demonstrate ways in which the aforementioned rappers utilize aspects of ballroom culture as a means to perform a black queer identity, and suggest that black queer rap that shares this cultural reference point can indeed be considered a hip-hop genre.

"Brighton Beach Has Long Been Odessan": Willi Tokarev and the Third Wave Soviet Jewish Immigrant Community in 1980s New York City

Natalie Oshukany (Graduate Center, CUNY)

Beginning in the 1970s Soviet Jews immigrated to the United States in large numbers, many of them settling in New York City. In contrast to previous generations of Eastern European Jews, these "Third Wave" Jewish émigrés were distinctly shaped by their experiences in the USSR: they mainly spoke Russian rather than Yiddish, and during their years under antireligious Communist rule, many formed a sense of Jewish identity defined by its representations in Russian literature, music, and theater. As this group settled in Brooklyn's Brighton Beach neighborhood, this seashore strip became known as "Little Odessa"—a nod to the Ukrainian city that Russian Jewish writer Isaac Babel mythologized as a profligate paradise for Jewish gangsters.

New immigrant-owned nightclubs and restaurants in Brighton cultivated a thriving music scene and, during the 1970s and 1980s, the neighborhood became a wellspring for Western-produced *shanson*, a term encompassing a broad range of Russian popular music genres including the *blatnaia pesnia* (criminal song), characterized by romanticized depictions of criminal subculture and frequent references to Odessa. Scholars have paid little attention to the massively popular body of Russian music subsumed under the *shanson* label, and still less to émigré musicians' contributions to the genre. Brighton musicians, however, had a lasting impact on *shanson*, creating musical products that negotiated their experiences in the Soviet Union within an American context.

One of the most prominent émigré musicians in Brighton was Willi Tokarev (b. 1934). I analyze two of Tokarev's songs—"New York Taxi Driver" and "Hello, Dear Emigrants"—focusing on the ways in which Tokarev modified the *blatnaia pesnia* tradition to depict immigrant life in New York City. In doing so, he presented the multi-layered Brighton community with a musical strategy of sorts—an avenue through which its members could understand their place in a new, radically different social setting. As one resident stated in 1987: "[Tokarev] sings what people feel . . . He sings about the émigrés who come to this country, their lives and problems, and what they miss about the old country. If you live in Brighton Beach, things are O.K., but anywhere else, you feel lonely and lost."

Prima Donnas (AMS)

Karen Henson (University of Miami), Chair

The Gabrielli Mystique: Sovereignty, Fandom, and the Prima Donna in Late Eighteenth-Century Italian Opera

Margaret Butler (University of Florida)

The image of the prima donna brings to mind the iconic operas of Rossini, Donizetti, Bellini, Verdi, and Puccini; or public opera in seventeenth-century Venice; or Handel's London operas. The prima donna's function in Italian opera seria between 1750 and 1790, by contrast, has yet to receive the attention it merits. These decades witnessed the revitalization of Europe's leading operatic genre, the expansion of the professional singer's international network, a burgeoning culture of celebrity, and sovereignty's transformation in an increasingly cosmopolitan Europe: all contexts in which the prima donna played a vital role.

Soprano Caterina Gabrielli (1730–96) eclipsed most other prima donnas in the views of mid- and late-eighteenth-century opera critics. One lauded her as "perhaps the greatest musician Italy has ever had"; Metastasio proclaimed her the "new star in the musical heavens." John Rosselli, in his seminal study on opera singers, considered her to be the first modern female opera star. Wild contrasts pepper her biography: one reads of scandals and caprices alongside evidence of dignity, breeding, and intelligence; reports of timidity are juxtaposed with those of strength. Yet she constructed her image with an unprecedented degree of autonomy and control, creating a varied and international fan base. Although for many scholars she represents the quintessential eighteenth-century prima donna, the parameters for this assessment have yet to be established. How typical was her experience, how do the contrasts in her persona reflect norms of court and public sociability, and how might the hybrid nature of eighteenth-century opera seria theaters, at once court-sponsored and public, condition and complicate the creation of a celebrity's public image at this time?

In this paper I examine Gabrielli within the framework of the careers and reception of three contemporaries, Lucrezia Agujari, Antonia Bernasconi, and Brigida Giorgi Banti, all successful prima donnas in opera seria. I draw on manuscript musical sources by the era's leading composers (Traetta, Sarti, Sacchini, and Paisiello), encomia, librettos, and historiographical evidence to examine operatic celebrity in the late eighteenth century within opera seria culture, and the social and generic conventions that played into a prima donna's rise to prominence.

"A Carnival or a Sacrament, a Fair or a Funeral": The Prima Donna at the 1820s British Musical Festival, 1824

Charles Edward McGuire (Oberlin College & Conservatory)

By the 1820s, the British musical festival expanded to more areas of Great Britain, and to a larger audience, featuring more members of the middle classes. To attract larger audiences, festival promoters hired the most famous opera prima donnas of the day. This led to an interesting tension between performers and festival organizers. The best and most famous singers—such as Angelica Catalani, Giuditta Pasta, and Maria Malibran—could demand lavish salaries. But they also frequently attempted to dictate both musical and aesthetic terms to festival organizers. In doing so, they threatened to unsettle established modes of male, amateur control.

In the 1820s, the most beloved and reviled prima donna in Great Britain was Angelica Catalani, and her behavior at festivals in 1824 was a catalyst for change. Traditionally, such festivals were organized by a group of gentleman amateurs for the sake of a local charity. Instead, Catalani produced a handful of speculative festivals that year. As the impresario for such festivals, Catalani chose the singers, instrumentalists, choir, conductor, and even the program for these festivals, and gained the profit if the festival were successful, or assumed the loss if not. By placing herself in the position of musical instigator and ultimate arbiter of programming and taste, Catalani threatened to upend decades of British festival tradition about the place of charitable music as controlled by the amateur enthusiast. The intense reaction against Catalani's speculation—as well as the attempts of other divas, including Malibran, Pasta, and even British singers—to control some aspect of their own music making at festivals will be investigated through contemporary press accounts, correspondence with festival committees, and festival ephemera. This study will reveal a wide-ranging and public battle over the image of the opera singer outside of the opera house in the 1820s, where critics posited that the presence of divas cheapened the festival's religious and public tradition and damaged the expanding audience's nascent understanding of musical taste.

Printing and Music in Post-Revolutionary America (AMS)

Joice Waterhouse Gibson (Metropolitan State University of Denver), Chair

The Schaffner Manuscripts: Musical Commonplacing in an Age of Print

Christa Evans (Princeton University)

In the 1790s and early 1800s, Lancaster, Pennsylvania resident Casper Schaffner (1767–1825) copied around 1,000 pages of music into several bound commonplace books. The two keyboard manuscripts and one vocal manuscript document a richer and more diverse amateur musical culture than was previously thought to be in any

one geographic location in America at this time. Indeed, Schaffner's collection includes mid-eighteenth-century German lieder and keyboard suites, popular English sonatas and theatrical music, and music by American composers including sonatinas, marches, and Masonic songs.

Beyond expanding our knowledge of how long and how far printed music may have circulated, Schaffner's collection leads us away from a composer-centric world into that of the eighteenth-century American amateur musician, where composers are hardly worth noting and musical text is fluid rather than fixed. Schaffner routinely alters the music he copies, reorganizing suites, choosing one or two single movements from entire printed volumes, and even truncating works of particular composers. His approach to music, however, changed throughout the manuscripts, and in this we witness the changing tastes of an individual during a formative time in American history and the American music industry.

While the number of Schaffner's manuscripts that survive is unusual, the practice of copying printed music into manuscripts was common in America at this time; Schaffner in fact even lived next door to musicians who also kept music commonplace books. In this paper, I relate the practice of keeping music manuscripts to the broader Enlightenment culture of commonplacing described by John Locke, who believed such collections were essential to organize and assist in the recollection of the diverse and complex material the creator knew and valued. The culture of commonplacing blossomed alongside the growing availability of print, or as Gottfried Wilhelm Leibniz wrote, "the horrible mass of books which keeps on growing." This growing mass included printed music. Providing a window into the turn-of-the-nineteenth-century American home, commonplace music manuscripts tell us a great deal about printed musical culture and the musicians who consumed it.

Printing National Music: Form and Content in Post-Revolutionary America

Glenda Goodman (University of Pennsylvania)

When Isaiah Thomas announced his new venture, *The Massachusetts Magazine*, in 1788, he promised a regular supply of newly composed pieces of music. This was a bold promise; most *belles lettres* periodicals featured compositions that had appeared in print elsewhere, usually from European publications. Yet Thomas was confident; the Worcester, Mass. publisher and printer had already experienced music-publishing success with his collection of sacred hymns, *The Worcester Collection* (1786). Music would make up only a fraction of the contents of *The Massachusetts Magazine*; surely he would find in the United States composers who were as eager as he to promote the new nation's cultural rise? Indeed, the number of active American-born composers increased dramatically in the post-Revolutionary period, and their efforts, reflected in the contents of hymn-tune collections published in the 1780s and '90s, were believed

to distinguish the United States musically from Europe. Thomas hoped—wrongly, as it turned out—to receive plenty of material from composers, particularly those who lived in New England.

The Massachusetts Magazine tells an important story about music in print in the eighteenth century and the cultural history of the early American Republic. And yet, the music in eighteenth-century periodicals has received scant scholarly attention. In fact, most scholars working on original music compositions in early national America focus on the sacred music published in tunebooks. As Richard Crawford and others have pointed out, tunebooks give us the first examples of homegrown American composers and were often quite popular with American audiences. However, periodicals—which featured secular repertory meant for personal entertainment rather than religious worship—also circulated to a large audience and thus deserve further attention. Building on recent work on music and book history by scholars such as Kate van Orden, this paper analyzes the contents of *The Massachusetts Magazine* and, importantly, the printing technology Thomas used. I show that, in both form and content, *The Massachusetts Magazine* expands to our view of music and print culture and sheds light on the limitations in attempts to use print to promote cultural nationalism in the eighteenth century.

Realism and Surrealism in French Film Music (AMS)

Colin Roust (University of Kansas), Chair

The transition from silent to synchronized sound film radically changed the technology, practices, and aesthetics of filmmaking within a few short years. The advent of synchronized dialogue fundamentally transformed music's role in cinema from a live experience to one mediated by technology. It also provided possibilities for heightening realism in film. Scholars (Crafton 1999, Gomery 2005, Slowik 2014) have primarily limited their focus to the transition to sound in Hollywood; as a result, international films are often measured against an aesthetic standard that was not universal. However, studying the early sound films of France, developed in a cosmopolitan industry that included émigrés from across the European continent, reveals a wider array of possibilities for the role music played in sound film before Hollywood practices became codified.

This session explores the musical response in France to synchronized sound, with a focus on the issue of realism. For some filmmakers, the realist potential of sound film was its most attractive feature. But others wanted cinematic storytelling to remain more abstract, as it had been in silent film, relying on music (more artificial than spoken dialogue) to help define a "poetic," "fantastical" cinema. The papers in this session reveal the significance, for composers and directors alike, of grappling with realism in sound film, and music's role in defining such an aesthetic. This examination of early 1930s French film music practices reveals the unique interplay of technology,

musical modernism, and the avant-garde prompted by the transition to synchronized sound in France.

Surrealist Sounds: French Film Music and the Cinematic Avant-Garde

Hannah Lewis (University of Texas at Austin)

Surrealist cinema flourished in France in the late 1920s, but following the widespread adoption of synchronized sound in Europe in 1929, its future was uncertain. The anti-musical stance of many Surrealists (particularly André Breton), who believed that the abstract nature of music violated surrealism's philosophical, literary, and aesthetic principles, made the very concept of surrealist sound film problematic. With the heightened realism of synchronized dialogue and the presence of a recorded musical soundtrack, music's role in the new audiovisual form threatened to destabilize the dream logic that surrealist filmmakers had established in silent cinema. But the new technology also offered an opportunity for composers and directors to renegotiate music's role in surrealist film.

I argue that music became a crucial tool in early conceptions of surrealist audiovisual cinema, when sound film's potential energy was at its height. I examine two of France's first sound films—Luis Buñuel's *L'Age d'or* (1930) and Jean Cocteau's *Le Sang d'un poète* (1930)—both of which favored an audiovisual aesthetic relying heavily on surrealist principles. These controversial films deliberately avoided realism, employing music as a tool for audiovisual juxtaposition, pastiche, and shock value. For *Le Sang d'un poète* composer Georges Auric wrote a score that Cocteau proceeded to cut up and reorder, an experiment in "accidental synchronization" and a means of avoiding explicit musical signification. Buñuel incorporated preexisting classical works—by composers including Mozart, Beethoven, and Wagner—into *L'Age d'or* and juxtaposed them with absurd, even offensive, images. Though their approaches to the soundtrack differed, both directors experimented with film rhythm and pacing, with contrasting synchronism and audiovisual counterpoint, and with violating expectations of audiovisual unity. This brief but productive intersection between avant-garde cinematic and musical modernist practices at a critical juncture in France's nascent sound film production influenced subsequent French cinematic experiments, particularly those of the Nouvelle Vague. My analysis of the music in *L'Age d'or* and *Le Sang d'un poète* theorizes the audiovisual elements constituting surrealist sound film; it also highlights the inherently surreal characteristics of the sound film medium itself, characteristics that most mainstream filmmakers would later try their hardest to erase.

Realism in Theory and Practice in Early French Sound Film: The Case of *Rapt* (1934)

Leslie Sprout (Drew University)

In 1930, the French-Romanian surrealist poet and screenwriter Benjamin Fondane, lamenting the arrival of sound film, proposed a distinctly anti-realist vision for the new soundtracks: "*Noises and dialogue that are exaggerated, deformed, as fake as possible:* this is the only use of speech or sound that is likely to maintain all of the benefits of silent film, while altering its form and enriching its hypnotic power." Meanwhile, composer Arthur Honegger embraced sound film's potential to communicate to listeners the precise meaning of abstract instrumental music—its "reality"—through close coordination between image and sound. In practice, no one version of sonic "reality" could possibly emerge from the soundtracks of Honegger's thirty-two feature-length sound film projects, due in part to the variety of sounds employed: music, dialogue, sound effects. The divergent visions of Fondane and Honegger collided in 1934 in *Rapt*, the first sound film project for Fondane, Honegger, Honegger's co-composer Arthur Hoérée, and the experimental director Dimitri Kirsanoff (best known for the brutally realist 1925 silent film *Ménilmontant*).

Characteristically, Honegger declared that in *Rapt* he and Hoérée eschewed "descriptive harmonies" in favor of "classic forms" such as fugue to underscore a chase scene between a dog and a goat. Thus, "music would retain its autonomy so that it never encroaches upon the domain of the screen or vice versa." Nonetheless, the scenes I discuss reveal that Honegger's instrumental and Hoérée's electroacoustic compositions blur the line between music and sound effect. The soundtrack's complex interaction with the film's images also undermines Honegger's theoretical assumption that what images mean is concrete whereas what music means is abstract. In *Rapt*, Honegger and Hoérée successfully harnessed the concrete meaning of visual imagery such as rushing water and menacing storm clouds to define music's "reality." At the same time, as Fondane had predicted, the unstable relationship of film's visual storytelling to one distinct version of reality provided the opportunity for music, image, and dialogue to work together in *Rapt* to collectively communicate not just realism, but insight, to the audience of this new, "hypnotic" technology.

Rethinking Romantic Form: Mendelssohn's Sonata-Form Practice (SMT)

Janet Schmalfeldt (Tufts University), Chair

Running like a red thread through a century and a half of Mendelssohn reception is the image of the composer as a "classicist" whose music was, for better or worse, deeply rooted in earlier forms and styles. This old cliché gains new significance in light of the recent forays made into music of the nineteenth century by the "new

Formenlehre"—the branch of theory and analysis inspired mainly by the work of William Caplin and of James Hepokoski and Warren Darcy. Mendelssohn's music has become emblematic of that of a whole generation: as the first major composer to engage with sonata form in the decades immediately following Beethoven, his instrumental repertoire assumes fundamental importance for any account of the development of large-scale musical form in the Romantic era. However, Mendelssohn's role in this development is still critically unexamined. Little analytical work has been undertaken even within specialist Mendelssohn circles, and new *Formenlehre*-based theoretical models for large-scale nineteenth-century form are only starting to be advanced. the four papers in this panel thus aim to revise and refine our theoretical understanding of large-scale Romantic form by examining the specific case of Mendelssohn's sonata movements (as exemplified by his chamber works, symphonies, and concert overtures), and as a valuable corollary, to deepen our analytical appreciation of Mendelssohn's instrumental music.

Mendelssohn and Sonata Form: The Case of op. 44 no. 2

Benedict Taylor (University of Edinburgh)

In a groundbreaking 1974 paper the German musicologist Friedhelm Krummacher offered a series of "theses" concerning Mendelssohn's mature sonata style, using the opening movement of the String Quartet in E minor, op. 44 no. 2 (1837), as his paradigmatic example. In a succession of detailed analytical points, Krummacher took issue with earlier, often highly superficial characterizations of Mendelssohn's sonata practice. Yet for all his revisionary zeal and acumen, what is conspicuous on rereading this account today is how those elements that would appear to modern theorists as crucial to this movement's design are passed over with little or no consideration. In this paper I offer both a concise new analysis of Mendelssohn's paradigmatic quartet movement and a self-reflexive critique of the historical contingency of the methods of any such analytical method in trying to come to an understanding of this composer's music. I focus on four key aspects of this movement: 1) the preparation of the subordinate theme by a Medial Caesura on the wrong dominant and lack of any EEC thereafter; 2) the formal elision of the point of recapitulation; 3) the process of expansion or extension to tight-knit lyrical phrase types seen throughout the exposition; and 4), at the largest level, the deferment, overriding or sidestepping of expected points of large-scale harmonic articulation until the coda. My concluding section offers, in turn, new theses concerning the nature of Mendelssohn's mature sonata practice, preparing the following papers in the session.

Mendelssohn's Piano Trio op. 66 and the Analysis of Romantic Form

Julian Horton (Durham University)

The dual influence of form-functional theory and sonata deformation theory has in recent years sustained progress towards a *Formenlehre* for nineteenth-century instrumental music. Extensions of Janet's Schmalfeldt's work (2011) acknowledging its debt to William Caplin have encompassed Schubert (Martin and Vande Moortele 2014), Mendelssohn (Horton and Wingfield 2012) and the Romantic piano concerto (Horton 2011 and 2015, Taylor 2016); sonata deformation theory has annexed new territory in the nineteenth-century repertoire (for example Hepokoski 2012, and Monahan 2011 and 2014).

Drawing on the model developed in Horton 2015 and Horton and Wingfield 2012, this paper situates Schmalfeldt's concept of "becoming" as one of six central categories of Romantic formal syntax: functional transformation ("becoming"); proliferation (expansions of classical intra-thematic models); functional truncation; cadential deferral; functional elision; and parametric counterpoint (Smith 2005 and Webster 2009). This categorical framework is applied in an analysis of the first movement of Mendelssohn's Piano Trio, op. 66 (1845), a movement in which interacting processes of functional transformation, elision and cadential deferral fundamentally problematize late-eighteenth-century notions of sonata-formal demarcation. In turn, these tactics unseat the regressively classicist image prevailing in post-Wagnerian Mendelssohn reception: in op. 66, the music's Mozartian facility masks a distinctively post-classical technical radicalism.

Expansion and Recomposition in Mendelssohn's Symphonic Sonata Forms

Steven Vande Moortele (University of Toronto)

In several key contributions to the theory of formal functions, Janet Schmalfeldt and William Caplin have studied the techniques classical composers use to achieve structural expansion in the subordinate theme groups of their sonata forms. This paper builds on these authors' work, modifying and recalibrating their "classical" tools for the analysis of romantic form and applying them to the subordinate themes from four of Mendelssohn's symphonic sonata forms: the first movements of the "Reformation" and "Italian" symphonies, and the overtures *The Hebrides* and *Ruy Blas*.

A recurring strategy in these works is to present a short, tight-knit subordinate theme that is then repeated and progressively expanded, significantly delaying the arrival of the concluding PAC. While many of the techniques this involves are familiar from classical form (e.g., abandoned and evaded cadences, ECPs, and the "one-more-time" technique), they appear here in novel constellations and in combination with new techniques, including linkage between adjacent units, continuations interrupted

by off-tonic presentations, infiltration of thematic material from earlier units, and proliferation of individual techniques. Moreover, the process of expansion begun in the exposition may be continued and intensified in the recapitulation, becoming part of a broader strategy of recapitulatory recomposition.

Neither a study of Mendelssohn's practice entirely on its own terms nor a direct comparison to classical models does justice to this blend of old and new. Instead this paper balances "positive" and "negative" approaches to romantic form, acknowledging its commonalities with classical form without reverting to a unidirectional model of "norm" and "deformation."

Deformed Beauty? Form and Narrative in the *Overture to the Tale of the Fair Melusine*, op. 32

Thomas Grey (Stanford University)

The last of Mendelssohn's popular and influential early concert overtures, the *Ouvertüre zum Mährchen von der schönen Melusine* of 1835, remains the least familiar of these works. It is also the most unusual with regard to formal design, comparable to Wagner's overture to *Der fliegende Holländer* and the first movement of Schumann's D minor Symphony (both from 1841) in the dialogic relation between introduction and sonata form functions. The relation of formal experiment to narrative "content" in Mendelssohn's overture has remained elusive, although clearly influenced by a gendering of introduction, primary (P), and secondary (S) materials.

This paper considers the relation of formal procedure to the narrative dimension in the *Melusine* overture from several perspectives: versions of the trope of water-spirit or *ondine* betrayed by a human lover known to Mendelssohn but obscure today; the "deformation" classical sonata principles theorized as analytical and hermeneutic tool by James Hepokoski; Steven Vande Moortele's proposal of an intra-generic study of concert and opera overtures and Janet Schmalfeldt's notion of retrospective reinterpretation of formal functions as steps toward constructing alternative norms for the Romantic canon; and Benedict Taylor's studies of a cyclic formal impulse in early Mendelssohn. A comparison by A. W. Ambros of op. 32 with a fresco-cycle by Moritz von Schwind suggests an alternative visual model for musical narrative. My reading reinforces familiar themes (Mendelssohn as "cautious" progressive) while raising new questions about Mendelssohn's abandonment of the concert overture genre, arguably his most distinctive contribution to the music of the Romantic era.

Sound and Image (SMT)

Jonathan Bernard (University of Washington), Chair

Reciprocal Interpretations of Music and Painting: Representation Types in Schuller, Tan, and Davies after Paul Klee

Orit Hilewicz (Columbia University)

Diverse analytical strategies have been used by scholars to explicate musical works based on intertextual expressions of music and painting. Although highly valuable, these studies limit their music-theoretical discussions to composers' responses to paintings. In this paper I examine some of the ways in which three compositions—Gunther Schuller's *Seven Studies on Themes of Paul Klee* (1959), Peter Maxwell Davies's *Five Klee Pictures* (1959/1976), and Tan Dun's *Death and Fire* (1993)—lead a listener-observer to understand Paul Klee's *Die Zwitschermachine* [The Twittering Machine, 1922] not only as influencing music composition but as one whose reception is influenced *by* composition as interpretation. I rely on theories that I term *descriptive* or *contextual representation* to provide the necessary concepts and vocabulary for explaining such reciprocal relations between music and painting. In *Descriptive representation*, the composer intentionally creates a metaphorical space between visual objects and sounds. This space remains, at some level, separate from both. For example, expressing the birds depicted in *Die Zwitschermaschine* as musical birdcalls suggests such a space linking the painting's characters to the music. In contrast, *contextual representation* deals with interpretation through contexts added by listener-observers when completing elements not explicitly depicted in the artwork. For instance, a piece composed after *Die Zwitschermaschine* could allow listeners to interpret the twittering machine's mode of operation, which is left undetermined in the painting. Observers of Klee's canvas, empowered with the musical thought of the three composers, may apperceive the painting anew through interpretive listening that involves descriptive and contextual representation.

Toward an Analysis of Visual Music

Anna Gawboy (Ohio State University)

Unlike better-known forms of musical multimedia in which music and image both contribute to narrative development, visual music organizes images in time according to musical processes and is frequently non-narrative, or "absolute." Fueled by nineteenth-century beliefs about absolute music's expressive power, visual music underwent a period of experimentation and popularization in the twentieth century and is now undergoing an artistic revival. My paper briefly outlines this history, addresses issues of genre, and presents a set of considerations for undertaking analysis. While

Cook (1998) dismissed selected works as being premised too narrowly on similarity relations, this paper assumes that even the most simplistic musical visualization entails both congruence and dissonance due to the inherent complexity of musical textures. Visual events function as accents, drawing attention to selected musical processes, but they also have the potential to mask or contradict other features of the music. With this in mind, I analyze selected works of musical visualization illustrating a wide range of possible techniques, including an immersive video installation entitled *The Great Modernists: Kazimir Malevich* (2015), a computerized animation of Nancarrow's "Study no. 37 for Player Piano" by composer-designer Stephen Malinowski (2014); *Invisible Acoustics*, a cymatics installation by Dagny Rewera (2013); a performance painting by Mark Rowan-Hull (2013) to Cornelius Cardew's *Treatise*; and the abstract film *An Optical Poem* by Oskar Fischinger (1937). Contrary to assumptions, these works often avoid audio-visual correlations guided by conventional cross-sensory metaphors.

Theatrical Voices (AMS)

Jonathan Glixon (University of Kentucky), Chair

Scoring for Celebrity: The Authority of the Vocalist in *Love in a Village* (1762)

Berta Joncus (Goldsmiths, University of London)

In pastiche opera, the art of the star trumped that of the author, as *Love in a Village*, the eighteenth-century London stage's most popular comic opera, richly evidences. My research as lead editor for the critical edition (Bärenreiter, 2016) reveals the defining contributions of its principal tenor, John Beard. As a star, and the new manager of Covent Garden, Beard used this opera to advance his reputation for both performance and directorship.

Love in a Village was designed around Beard's "line," a metacharacter constructed on stage and off; it created new lines for the sopranos Charlotte Brent and Isabella Hallam. Beard chose to adapt *The Village Opera* (1729), likely because it featured two sentimental heroines. Beard hired the arranger Edward Toms (not Thomas Arne as earlier believed), known for tailoring music to singers. As in its ballad opera original, the wordbook accommodated atomized, liminal musical numbers for singers to represent their fictional characters and themselves. The character of Hawthorn, newly invented for Beard, led the musical finales. It gave Beard the chance to enact, with his dog Phillis, his reputation as a clubbable, honest, virile English gentleman. Hawthorn's music is a deft cross-section of Beard's repertory, with one air from his rival Thomas Lowe. For Brent and Hallam, Toms arranged Italian music performed by London's reigning prima donnas, giving the young English first ladies a chance to eclipse their Italian counterparts. Framed by a plot in which they were intimate

friends, Brent and Hallam also enacted concord, countering the "rival queens" topos habitually ascribed to twinned sirens.

Love in a Village heralded the elevated taste by which Beard, as manager, sought to distinguish Covent Garden. The wordbook's humble origins were hidden. The music was polite, taken from Handel, and from theatre and pleasure garden repertory. Only low characters sang common tunes, although even these melodies, because seemingly Scottish, carried a whiff of fashion.

In repertoire, *Love in a Village* became a staple for launching debutante sopranos, proving the effectiveness of its design for the production of stars and of musical taste.

Orpheus, Timotheus, and the Politics of Voice in Enlightenment Italy

Jessica Peritz (University of Chicago)

When the castrato Giuseppe Millico stepped onstage as Orpheus (Parma, 1769), he became the first of several "castrati of sensibility" to portray Gluck's poet-singer in Enlightenment Italy. Along with other such singers as Guadagni and Pacchierotti, Millico parlayed his Orphic turn into an alternative to the virtuosic voices of opera seria. He later offered an account of that 1769 performance as a model for his ethos of this Orphic voice: in order to replicate the moral effects of his performance, other singers should "dress themselves in the sentiments of the poet" (preface, *La pietà d'amore,* 1782), thereby animating the poet's characters through subjective, emotional engagement.

This Orphic alternative did not entirely convince critics like Planelli and Arteaga, who continued to advocate for tighter restrictions upon singers' aesthetic agency. What if, instead, singers could be reined in, their voices co-opted and transformed into tools for political edification? Count Rezzonico explored such a transformation in his libretto for Sarti's *Alessandro e Timoteo* (Parma, 1782). Like *L'atto d'Orfeo*, *Alessandro e Timoteo* hinges upon the supernatural power of a lyre-plucking singer (played by a castrato) to move his auditors' emotions. But unlike Orpheus, Timotheus masks his pathos: he dissembles his own subjectivity in order to wield his voice as an instrument of anti-absolutist critique. Rezzonico thus implies that voice, sundered from the singer's subjectivity, possesses a unique, immanent power—even the potential to build and destroy civilizations.

This paper traces the rise in the late Settecento of these two intertwined models of voice, exploring the interstices between voice, expression, and agency in discourses surrounding opera reform. Rezzonico's two Parmesan operas exemplify these models in the context of the Bourbon-Habsburg "new Athens," with *Orfeo* as the voice of subjectivity, and *Alessandro e Timoteo* as the voice of edification. Beyond Parma, the paper considers other contemporary writings, including Bettinelli's *Dell'entusiasmo* (1769) and Borsa's *La musica imitativa* (1781), showing how related ideologies of voice

were emerging across Italy as part of a broader cultural shift: from voice as codified *ancien régime* spectacle, to voice as contested site of individual subjectivity.

Monteverdi, Cavalli, "Natural" Depiction of Affection, and the Principle of Dialogue

Hendrik Schulze (University of North Texas)

One of the recurring debates regarding opera in the seventeenth century concerned the question of verisimilitude. While by the 1640s the initial problem of representing dramatic action in sung speech had been overcome, a new question arose—how to depict the varying affections of human interaction in a natural way, in both text and music. Hitherto the solution had been to focus on the individual protagonists' affective reactions to changes in fortune—such as Monteverdi's Orfeo in the eponymous opera. Their long, passionate speeches had become something of a liability by the 1640s, when plot structures were introduced into Venetian opera that were based on the interactions of multiple characters. This change, from epic to dramatic narration, had made the characters' long speeches obsolete.

A closer analysis of the librettos and stylistic deliberations by librettists such as Nicolò Minato (a collaborator of composer Francesco Cavalli in the 1650s and 1660s) will reveal a keen sense of varying the pace of dialogue as an expression of affection. This issue is equally present in the music; Cavalli set certain kinds of recitative in score, with individual parts for each character, thus allowing for overlaps, interjections, and sudden changes of pace, a much more natural depiction of dialogue. The principle of verisimilitude in dialogue thus had become an answer to the problem of depicting affect, both in text and in music.

However, as this paper will show, this development was not an invention of the librettists. A new reading of the extant scores of Claudio Monteverdi's *Incoronazione di Poppea* will reveal that in Monteverdi's original composition the score notation that we find in Cavalli's operas must also have been present (and was subsequently abolished by copyists who were intent on saving space). Interestingly, these passages occur mostly at points where Monteverdi's setting significantly deviates from Gian Francesco Busenello's libretto, changing the librettist's long and rather formal speeches into fast-paced dialogue. The findings of this paper will help to greatly advance our understanding of Venetian opera's musical dramaturgy, and they will also contribute to an ongoing discussion on the principles of editing these operas.

Ahi ghidy, Ahi Chavo: Racialized Difference and Theatrical Sound on the Early Modern Italian Stage

Emily Wilbourne (Queens College / Graduate Center, CUNY)

The capture and enslavement of good, Christian citizens was a well-worn plot device of the early modern Italian stage. An ideal justification for any long disappearance or the scenic backdrop to stories set in Middle Eastern climes, slavery was at once outlandish, thrillingly exotic, and yet vaguely plausible. After all, it did sometimes happen: the *capocomico* Francesco Andreini reputedly spent eight years enslaved to the Turks before escaping and turning to the stage.

In such stories, slavery is always part of a confrontation with a religious and ethnically differentiated "other": Turkish, Moorish, Persian, or Egyptian, the Islamic identities of such characters render them distinctly foreign. While in many cases, this otherness is merely a costume change, in those instances where sound participates in representation, the play of intelligible and unintelligible noise reflects the aurality of racialized difference in the seventeenth-century imagination.

In Giovan Battista Andreini's 1622 commedia dell'arte play, *La Sultana*, the Turkish and Moorish characters make frequent recourse to song, and, while no incidental music survives, the stage directions provide explicit instructions for how the musical elements worked. In addition, the dialogue given to the various "Turkish" characters differed audibly from that of the "Italian" characters; linking the sound of their music to the sounds of their speech illustrates the broad cultural parameters by which difference was represented and helps thicken our understanding of contemporary performance, representation, and reception.

Importantly, the rich aural traces of this particular text provide a means to reinterpret similar representational strategies in contemporary operas. While recent scholarship testifies to a growing interest in the mechanisms of musical exoticism and representations of racial difference in early modern Italy, the notated musical traces remain stubbornly consistent with European musical traditions, such that it is difficult to identify moments of specifically exoticized sound. Extrapolating from the rare testimony of Andreini's *La Sultana*, however, this paper contextualizes the characterological choices of Venetian operatic composers of the mid-seventeenth century, providing a means to hear the sounds of representational difference within the aural epistemology of the Italian theatre.

Timbre, Transformation, and Harmonic Dualism (SMT)

Jack Boss (University of Oregon), Chair

Timbrally-Marked Structures in Ravel's Piano Concertos

Jennifer Beavers (University of Texas at San Antonio)

Ravel's compositional career culminated with two rather different piano concertos: "in G" (1920–30) and "for the Left Hand" (1929–30). Overlapping in creative space, they not only share premiere years, but also showcase extraordinary orchestral timbre characteristic of Ravel's late style. These compositions mark an interesting formal departure from earlier works since Ravel alters his method of recapitulation in comparison to earlier sonata forms (Heinzelmann 2011; Kaminsky 2004). Furthermore, heavy reliance on timbre and contour indicates a modification in compositional attention and artistic means, changes which are implicitly connected to Ravel's declining cognitive state towards the end of his life. This paper shows how timbre marks the form at strategic junctures and offers alternate ways to interpret musical structure based on timbre.

I begin by identifying timbrally-marked moments within each concerto. The Concerto in G represents a timbre-defined form, in which two timbral shifts mark and transcend recapitulatory function. Timbre is elevated further as a form-generating device in the Concerto for the Left Hand. Ravel's comment that the "concerto [is] divided into two parts…played without pause" (Ravel 1930) undersells its complicated structure. I posit that the movement's complex web of motives can be divided into two types based on contour and timbre; the interaction between motive-types has far-reaching consequences for the latter half of the movement. In closing, I consider neurological findings of his cognitive decline (Baeck 2002; Seeley 2008; Sellal 2008) with regard to musical form and process, allowing us to experience timbre through a new lens.

Plagal Systems in the Songs of Fauré and Duparc

Andrew Pau (Oberlin College & Conservatory)

In this paper, I examine the use of harmonic dualism and plagal progressions in selected songs of Fauré and Duparc. These composers used subdominant-function harmonies and plagal progressions in three main ways: tonic expansions, cadences, and T–D–S–T plagal cycles.

Fauré often used the static quality of an opening plagal expansion to create a sense of lingering, whether in a state of melancholy ("Tristesse") or languorous longing ("Les roses d'Ispahan"). In Duparc's "L'invitation au voyage," the plagal progressions can be thought of as dualistic counterparts to authentic progressions, reflecting a

looking-glass world that befits Baudelaire's invitation to journey into an idealized landscape.

Fauré and Duparc also used plagal cycles to depict scenes of "nostalgic quietude" (Jankélévitch). Duparc's "Au pays où se fait la guerre" begins with a plagal cycle that sets the scene for the tale of a medieval lady pining in her tower. In "Dans la forêt de Septembre," Fauré employs larger-scale plagal cycles to depict a melancholic autumn scene. I argue that the plagal system ended up achieving in Fauré's late songs not just theoretical equality, but full practical equality, with the authentic system.

Harmonic dualism often seems like "a theory in search of a repertoire" (Tymoczko). While academic discourse on the use of plagal effects in late nineteenth-century music has tended to focus on Austro-German composers, most notably Brahms and Wolf, I suggest that plagal systems were equally, if not better, suited to the melancholic, nostalgic, fantastical, and escapist world of French song.

Puccini's *Pelléas* and *Butterfly's* Transformations of *Partimenti*

Timothy Jackson (University of North Texas)

Puccini's interest in *Pelléas* began in 1902 with publication of the vocal score and hearing the opera in 1903. *Butterfly* adopts two signal ideas from *Pelléas*: 1) large-scale C-F# whole-tone tritonality, and 2) "irresolution" by ending the opera on the leading tone (LT). In *Pelléas'* Act 5, centered on D minor, C prolonged by F# (and vice-versa) functions as a whole-step lower-neighbor to D and an expansion of the opening D-C-D motto. At the end, this motto is chromatically deflected to D-C-C# or 1-7-#7 to conclude on C# major, the unresolved LT. In *Butterfly*, Puccini synthesizes Debussyisms with his own autochthonous *partimenti* structures: Act II becomes a C-F# whole-tone transformation of "Rule of the Octave" (RO). Comprising major triads ascending by whole step, RO is never stated in its "bare bones" form. The tritonal axis C-Gb (I-bV/#IV) usurps the role of the traditional tonic-dominant polarity; noteworthy is that the G flat/F sharp seventh chord holds the tritone E-Bb invariant. This E-Bb tritone, linearized when the whole-tone model progression is transposed down a step in Act 2, Part 2, becomes the ascending octave Bb - (E-) Bb associated with the ultimate betrayal of Love. We now offer a new explanation for *Butterfly's* enigmatic B minor conclusion. If B natural functions as a leading tone to the tonic C, then by ending the opera on B, the C completing RO is omitted to end *Butterfly—Pelléas*-like—on the LT.

Synergies of Musical and Poetic Transformation in Anton Webern's Second Cantata, op. 31

Catherine Nolan (University of Western Ontario)

Transformational approaches to music analysis are generally associated with musical formalism. Supported by a disciplinary framework in mathematics and logic, transformational music analyses often direct attention to formalist relations between musical objects. And yet the idea of transformation is intrinsically poetic: something happens to an object to alter its profile. At the heart of the idea of transformation lie the dynamic and poetic notions of transmutation, agency, and signification.

The transformation concept enjoys a longstanding presence in analysis of twelve-tone works through the foundational role of defined serial transformations. Webern's late choral works, however, are distinctive by virtue of their suffusion with the philosophical framework, metaphors, and imagery in their texts by poet Hildegard Jone. These works invite examination of the poetic resonance in musical transformations. In examining iterative metaphors in Jone's texts, such as day↔night, darkness↔light, sound↔sight, earth↔heaven, life↔death, and death↔rebirth, we discover in Webern's settings a high degree of holistic integration of musical and poetic transformation.

In this presentation I examine synergies of musical and poetic transformation in Webern's last work, the Second Cantata, op. 31. Pitch and row transformations, in various guises, become musical cues for and expressions of iterative metaphors in the poetic texts. Transformational analogies relating row and pitch organization with poetic expression enrich analytical interpretation. Synergies of musical and poetic transformation in op. 31 bring attention to the unrecognized significance of Jone's contributions to Webern's oeuvre, and provide suggestive clues to Webern's motivation for setting texts by Jone exclusively in his late choral works.

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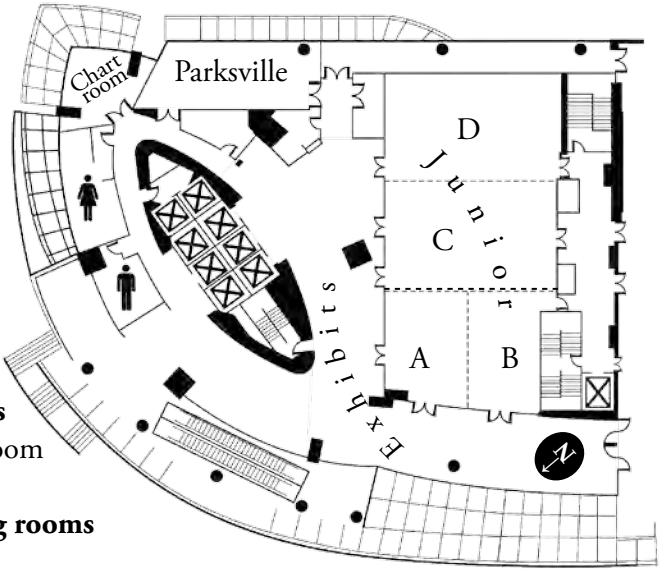
Sheraton 3rd Floor, North Tower



Exhibits
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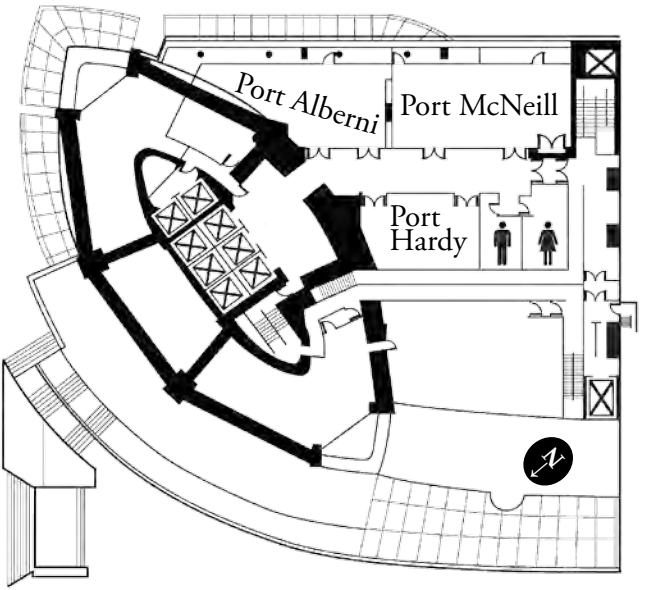
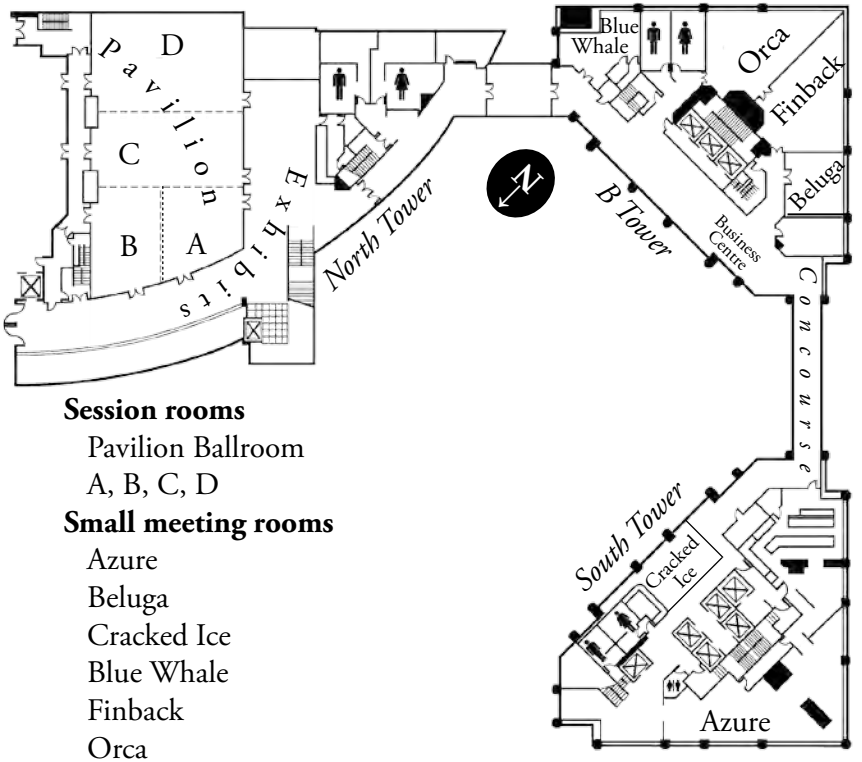
Junior Ballroom
A, B, C, D
Small meeting rooms
Parksville
Chartroom

Sheraton 4th Floor, North Tower

Small meeting rooms
Port Alberni
Port Hardy
Port McNeill



Sheraton 3rd Floor



Session rooms

Pavilion Ballroom
A, B, C, D

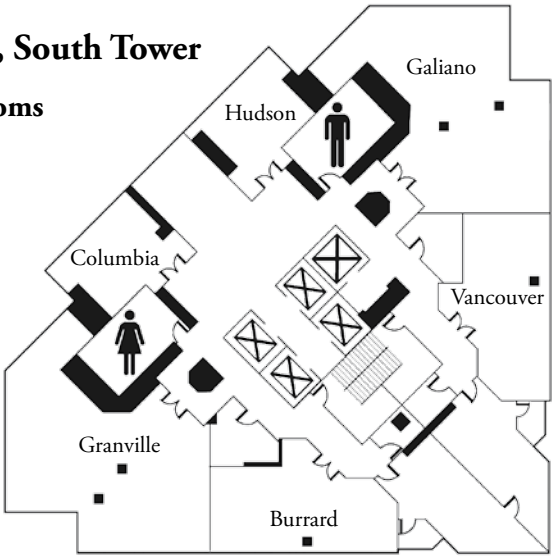
Small meeting rooms

Azure
Beluga
Cracked Ice
Blue Whale
Finback
Orca

Sheraton 4th Floor, South Tower

Small meeting rooms

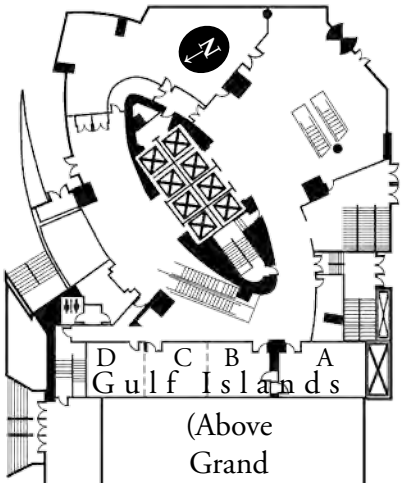
Burrard
Columbia
Galiano
Granville
Hudson
Vancouver



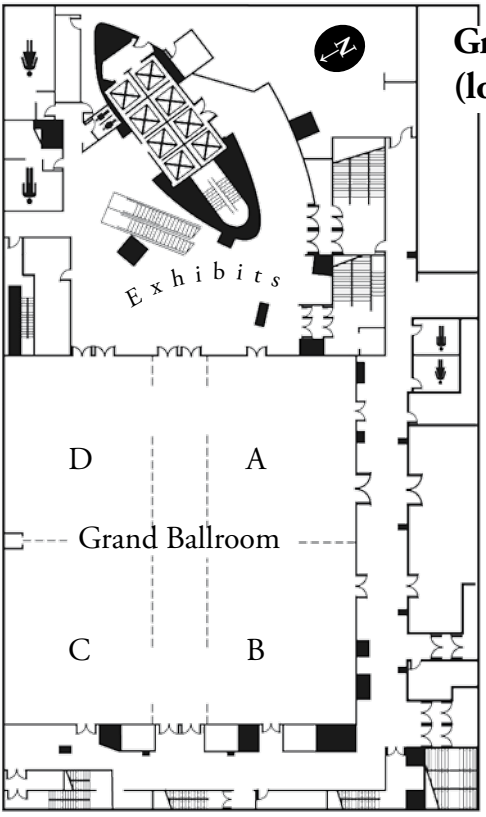
Sheraton Lower Lobby Level, North Tower

Small meeting rooms

Gulf Islands
A, B, C, D



(Above Grand Ballroom)



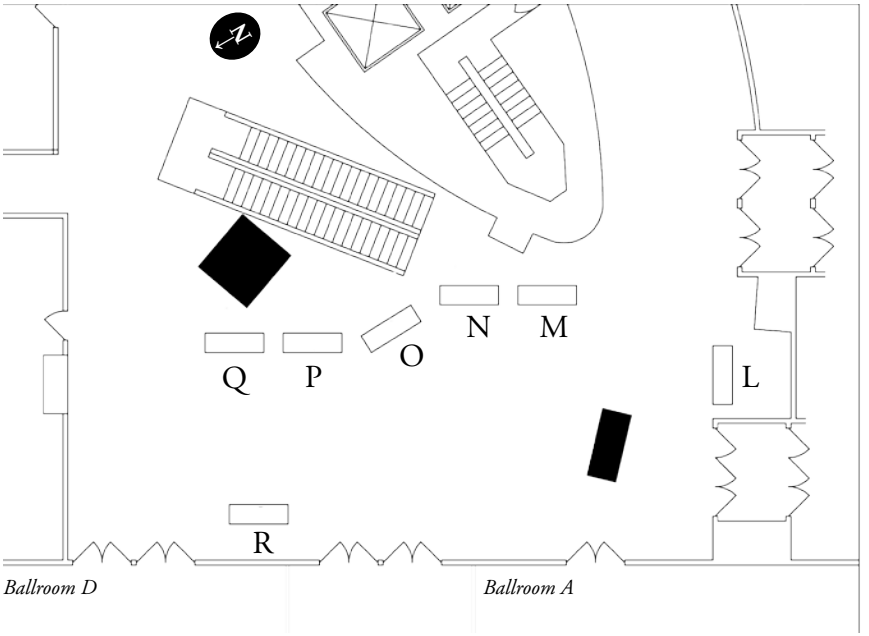
Grand Ballroom Level (lowest level), North Tower

Exhibits

Session rooms

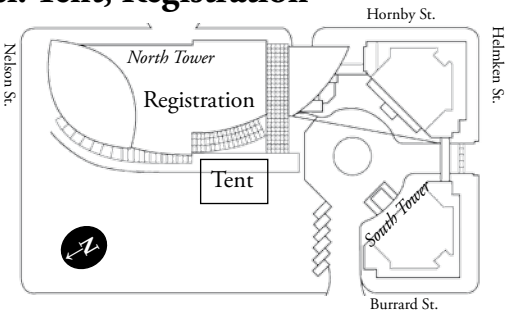
Grand Ballroom
A, B, C, D

Exhibits: Grand Ballroom Level (lower level)

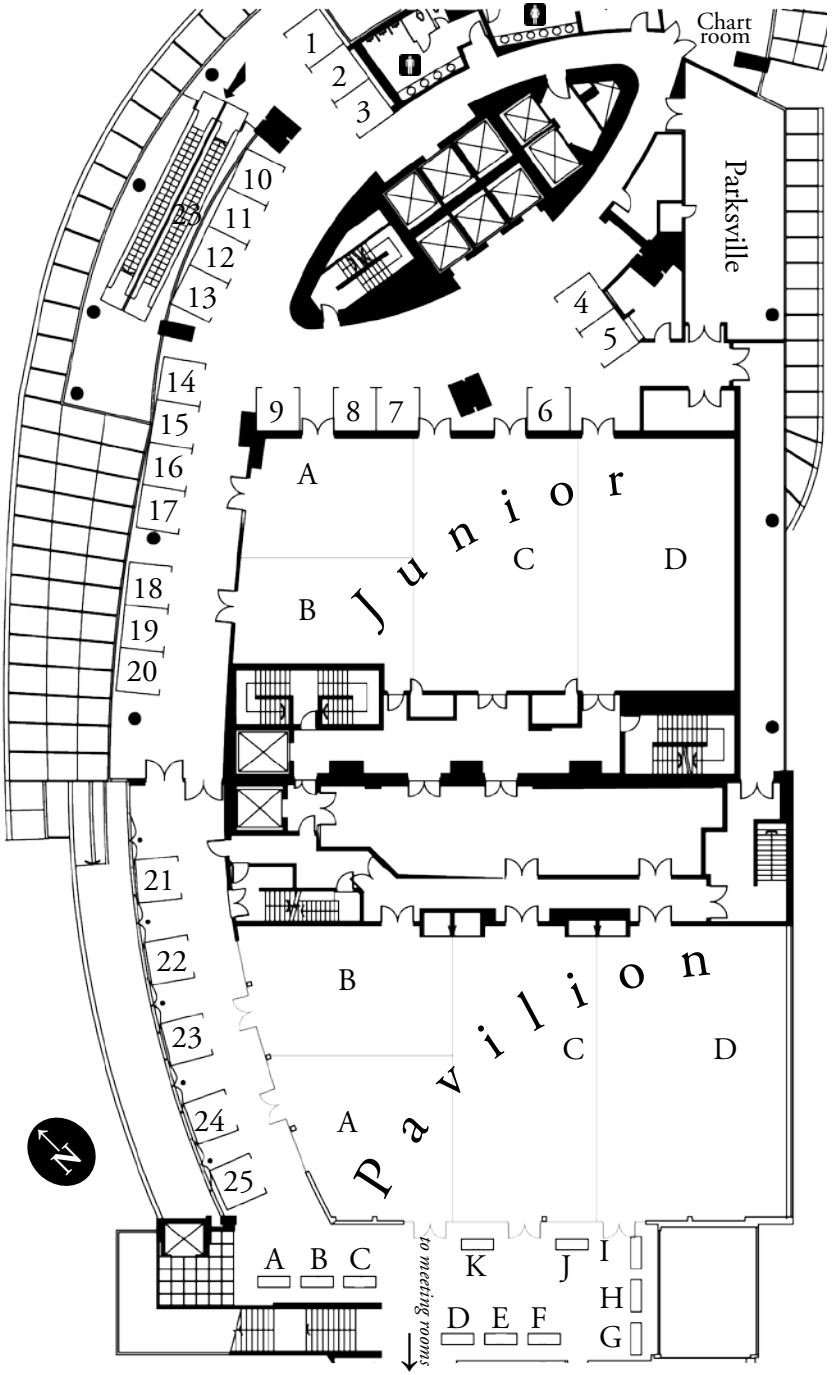


L - Cambridge University Press
M - Musicology and Cultural Heritage Department of Pavia University
N - Music Library Association
O - Society for American Music
P - Eighteenth-Century Societies
Q - C. P. E. Bach: The Complete Works
R - National Endowment for the Humanities

Lobby Level: Tent, Registration



Exhibits: 3rd Floor



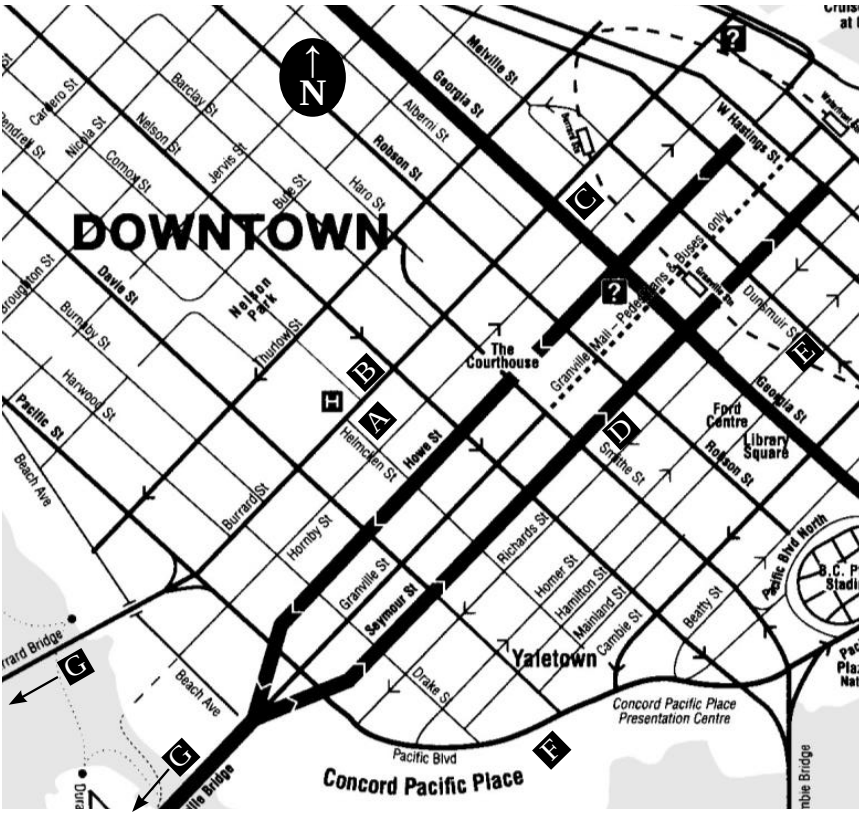
Booths

1, 2 , 3	W. W. Norton, Inc.
4, 5	Routledge
6	University of Chicago Press
7, 8	Indiana University Press
9	Alexander Street
10	A-R Online Music Anthology
11	A-R Editions, Inc.
12	American Institute of Musicology
13	Institute of Mediæval Music
14	Connect For Education
15	Connect For Education
16, 17	Boydell & Brewer / University of Rochester Press
18, 19, 20	Oxford University Press
21	University of California Press
22	University of Michigan Press
23	Bloomsbury Publishing
24	University of Illinois Press
25	RIPM: Retrospective Index to Music Periodicals

Tables

A, B, C	The Scholar's Choice
D, E, F	Theodore Front Musical Literature
G	Bärenreiter
H	Répertoire International de Litterature Musicale (RILM)
I	Pendragon Press
J	Music Fundamentals Online, Indiana University
K	Illiac Software

Vancouver Venues



A - Sheraton Wall Centre, 1088 Burrard St.
B - St. Andrew's Wesley United Church, 1022 Nelson St.
C - Christ Church Cathedral, 690 Burrard St.
D - Orpheum Theatre, 601 Smithe St.
E - Vancouver Playhouse, 600 Hamilton St.
F - Yaletown Roundhouse Theatre, 181 Roundhouse Mews
G - University of British Columbia