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Abstracts

Thursday afternoon, 10 November

AMERICANS IN OPERA

Katherine K. Preston, College of William and Mary, Chair

FROM FESTIVALS TO ORGAN GRINDERS:
RACE AND OPERA IN NINETEENTH-CENTURY CHICAGO

Katherine Graber
Worthington, Ohio

Opera in nineteenth-century United States inhabited sound worlds across the spectrum of everyday life, including theaters, parlors, and streets. While scholars have addressed the social and class history of opera in U.S. theaters (e.g. Karen Ahlquist, Katherine Preston, Joseph Horowitz), musicologists have typically overlooked the intersection of race and classical music prior to the twentieth century (with a few exceptions such as Jann Pasler and Julie Brown et al.). I situate opera in the critical categories of race and nation by investigating opera's performance by organ grinders and other street musicians. In this way, I analyze the complicated connections that nineteenth-century scholars and critics made between varieties of European races, issues of immigration, and the performance of European opera in the United States. In particular, I focus on Chicago in the last decades of the century, where immigrants and native-born Americans heard, performed, and lived with opera within a framework of debates about nationality and race.

In writings on opera in this era, Italian-ness emerged as salient, a contradictory field encompassing both refined professional singers (sometimes Americans with Italian stage names) and lowly street musicians vending opera arias on hand organs, accordions, fiddles, and harps. These musical performances were not only defined by language, their sounds also provided words with significance. That is, in addition to being physically located in a space, opera came to reside in language—so that the sounds of theaters and organ grinders endowed the meaning of “Italian” with a particular weight, an accent, which came to bear on its contradictory connotations. Music was formative in the understanding of race by occupying the linguistic, legal, social, and economic associations of the word Italian. Carolyn Abbate has argued that music can be made to speak in the service of a critic; Lawrence Kramer and others have argued that language attaches itself to music in a way that can create new meanings. This paper, by contrast, argues that music changed, enhanced, and contradicted the debates about opera and nationality by living in and animating language.

“UPON THE YELLOW BRICK ROAD”: OPERA ON THE GOLD
RUSH CIRCUIT (SAN FRANCISCO TO MELBOURNE, 1851–1861)

Esmeralda Rocha
University of Western Australia

During the 1850s, two cities on either side of the Pacific Ocean, each gripped by gold fever, experienced unprecedented social and economic development. San Francisco and Melbourne, however, had more in common than their gold-driven boomtown economies. Between 1851

and 1861, each city grew from humble beginnings to become the leading cultural center in its region, largely due to the fervor with which each community supported and demanded opera.

The operatic cultures of the two cities, moreover, were not discrete; no fewer than twenty-one opera singers, impresari, and conductors migrated between San Francisco and Melbourne, establishing a trans-Pacific touring circuit. This highway was effectively an extension of the existing South American circuit that had been facilitating the transplantation of opera in the Americas since the 1820s, and it became one of the busiest cultural routes in the world.

The operatic entrepreneurs who toured the trans-Pacific circuit (including Anna Bishop, Catherine Hayes, Giovanna and Eugenio Bianchi, W. S. Lyster, Emile Coulon, and Clarisse Cailly) were responsible for more than the mere transplantation of opera. Their pioneering endeavours also established a sense of cultural authority in these cities, which persists to this day. Although San Francisco and Melbourne may have been eclipsed by their more populous or politically potent neighbors, both cities retain a reputation for artistic excellence.

Scholars such as Katherine K. Preston, George Martin, Harold Love, and Alison Gyger have done much to chronicle opera's development in San Francisco and Melbourne as individual centers. Building upon this body of scholarship, this paper describes the symbiotic, and occasionally parasitic, relationship of these gold-rush operatic cultures, and contextualizes this connection with reference to the increasingly globalized nature of the world in the mid-nineteenth century.

The paper outlines the reasons, beyond gold fever, which made both San Francisco and Melbourne attractive destinations for touring singers at this time, placing the groundbreaking activities at San Francisco and Melbourne in the 1850s and '60s into a wider global framework. The paper also evaluates the role that opera played in establishing these cities as metropolises whose destiny and identity lay beyond the content of their auriferous sands.

THE RISE AND FALL OF GERMAN OPERA IN 1860s NEW YORK

John Graziano
Graduate Center, CUNY

The collapse of the Strakosch-Ullmann Italian opera company in the fall of 1862 was a blow to the cultural scene in New York City. Strakosch and Ullmann made their abrupt decision to cancel the season soon after receiving the news that due to the military conflict in the States, the noted soprano, Thérèse Tietjens, had decided she was not venturing across the Atlantic.

The sudden demise of the company left a number of resident singers worried about how they might earn a living in the city, and left Gothamites to wonder how they would survive without their usual diet of opera. Soon after the surprise announcement, Max Maretzek and Carl Anschütz stepped in to provide Gothamites with a full season of operatic performances: Maretzek's company would perform Italian and French operas in Italian. Anschütz, who had been chief conductor for the Strakosch-Ullmann troupe, formed a German opera company, which, he hoped, would attract a different audience, drawn mostly from the considerable German population of the city. After staking out this niche, he ambitiously announced a season of a hundred performances, comprised of operas, including those by Kreutzer, Lortzing, Flotow, and Auber, that were popular with German-speaking audiences. The success of his first season prompted him to schedule performances for the 1863–64 season. This time, however, he was not so lucky.

This paper, which examines the Anshütz troupe for the first time, details the reasons for the conductor/impresario's successes and failures, his eclectic repertory, his company of singers, his orchestra, and his choice of performance venues during the early 1860s. I document the operas performed and their reception in the New York German community, and compare his company to Maretzek's more glamorous international troupe.

AMERICANS AT BAYREUTH: "PILGRIMS" AT THE 1876 FESTIVAL AND THE RESPONSES OF THE AMERICAN PRESS

Hannah Chan-Hartley

University of Illinois at Urbana-Champaign

This paper examines the American visitors and American press reception of Richard Wagner's *Der Ring des Nibelungen* at the 1876 Bayreuth Festival. To date, the presence of Americans and the response of American music critics to the cycle's world premiere have yet to be considered in studies on foreign attendees at the Bayreuth Festival (e.g. Hannu Salmi's investigation) and the international media reception of the performances (e.g. Herbert Schneider's examination). Here I provide a detailed assessment of Americans' involvement in this event to contextualize its impact on the blossoming fascination with Wagner's music in the United States.

The first orchestral excerpts from the *Ring*, premiered in 1872, piqued American audiences' interest and many were inspired to contribute money to aid the Bayreuth project. Later, many endured the arduous "pilgrimage" across the Atlantic, which they believed demonstrated the strength of their convictions and cultural progressivism. I analyze the audiences present at these performances using data in the extant *Fremdenlisten* (lists of visitors). By constructing profiles of the Americans attending the inaugural performances of the *Ring*, I demonstrate that, contrary to expectations, the core American audience was predominantly middle-class. Of these attendees, several were German immigrants self-identifying as Americans, thus representing the complex nature of German/American identity at the time.

The Festival was an unprecedented event for American music criticism, for it was the first time journalists were sent abroad by major newspapers to report on a European musical event. The recent invention of the two-way telegraph enabled them to send their reports overnight for publication, thus providing Americans back home an immediate connection with the *Ring*'s premiere. As my examination of the published reviews shows, the critics concerned themselves primarily with providing detailed accounts of the performances, which they supplemented with deeper reflections about Wagner's theories, and the viability of his music in the United States. Compared to some of their foreign counterparts, American critics in their coverage downplayed the "German-nationalistic" overtones of Wagner's project, and emphasized instead the Festival's "international" impact, going as far as to say it was the open-mindedness of Americans that contributed to its success.

CONSTRUCTIONS OF DEVOTION IN THE SIXTEENTH CENTURY
 Marica Tacconi, Pennsylvania State University, Chair

THE EXEGETICAL MOTET

David Crook

University of Wisconsin-Madison

How did Latin motets function in the sixteenth century? When were they used, and what did they mean to those who heard them? In particular, what made a motet appropriate for performance on a specific occasion? Anthony Cummings provided one answer to that question in an important study of motet performances recorded in the Sistine Chapel diaries (*JAMS* 1981): in general, he concluded, motet texts were drawn from the liturgical texts of the feast on which they were performed. I provide a different answer, one based on the testimony of Johannes Rühling, a Lutheran organist who in 1583 published eighty-five intabulations of motets by Clemens, Lasso, and other composers, all meticulously ordered according to the church year. Some of these motets do indeed have texts drawn from the liturgy of the feast to which Rühling assigns them, but many do not; and in those cases that do, the text's previous liturgical association is entirely incidental. What mattered to Rühling was the motet text's ability to gloss—sometimes in surprising ways—the Epistle or Gospel reading of the day. He assigned, for example, Lasso's *Gustate et videte* to the Seventh Sunday after Trinity, not because its text (Psalm 34:8–10) had any previous liturgical association with the feast—it did not—but because it provided a particular interpretation of the day's Gospel reading, which recounts Christ's feeding of the four thousand. With the motet, Rühling drew for his listeners the crucial connection between the earthly food of bread and fishes and the spiritual food of Christ. "Oh taste and see that the Lord is sweet," enjoins Lasso's motet, "blessed the man that hopeth in Him."

Rühling's approach to the motet has strong parallels in a tradition of Lutheran preaching grounded in exegesis of the weekly Gospel and Epistle readings. But, as I shall demonstrate, the same kind of exegetical approach also figures in Catholic use of the motet: performances in the Sistine Chapel that appeared anomalous to Cummings, for example, are easily explained once we read the New Testament lessons for the feasts in question.

CONSTRUCTED TENOR, CONSTRUCTING THE COMPOSER, CA. 1500

Jane Hatter

McGill University

A substantial number of pieces from the late fifteenth century refer to music or the musical community in their texts and musical structures. These include *déplorations*, singer motets, and motets and masses with tenors constructed using solmization syllables or theoretically derived intervallic patterns. Although many have been studied individually, I propose that these works—considered collectively—can be linked with other contemporaneous trends that resulted in the sixteenth-century concept of the composer and the elevated status of music. Rob Wegman used archival documents regarding improvisation and employment to provide evidence of a shift from a Medieval "maker" of music in general to an Early Modern "composer" of distinct musical works (*JAMS* 1996). My paper will expand his claims by looking

at compositions referring to music as evidence of composers' new self-awareness and their promotion of music as a liberal art.

Motets by Isaac (*O decus*), Josquin (*Ut phebi*), Compere (*Virgo celestis*) and van Stappen (*Exaudi nos*) suggest a strong connection between music-theoretical discourse and composition. Although dissimilar in musical style and structure, they all use simple hexachordal constructions as a cantus firmus and were printed by Petrucci in the first decade of the sixteenth century. Stefano Mengozzi (2010) has argued that late fifteenth-century theorists, especially Gaffurius, created the early-modern conception of the hexachord and Guidonian solmization as fundamental to musical structures. Visually, the tenors of these pieces are strikingly similar to musical examples in Gaffurius' *Practica musice* and would have been recognized as such by members of a broader literate public, including non-musicians, who knew his published work. Mengozzi suggests that Gaffurius formulated the image of Guido as elevating and Christianizing the pagan art of music. By developing a new kind of tenor motet based on hexachords these four composers, active in Northern Italian circles capitalized on current academic discourse. For example, Josquin used pseudo-classical imagery in the context of a Christian prayer. By analyzing the way each composer responded individually to the structural use of a rudimentary musical tool, I show how these pieces brought the creative role of the composer to the attention of educated courtly patrons.

LITURGY, POLYPHONY, AND TRADITION: AN EPISCOPAL ENTRANCE INTO FLORENCE IN 1567

Frank D'Accone
University of California, Los Angeles

Following resolution of a decades-long feud with Duke Cosimo de' Medici, Bishop Antonio Altoviti entered Florence to take possession of his episcopal see on 15 May 1567. His arrival occasioned ceremonies drawn from Roman liturgy and uniquely Florentine rites that were as much civic as they were sacred. Among these last was the bishop's marriage to the abbess of an ancient convent church, symbolizing traditional ties between the papacy and the city's elite. An eyewitness account allows us to follow this and the day's other events, from the bishop's reception at city gates in the morning to the celebratory dinner in the Episcopal palace at day's end. The principal ceremony, in Florence Cathedral, adhered closely to the "Ordo ad recipiendum processionaliter Prelatum vel Legatum" of the *Pontificalis Liber*. The Ordo addresses precisely the antiphons, responsories, verses and prayers to be sung by the bishop and the cathedral's ranking cleric, leaving choice of texts and music of other "antiphons, responsories or hymns" to the singers. Implicit is the possibility that polyphony, were it within the singers' capabilities, would also be acceptable. The narrator leaves no doubt that the Florentine chapel performed a good deal of polyphony. He says that it was "Francesco Corteccia, master of the chapel, who composed with great skill the antiphon *Sacerdos et pontifex*" with which the bishop was greeted at city gates. The bishop, as the narrator subsequently notes, would also hear many more "beautiful and splendid Latin songs" in polyphony throughout the day. My paper deals with Corteccia's piece and other polyphonic pieces in contemporaneous Cathedral sources that would have served for the occasion. I discuss the specified chants as found in Florentine manuscripts vis-à-vis those in various redactions of the *Pontificalis Liber*. Lastly, I compare music for this occasion with what is known about music for similar entrances into the city earlier and later in the century. These findings also provide context for a study that

explores the continuity of a Florentine liturgical tradition and the ever expanding role of polyphony within it.

THE CORONATION OF TWO MARYS IN WILLIAM
MUNDY'S *MARIA VIRGO SANCTISSIMA*

Helena Kopchick Spencer
University of Oregon

Recent studies of William Mundy's opulent votive antiphon *Vox patris caelestis* have proposed two possible occasions for its composition and performance: the celebration of the Feast of the Assumption at the parish church of St. Mary-at-Hill during the period of Mary Tudor's Catholic restoration (Kerry McCarthy, 2004), and the pageantry that accompanied Mary Tudor's coronation procession on 30 September 1553 (John Milsom, 2010). Less attention, however, has been given to Mundy's similar votive antiphon *Maria virgo sanctissima*, transmitted alongside *Vox patris caelestis* in the Baldwin Partbooks and acknowledged by McCarthy as a possible companion piece to *Vox patris caelestis*. In this paper, I expand on the work of both McCarthy and Milsom to posit a reading of *Maria virgo sanctissima* as the *secunda pars* of a musical diptych that simultaneously commemorates both the Feast of the Assumption and the coronation of Mary Tudor.

As a musical pair, *Vox patris caelestis* and *Maria virgo sanctissima* display motivic concordances, comparable vocal scoring, and even an unusual case of parody technique between two motets. When understood as a paired set, these pieces also reflect popular iconographic and hagiographic conflations of the Virgin's Assumption with her Coronation as Queen of Heaven: *Vox patris caelestis* draws on Song of Songs imagery traditionally used to liken the Assumption to a royal bridal procession, while *Maria virgo sanctissima* hails the Virgin as a celestial queen able to advocate on behalf of her people.

Whereas the veiled political implications of *Vox patris caelestis* have only recently been elucidated by Milsom, *Maria virgo sanctissima* readily yields to a politicized interpretation. Its text is an overt apologetic for Marian devotion, deflecting Protestant accusations of idolatry with extensive justification of the Virgin's roles as mediatrix and co-redemptrix. It was not only the Virgin Mary whose exalted status needed defending, however: Mary Tudor's accession as England's first queen regnant was also highly contested. It is within this heated religio-political climate that I position *Maria virgo sanctissima* as a musical icon of the enthroned Virgin that not only reinforced Counter-Reformation Mariology, but also promoted the legitimacy of Mary Tudor's reign.

CREATING OPERA
Francesco Izzo, University of Southampton, Chair

A NEW PARTIALLY AUTOGRAPH SOURCE OF *I DUE FOSCARI*
 AND ITS SIGNIFICANCE FOR VERDI'S EARLY CAREER

Andreas Giger
 Louisiana State University

The preparation of the critical edition of Verdi's *I due Foscari* (Rome, 1844) has led to the discovery of numerous corrections in Verdi's hand in one of the opera's manuscript copies held at the Naples conservatory (henceforth "the copy"). These corrections (the most substantial corpus of autograph material in any manuscript copy of Verdi's operas known to date) pertain to the music, the vocal text, and performance practice and contribute to a better understanding of the composer's attitude toward the language of his librettos and the censorship of his early operas.

The copy was most likely prepared at the Ricordi shop late in 1844. Verdi subsequently made numerous revisions, both in the autograph and the copy, but not all the changes made in the copy were transferred to the autograph; most of them were incorporated, however, into later Ricordi copies and the printed libretto prepared for the premiere. The textual revisions appear to supersede the respective version in the autograph manuscript, documenting a preference on Verdi's part for a more modern vocabulary and greater immediacy of expression.

Late in 1844 or early in 1845, Ricordi appears to have sent the copy to Naples where *I due Foscari* was to receive its first performance at the San Carlo on 9 February 1845. For this purpose, it was heavily modified, in part for reasons of Neapolitan censorship, in part to accommodate the registers of the soprano (Anna Bishop) and the baritone (Filippo Coletti). When Verdi arrived in Naples on 26 June 1845 to work on the forthcoming premiere of *Alzira*, he attended several performances of *I due Foscari*. It was most likely at this time that he was given a chance to review the changes and—as the instructions in his hand indicate—reject several of them. Others, however, including transpositions, an aria substitution, and the censorial "happy ending," were left standing. Verdi, who by 1847 railed to Ricordi against any mutilations in his scores, at the time of *I due Foscari* still sanctioned them by attending several performances and expressing his happiness with the reception of his work.

PAUL DUKAS'S *LE SANG DE MÉDUSE*:
 THE REDISCOVERY OF A "LOST" SCENARIO

Laura Watson
 National University of Ireland, Maynooth

From biographer acquaintances to recent writers, Dukas scholars have been led to believe that the composer left nothing of his eagerly-awaited second ballet *Le sang de Méduse* (1912–13), except the rudimentary scenery sketches and publishing contract housed in the Bibliothèque Nationale, Paris. In reality, his definitive *Méduse* scenario (17 pp., typescript) and three autograph manuscripts of preliminary drafts (41 pp.) survive in a Yale archive. The rediscovery of this collection calls for a reassessment of the composer, especially in relation to his later career and in terms of general pre-war balletic developments in Paris. Following his

1890s' Wagnerian music criticism and 1907 music-drama *Ariane et Barbe-Bleue*, the *Méduse* materials indicate that Dukas shifted the focus of his music-text-stage interests from opera to ballet. In the context of these sources, the composer's last major score and only complete *poème dansé*, *La Péri* (1912), should no longer be regarded solely as a conclusion to his creative output but simultaneously as the first step in the evolution of his ballet aesthetic. While *La Péri*'s scenario was also authored by Dukas, the *Méduse* text is much longer, more complex in form and content, and furnished with some vivid production guidelines. Additionally, the drafts hint that the composer contemplated an experimental approach to the genre, perhaps anticipating a work with similarities to the opera-ballet hybrid of Roussel's *Padmâvatî* (1923).

By investigating and interpreting the *Méduse* sources for the first time, this paper expands upon our knowledge and understanding of Dukas. Secondly, I use these documents to trace Dukas's later compositional processes—which typically resulted in the careful preservation of texts but little to no evidence of any score. A pattern emerges suggesting that his ambitious treatment of literary and theatrical elements was ultimately incompatible with concurrent musical goals. Nonetheless, I argue that the successful aspects of this partial work constitute a positive reaction to the Ballet Russes' breakthroughs, and to Ravel's *Daphnis et Chloé* (1912) specifically. The *Méduse* collection reveals that Dukas actively pursued and advanced the stylistic innovation of this era, despite—on the basis of his published œuvre—appearances to the contrary.

ECHOES OF MARX

Jamie Currie, University at Buffalo, Chair

HANS WIND (KURT BLAUKOPF), *DIE ENDKRISE DER BÜRGERLICHEN MUSIK*, SCHOENBERG, AND MARXIST MUSICAL HISTORIOGRAPHY

P. Murray Dineen
University of Ottawa

In 1935, Kurt Blaukopf published in Vienna under the pseudonym Hans Wind (Wind hereafter) a treatise with the title *The Final Crisis of Bourgeois Music and the Role of Arnold Schoenberg*. While Blaukopf (1914–1999) became a key figure in Central-European music sociology after returning from Israel in the 1940s, his treatise is now a rarity and seldom noted. This paper examines the treatise and its Marxist musical historiography. Building a grand materialist account of music since feudalism, Wind drew on Marxist historical theory and criticism by among others Franz Mehring in literature, and Theodor Adorno and Hans Eisler in music.

In essence, Wind devised a musical historiography based upon a Marxist concept of class revolutions, from feudalism (chant) via the growth of aristocratic courts (polyphony) to a collective revolt shared by bourgeoisie and working class alike (the French opera at the time of Le Sueur) to reactionary bourgeois individualism and imperialism (the individualist nature of chamber music) and the growth of bourgeois impressionism leading ultimately to Schoenberg as a cul-de-sac (versus the “real” music of the future, that of Stephan Wolpe and Vladimir Vogel). In doing so, he engaged in a running polemic with “bourgeois music scholarship,” in particular Adolph Weissman's notion of a synthesizing genius [*zussammenfassende Genie*] and

with Schoenberg's work from the Quartet in D to the "Accompaniment to a Cinematographic Scene," op. 34.

This paper aims ultimately to supplement our growing knowledge of Central-European musicology between the wars. North American scholars such as Pamela Potter and Bryan Gilliam have traced musicology in the Weimar years and after, but the history of Leftist musicology has fallen largely to German and Austrian scholars such as Johann Wilhelm Seidl (*Musik und Austromarxismus* [Vienna, 1989]). The paper will conclude by setting Wind's treatise into context through comparison with other Central-European Leftist music criticism from the era including that of D. J. Bach and Paul A. Pisk, and from later, including work by Janos Marothy, and Wolfgang Stroh and Günter Mayer (as collected in *Musikwissenschaftlicher Paradigmenwechsel?* [Oldenburg, 2000]).

A PASSION ACCORDING TO ST. MARX?:
ANDRIESEN'S *MATTHEUS PASSIE* (1976), HISTORICAL
PERFORMANCE, AND BACH RECEPTION IN THE NETHERLANDS

Kailan Rubinoff

University of North Carolina, Greensboro

The *St. Matthew Passion* is an exceptional work in the Netherlands: in 1899, Willem Mengelberg established an annual Eastertide performance with the Concertgebouw Orchestra, a tradition soon emulated by the Dutch Bach Society and amateur church choirs in even the tiniest of hamlets. The Dutch Passion season has continued almost uninterrupted since, yet came under fire in the post-war era in the face of demographic, aesthetic and cultural changes. In an April 1968 issue of the left-leaning weekly *Vrij Nederland*, composer and critic Konrad Boehmer attacked the Passion "cult," arguing that productions had "degenerated into an amusical orgy"; he railed against musicians' poor performance standards, their failing to understand the meaning of the text, and the fetishizing of performance practice details over Bach's dramatic and contrapuntal complexities.

Boehmer's column is indicative of developing tensions in Dutch Bach reception ca. 1968–78, a critical period when the Passion tradition was being commodified for mass consumption, but also challenged by audiences, performers and even composers. Plummeting attendance in Catholic and Dutch Reformed churches underscored widespread questioning of Christian beliefs. Historical performers objected to large-scale *Passion* productions on grounds of "authenticity." Gustav Leonhardt, leading the period-instrument revival, argued for greater fidelity to Bach's music, thinner textures and a rejection of Romantic excess. The first Dutch period-instrument *Passion* (1973) was characterized as the "defining moment" for the Early Music scene in a recent textbook.

Yet even more radical was Louis Andriessen's *Mattheus passie* (1976), conceived for the Baal Theatre Group, a Brechtian and Marxist troupe established in response to a 1969 protest against conservative theatrical programming (*Actie tomaat*). Complementing the alienation effect of the acting, Andriessen employs quotation and stylistic allusions, eclectic instrumentation, and non-operatic singers. More than an ironic critique of the Dutch Passion ritual, Andriessen's provocative score argues against the Romantic fetishization of the composer and the permanence of the score—values the historical performance movement only emphasized in its advocacy of *Werktreue*. Negative critical reaction to Andriessen's work was indicative of

the reverential status the Bach Passion tradition continued to hold in Dutch society, despite its growing separation from religious meaning.

FRENCH ECHOES

Katharine Ellis, Royal Holloway, University of London, Chair

“QUI VEUT OUIR, QUI VEUT SCAVOIR”: SOCIETY AND TRADITION IN THE *CHANSON À DANSER*

Rebekah Ahrendt
Tufts University

Le Cerf de la Viéville, in his monumental defense of French music (1704), singles out a quintessentially French genre: the *chanson à danser*. His vision of the *branle*, as he calls it, is a rustic fantasy, in which amorous groups sing and dance “in the gaiety and liberty of the countryside.” Le Cerf’s idealization of the genre was no doubt stimulated by the source for the songs he quotes, the first volume of Christophe Ballard’s *Brunettes ou petits airs tendres, meslées de chansons à danser* (1703).

Ballard’s *Brunettes* volumes (1703, 1704, 1711) self-consciously revive the *chansons à danser* as something *old*, which “despite their ancientness, one does not cease to learn to and sing every day.” For Ballard, these simple songs represented a French tradition—and were well on their way to becoming classics. But Ballard provided no information as to his sources, irritating contemporaries like Le Cerf who longed for the originals. However, the very anonymity and lack of origin that contributed to the construction of these songs as timeless could simultaneously render them trendy.

This paper explores a *branle* from Ballard’s 1704 volume, “Qui veut ouïr, qui veut sçavoir” (Who wants to hear, who wants to know). Amsterdam printer Estienne Roger marketed the song as something hitherto unpublished, and therefore “new,” in a 1707 collection. That both Ballard and Roger seem overtly concerned with history points to a growing awareness of, and a growing distinction between, the “traditional” and the “modern.”

Unique to this song are instructions it includes for acting out six different characters, using gestures derived from contemporary courtesy manuals. Speech itself becomes a gesture; in a sung context, spoken text that envoices the different characters highlights the “act-ness” of the speech act—and interrupts the dancing. Most strikingly, the characters are ordered in a way that mirrors a recently-codified social hierarchy in France—the 1695 *capitation générale*, a tax system that introduced the word “class” into descriptions of society. The transformation of the state into society’s unifying principle contributed to the solidifying not only of social hierarchies, but of national identities.

AESTHETIC AND STYLISTIC MEDIATION IN
TELEMANN'S *VI OUVERTURES À 4 OU 6*

Steven Zohn
Temple University

The recent discovery of a unique copy of Georg Philipp Telemann's *VI Overtures à 4 ou 6* (Hamburg, 1736) for strings and horns in Moscow's Russian State Library not only fills an important gap in our understanding of the composer's overture-suites, but also sharpens our view of the genre at the end of its heyday. In fact, the collection may be the last of its kind published anywhere in Europe, at a time when French overtures were already regarded by "many musical connoisseurs . . . as antiquated and ridiculous pieces" (J.A. Scheibe).

But the set offers far more than the last gasp of an antiquated mode of musical expression. In this paper, I argue that it may be read as a largely successful attempt to historicize the overture-suite by mediating stylistically between a *Lulliste* archetype and the modern *galant* idiom of the 1730s. More than this, the music can be heard to mediate aesthetically between urban and bucolic, serious and humorous, and familiar and foreign. I further contend that the *VI Overtures*, as a multi-work opus, engages in what Elaine Sisman calls "tertiary rhetoric," a kind of intertextual rhetoric in which pieces engage in conversation among themselves and with listeners alert to such connections.

This idea of dialogue is neatly embodied in the inclusion of both a *chaconne* and a *pascaille*, two movements that engage in a sort of generic conversation on the basis of their close structural and stylistic correspondences. The collection's antiquarian tint is supplied by characteristic movements conjuring up pantomimic images that reflect the overture-suite's theatrical roots, and by references to the Lullian idiom and the seventeenth-century variation suite. On the other end of the stylistic spectrum are modish movements such as a "Mourky." Finally, in placing a special emphasis upon the pastoral-rustic style in the *VI Overtures*, Telemann sets up and eventually resolves a tension between two contrasting modes of discourse ("country"/comic vs. urban-courtly/serious) and the cultures they envoice. This tension, which invites the listener to consider the difference between reality and idealized representation, finds an echo in contemporary porcelain figurines from the Meissen factory.

"POURQUOI AJOUTER À QUI N'A BESOIN DE RIEN?":
DEBATING TRADITION AND INNOVATION THROUGH
MASSENET AND SAINT-SAËNS'S MUSIC FOR RACINE

Erin Brooks
East Central College

In the aftermath of the Franco-Prussian War, French artists and institutions attempted to reinvigorate national prestige through what Annegret Fauser has called "an explosion of the rhetoric of heritage." Many scholars have analyzed efforts to forge a French musical museum to compete with German and Italian traditions. Yet, as Katharine Ellis has noted, it was the *Comédie-Française*—and its uninterrupted repertoire of Racine, Corneille, and Molière—that epitomized the French cultural museum. Indeed, by the late nineteenth century, classic French theatrical works had attained the crystallized perfection of cultural icons. As composer Alfred Bruneau wrote, "it is precisely because *Phèdre* is fixed in our memory in a form that seems definitive that we are uneasy when things are changed."

This paper focuses on two early twentieth-century musical additions to the established performance tradition of *grand siècle* plays. Using previously undiscussed archival materials, I reveal how these scores aroused anxiety about cultural preservation, precisely because such innovations challenged the stability of the theatrical *patrimoine*. In 1899, Massenet composed an incidental music score to accompany Racine's *Phèdre*. This score attracted the attention of actress/manager Sarah Bernhardt, who incorporated Massenet's music into some of her repertoire performances of *Phèdre*. Bernhardt then commissioned Saint-Saëns to write incidental music for her 1903 production of Racine's *Andromaque*. Neither *Phèdre* nor *Andromaque* required diegetic musical insertions or had any history of musical accompaniment, so Massenet and Saint-Saëns's scores were completely new interpretative additions to these *tragédies*. Critical reaction to the music was decidedly mixed. Many critics felt Racine's verses were intrinsically musical—the lyrical voice of Bernhardt was the only necessary accompaniment. Critics were also disturbed by musical numbers which seemed to contaminate classical theater with boulevard aesthetics. Ultimately, most critics repudiated changes to Racine. As one reviewer concluded: "It is never a good idea to introduce music into a work which has not been conceived to include it, and this is even more true when this work is a masterpiece." Through these controversial scores, we gain a new perspective on French debates about national identity.

WEISS UND ROSENFARB: THE END OF NOVERRIAN
BALLET IN VIENNA AND THE BEGINNINGS OF
THE *WIENERISCHER MUSENALMANACH*

Bruce Alan Brown
University of Southern California

In the spring of 1776, following a two-year engagement in Milan, Jean-Georges Noverre returned to Vienna to present a final season of ballets in the Kärntnertortheater—an opportunity afforded by Emperor Joseph's recently decreed *Schauspielfreiheit*, which opened the city's stages to various sorts of spectacles, even as the court theater, henceforth the "Deutsches Nationaltheater," was mostly reserved for the German troupe (the French and Italian companies having been dismissed). Noverre restaged three tragic ballets from his previous Viennese sojourns, and two of his Milanese ballets, but the season's greatest success, judging by performance statistics, was a new pastoral ballet, *Weiß und Rosenfarb*. Though unaccompanied by a printed program of the sort Noverre normally provided, the ballet was long remembered by the actor and painter Joseph Lange, who (writing in 1808) praised the painterly coordination of the work's eponymous colors in the costumes and décors. Also propagating the fame of the ballet was a Singspiel written in imitation of it by Joseph Franz Ratschky, and published in the inaugural (1777) issue of an annual poetic anthology, the *Wienerischer Musenalmanach*.

Comparison of the ballet's music by Joseph Starzer (which survives in the Schwarzenberg archive in Český Krumlov), the Singspiel, and the anthology sheds light on all three. Though Ratschky acknowledged that his Singspiel did not precisely follow the ballet's plan, and though he seems not to have used Starzer's music for the vocal numbers (judging from their differing rhythms and metric patterns), the libretto certainly reflects something of the ballet's plot and music, notably in the initial "tumbling and whirling... dances" (inspired by the overture) and in one character's preference for "the fleet German dance" over "languishing minuets." Ratschky's Singspiel was first performed in the home of *Hofrat* Franz von Greiner,

whose daughter Caroline (*mariée* Pichler) took the lead female role; the young poets and editors of the *Musenalmanach* were mostly habitués of Greiner's salon. Analysis not just of the *Singspiel* (with its dedicatory poem in French to Noverre) but also of the *Musenalmanach's* contents generally reveals a lingering affection for French culture at this pivotal moment in Viennese literary and theatrical history.

INSTITUTIONALIZING MUSIC

Karen Ahlquist, George Washington University, Chair

ERNEST BLOCH AT THE SAN FRANCISCO CONSERVATORY, 1924–30

Leta Miller

University of California, Santa Cruz

The San Francisco Conservatory grew out of a piano school founded in 1917 by Ada Clement. In 1924, one year after the Conservatory was incorporated, Clement brought composer Ernest Bloch to San Francisco to offer a summer course; the following year she invited him to serve as the school's director.

Bloch's San Francisco residency (1925–30) introduced a utopian strain to San Francisco's musical politics, which were otherwise often marked by destructive factionalism. One of Bloch's stated aims was to forge links among religious, ethnic, and political groups through the medium of sound. In this respect, he achieved notable success, bringing the community together in ways that had rarely been experienced previously.

Four important works from these years illustrate Bloch's idealism and his embrace of ethnic diversity. *Four Episodes* for chamber orchestra (1926) records his fascination with Chinatown, including his experiences at the two-year-old Mandarin Theater. His epic orchestral extravaganza *America* (1927–28), which won a national competition and was premiered by nine orchestras throughout the country on the same weekend, includes quotations from many U.S. microcultures. The work exhibits the same utopian vision Bloch sought locally, both by linking various subcultures and by concluding with a patriotic anthem sung by the audience. *Abodab* (1928), for violin and piano, was inspired by a dinner party given by the parents of twelve-year-old Yehudi Menuhin. The work features as its melodic material a cantorial chant for Yom Kippur, recalling an ancient cleansing ritual of atonement. The subject apparently appealed to Bloch, whose letters are filled with tirades about the materialistic crassness of U.S. society but also the possibility of redemption through humanitarianism and respect for nature. Finally, Bloch's *Sacred Service* arose from a commission by Cantor Ruben Rinder of Temple Emanu-El. Although completed after Bloch left the city, it reflects the optimism of his San Francisco years and his conviction that the ancient Jewish prophetic voices could serve as a clarion call to other religions.

This paper forms part of a forthcoming book on music in San Francisco from the 1906 earthquake to the Second World War.

NEW YORK GOES CORPORATE: THE PHILHARMONIC'S
SHIFT TO A NONPROFIT OPERATING MODEL

Michael Mauskapf
University of Michigan

This paper presents new evidence that helps to explain the New York Philharmonic's transformation from a musician's cooperative to a membership corporation at the beginning of the twentieth century. As early as 1902, Walter Damrosch issued an ultimatum to the musicians of the Philharmonic: restructure so that he have complete artistic authority and a board of non-musicians oversee all administrative decisions, or find another conductor. The musicians declined his proposition, preferring instead to maintain autonomous control of the organization. By 1908, however, steady orchestral work had begun to dry up in New York, forcing many of the Philharmonic's best musicians to accept positions with the Metropolitan Opera. Led by Mary Sheldon, a small group of wealthy patrons took the reigns of the ailing orchestra and began to reorganize the group as a "permanent" ensemble managed and funded by volunteers. By the end of the 1908–09 season, Gustav Mahler had been named the orchestra's new music director and the group quickly reestablished itself as one of the nation's best.

Yet the Philharmonic's financial state was no better in 1911 than it had been three years earlier, and many of the guarantors were prepared to withdraw their support. Instead, wealthy publishing tycoon Joseph Pulitzer died that year and bequeathed \$500,000 to the Philharmonic, with an additional \$500,000 promised if the orchestra completed its structural transformation from a musician-owned-and-managed cooperative to a board-governed nonprofit, cementing a shift that had begun a decade earlier. Using materials culled from the Philharmonic's archives, I build on the work of Barbara Haws, Howard Shanet, and others to confront the long-standing myth surrounding the orchestra's reorganization. Doing so connects a shift in organizational structure with repertoire choices, audience demographics, and artistic reputation, all of which were subsequently shaped by a booming metropolis undergoing cultural upheaval at the hands—and wallets—of a new philanthropic elite. When viewed in this light, the Philharmonic's transformation can be understood as a prolonged attempt to align musical and economic objectives with the expectations of an emerging community.

"THIS MOST REFINING AND HUMANIZING OF THE ARTS":
MUSIC, THE AMERICAN UNIVERSITY, AND
THE TENETS OF LIBERAL CULTURE

Michael Joiner
University of California, Santa Barbara

Higher education in the United States underwent a massive transformation in the decades following the Civil War. Small provincial colleges reorganized as larger universities with an increasing variety of new subjects and disciplines. In the 1870s, courses in music began to proliferate, and in 1875, composer John Knowles Paine was appointed the first professor of music in the United States. By the first decade of the twentieth century, the collaborative efforts of administrators and composers-turned-professors resulted in the adoption of music as an academic subject. But the process was far from smooth as proponents struggled to legitimize music in an increasingly scientific age. This paper examines the eventual acceptance of music as a university subject during this period. I argue that educational reform movements of the

late nineteenth century, prompted by the debates found in newspapers and periodicals, were crucial to music securing a place in the academy through the efforts of university administrators and composer/professors.

During the second half of the nineteenth century, reform dominated educational discourse. One specific movement focused on fostering so-called “liberal culture”—the refinement of graduates by the dissemination of the highest artistic and literary standards through courses on literature, philosophy, and the arts. It was within this reform movement that the debate over music found its place. While the efforts to support the subject in the university were not always a unified front, I show that the rhetoric of liberal culture ideologies permeated the views of proponents in newspapers and journals across the country. Additionally, it was the same ideologies that influenced administrators to hire like-minded composers as professors and support the development of music programs. I use the case of John Knowles Paine as an example. Collaborating with Harvard University President Charles W. Eliot, Paine worked tirelessly to build a program that fulfilled the goals of liberal culture while teaching composition to a new generation of Americans. His successes were used as examples within the public debates as well as models for other administrator/composer teams that followed. By studying the academic heritage of music in American universities, I show that many of the principles first proposed during this period are still prevalent in many universities today.

KOE VAT AUKI!: THE “EARS OPEN!” SOCIETY AND ITS ROLE IN LATE TWENTIETH-CENTURY FINNISH MUSICAL CULTURE

Edward Jurkowski
University of Lethbridge

During the early 1970s a small group of young Finnish composers and musicians studying at the Sibelius Academy began an informal association they named *Koevat Auki!* (“Ears Open!”). For the most part they embraced a post-serialist aesthetic; however, what united these individuals was not so much a similarity of technique or personality, but rather a collective vision renouncing the tendencies of Finnish nationalism that played such a prominent role in the country’s art music throughout the twentieth century. Arguably their most extreme position was the repudiation of the Finnish symphonic tradition—no mean statement, given that the symphony had been viewed as a vital exemplar of Finnish culture ever since Jean Sibelius’s success with the genre beginning in the early twentieth century.

I begin this paper by tracing the origins of the Ears Open! society and identify the cultural and musical environments in Finland that led to its formation. I next outline the society’s multifarious activities between 1975 and 2000 and correlate the role that these critical successes had with the country’s increase in grant assistance for composers, new music ensembles and music festivals, and the educational activities and workshops that began to proliferate throughout the country—transformations that led to Finland’s extraordinary status by the end of the last century: namely, as one of the world’s leading exponents of contemporary art music and performers.

KEYBOARDS AROUND THE WORLD
James Parakilas, Bates College, Chair

THE MEANING OF PIANO IN COLONIAL KOREA:
 WOMANHOOD AND NATIONALISM IN YI KWANGSU'S FICTION

Hyun Kyong Chang
 University of California, Los Angeles

My presentation explores the first instances in which western music-making entered the popular imagination in Korea by considering two novels by Yi Kwangsu, an influential Korean writer during the Japanese occupation of Korea (1910–45). After studying at the empire's center, Tokyo, Yi returned to Korea and led a movement called "cultural nationalism." According to cultural nationalism, Korea's independence from Japanese annexation and other colonial threats depended not on violence but on the formation of an "enlightened" national culture. In formulating this notion of national culture, Yi was inspired by the Japanese (Meiji) adaptation of western cultural forms: "national culture," ironically, meant assimilating western music and art.

The first literary works in Korea to imitate the *Bildungsroman* rather than the classical Chinese model, Yi's novels provide new insights into early-twentieth century Korean and East Asian music cultures as they raise questions of womanhood, colonialism, and nationalism with their extensive portrayals of women's music-making. In particular, *The Heartless* (1917) and *Soil* (1932) describe a number of key female characters in their attempts to engage in recently adopted western music institutions or an increasingly unpopular traditional music scene, and evaluate these attempts through the prevailing lenses of femininity, tradition, modernity, and nation.

In my paper, I focus on three prototypes that can be found in *The Heartless* and *Soil*: 1) Korean women who study piano in American missionary schools and who are described as imitating western values superficially; 2) Korean women *gayageum* (a traditional zither-like instrument) performers, whose music is described as both nostalgic and decadent due to its connection to the *kisaeng* (female entertainer) tradition; 3) Korean women who study piano in the U.S. and throw great piano concerts based on patriotic themes after they return to Korea. While all three prototypes are seen to embody feminine sensibilities, the last prototype is seen also to contribute to building an independent nation with her musical work. Yi's novels show how gendered, imagined music performances can play a key role in shaping "old" and "new" womanhoods within the ambivalent contexts of Japanese colonialism and the rise of western music culture in early twentieth-century East Asia.

AN OLD WORLD INSTRUMENT FOR COLD WAR DIPLOMACY:
 THE TOURING HARPSICHOARD IN 1950s ASIA

Jessica Wood
 Durham, North Carolina

Following World War II, Russia sent many of its classical and folk artists to so-called "uncommitted nations" as a form of pro-Soviet propaganda. The United States was somewhat slower to adopt cultural programming as a political strategy, but in 1954, President Eisenhower

requested emergency funds to send American orchestras to unaffiliated regions of Asia and the Middle East. In 1956, Congress passed a bill establishing the American National Theatre and Academy; abbreviated as the ANTA, this agency sponsored tours by American artists to regions of the world thought to be susceptible to communism, including the many nations that had recently won independence from colonialism. Now referred to as the “Cold War tours,” the ANTA program became best known for sending American jazz giants around the world, including Dizzy Gillespie, Louis Armstrong, Benny Goodman and Dave Brubeck. A perhaps lesser-known ANTA sponsee was the harpsichord virtuoso Sylvia Marlowe. In January 1956, Marlowe became the first American solo artist to be funded by the program, traveling to Japan, Indonesia, the Philippines, Singapore and India.

Local coverage of Marlowe’s tour dramatized the rarity of spotting a harpsichord in the “non-Western” locations, and of the “primitive” Old World relic being shipped across the globe via modern air travel. Instantiating the instrument’s “threshold” position (McClintock 1995)—between “old” and “new” worlds, between the West and the non-West—was its response to the barometric conditions of Asia.

This paper brings together scholarship on the role of musical instruments in articulating colonialist relationships (Pasler 2004; Weidman 2006; Irving 2009) with that on instruments’ careers in global commodity flows (Magowan 2005; Polak 2006) in order to show how the harpsichord’s barometric susceptibility became a globally circulated commodity spectacle of Western imperialist history. Drawing on Marlowe’s scrapbooks of photographs and clippings from the Indonesian, Indian, Japanese, and Philippine press, I contend that the specter of the moisture-ridden, out of tune harpsichord provided a site through which articulate difference between 1950s Asia and historical Europe, and to stage “history” and “delicacy” as components of America’s postwar international image.

PLAY IT AGAIN, FRANZ: THE RECITAL AS TECHNOLOGY

Ivan Raykoff
New School

It’s well known that Franz Liszt gave the first public piano “recitals” in London in 1840, establishing a format for solo instrumental performance that persists to the present day. While Kenneth Hamilton (*After the Golden Age*) provides a historical account of the development of the piano recital, and Bruno Moysan (in *Liszt, virtuose subversif*) offers a sociological reading of this innovation, this paper explores the technological contexts for Liszt’s “invention” of the solo recital. Contemporary developments in the realm of technology include Charles Wheatstone’s experiments with sound reproduction (1821) and telegraphy (1837), and the experiments with visual reproduction by Joseph Niépce (1826) and Louis Daguerre predating photography (1839). These new ways of representing and reproducing the sonic and visual world can tell us something about the impact of this new performance model on musical culture, especially on the developing canon of great piano works throughout the nineteenth century—such works representing a composer’s and performer’s creative genius, and repaying repeated playing because of their musical value. Here Jacques Attali’s notions of representation and repetition provide an illuminating theoretical perspective on the impact of the solo piano recital. In the era of representation, music acquired economic value through new networks of transmission: the rise of public concerts, music publishing and copyright law, and a star system that celebrated individual composers and performers (“a repertory was constituted, in

other words, when Liszt, in 1830, began to play the music of other contemporary composers in concert”). The network of repetition arose later with the invention of sound recording, according to Attali, but seems to be anticipated by technological innovations of the first half of the nineteenth century. Repetition is literally implied by “recital”—to recite a piece is to repeat it before an audience, typically from memory. In effect, the recital was an early technology of music’s representation and reproduction, anticipating the player piano and sound recording devices developed decades later.

DAILY PRACTICE, MUSICAL ACCOMPLISHMENT, AND THE MUSIC COLLECTION OF JANE AUSTEN AND HER FAMILY

Kathryn Libin
Vassar College

The ritual of daily practice and pursuit of musical accomplishment occupied many women during the long eighteenth century. Despite polemics by writers such as Hannah More, who decried the “phrenzy of accomplishments” as a social affliction imposed on girls whose time could be better spent, educators inclined more generally to the view that the discipline, exercise, and indeed pleasure of music as practiced on a daily basis was both a moral and social good. Though the nature of musical practice was intrinsically private, it was expected to reach its fruition in the more public space of the drawing room, in performance for family and friends. Many educators were explicit in regarding music as a “social science” whose function was to promote harmony and civilized intercourse among members of a well-ordered community.

An unusually valuable case study of musical practice is offered by the family of Jane Austen, whose female members, including Austen herself as well as her mother and two sisters-in-law, left a substantial collection of music that attests to many years of faithful study and to a wide range of individual tastes and skills. The Austen music notebooks, now preserved at the Chawton House Library and at the Hampshire Record Office, comprise seventeen volumes of hand-copied and printed music. Apart from an early incomplete study (Patrick Piggott, *The Innocent Diversion*, 1979), the notebooks have hitherto received little scholarly attention and are not yet fully catalogued. The rich and varied contents of the notebooks—consisting mainly of music for pianoforte, harp, and voice—shed light on music-making within the Austen family circle and provide a compelling context for the nuanced representations of musical practice and performance in Austen’s novels, where her characters demonstrate both the pleasures and perils of musical accomplishment. Austen’s fidelity to music study in her personal life does not prevent her from critically exploring in her novels its potential for moral ambiguity and the disruption of social harmony; indeed, her work aptly exposes the tensions in the debate among social critics and educators over the appropriate role for music in women’s daily lives.

THE “LIVRE D’OR” OF CHARLOTTE DE ROTHSCHILD AND NINETEENTH-CENTURY AUTOGRAPH ALBUMS

Philip Gossett (speaker and accompanist), University of Chicago / University of Rome “La Sapienza”

Francesco Izzo (pianist), The University of Southampton

Charlotte de Rothschild (soprano), Southampton, England

The use of musical autograph albums, from the 1830s through the 1850s, became a European phenomenon. All the most important composers entered complete pieces in these albums. Many survive; others have been torn apart; still others have been lost. None has been sufficiently studied.

One of the most famous albums was the “Livre d’or” of Charlotte de Rothschild, an English member of the banking family. The historical Charlotte married her Viennese cousin, Baron Anselm de Rothschild in 1826, and they lived largely in Frankfurt, but also traveled widely. Among the composers who wrote entire compositions in her album, which she used from about 1830 through her death of 1859, are Rossini, Bellini, Mendelssohn, Chopin, Meyerbeer, Adam, Auber, Moscheles, and Henri Herz. The piano pieces are “Album Leaves” or “Songs without Words,” not sonata movements. Indeed, the simultaneous growth in the practice of asking composers to enter short pieces in albums and the turn toward the publication of shorter pieces occurs in the same period, the late 1820s and 1830s.

The “Livre d’or” was willed by Charlotte to her daughter Matilde (a fine composer in her own right) and from her to her granddaughter, Madame Minka Strauss de Scey, who began again in the 1920s to collect musical autographs from luminaries: Mascagni, Stravinsky, Strauss, Poulenc, even Stockhausen. Twentieth-century composers, however, tended to write musical mottos or briefer passages, with less purely musical value. (It is fascinating, though, to see Leonard Bernstein add on 19 January 1965: “It is an honor to join this distinguished book.” His musical entry was the setting of the name “Maria” from *West Side Story*.) On the death of Mme. Strauss’s husband, the volume disappeared, but not before a full copy was made available to the present-day Charlotte de Rothschild, who shared the volume with Francesco Izzo and me.

We will illustrate the volume through performances by Charlotte de Rothschild (accompanied by Philip Gossett) of songs, largely from the “Livre d’or,” and of piano pieces found there (performed by Francesco Izzo), including a *Mazurka* by Chopin found in a version significantly different from any previously known and musically more compelling than those previously known.

A volume such as the “Livre d’or” has different functions. It testifies to a practice furthered by upper classes in Europe, and helps demonstrate how music was received by musical *Liebhaber*. It says much about genres that were cultivated by composers of the period, in part to satisfy the needs of those music-lovers. It includes music not available anywhere else (such as the composition that will close our recital and the “Livre d’or,” Luigi Cherubini’s setting of a stanza from the *Gerusalemme liberata* describing Armida standing over Rinaldo, a *unicum* as far as we can determine). For music available in other sources, it provides variants of real significance. These albums are a window into a world of music-making and music reception that helps us understand how composers worked during the middle of the nineteenth century.

REVISITING HISTORY FROM HIP HOP TO HONKY TONK

David Ake, University of Nevada, Reno, Chair

VOICES OF ANGELS: KITTY WELLS AND THE EMERGENCE OF WOMEN'S HONKY-TONK MUSIC

Stephanie Vander Wel
University at Buffalo

Kitty Wells, “The Queen of Country Music,” burst onto the country music charts in 1952 with her song “It Wasn’t God Who Made Honky-Tonk Angels.” Re-imagining the norms of popular male-dominated honky-tonk music, Wells, I argue, drew upon the conventions of the genre to bring rural and working-class femininities into its sonic experience. Recent studies of honky-tonk (mainly produced by scholars outside of musicology) have focused on masculinity and class, overlooking women’s involvement in the genre’s musical practices. Barbara Ching (2003) reduced women’s honky-tonk to a form of “revisionist scolding.” Pamela Fox (2009) placed songs performed by women, specifically those of Wells, in a tangential position with respect to the masculinized terrain of “the honky-tonk” as an architectural, musical, and conceptual space.

Extending musicological discussions about the cultural and musical significance of honky-tonk music, notably those of Leppert and Lipsitz (1990) and Brackett (1995), I consider the repertory of Kitty Wells in relation to both her male and female contemporaries. I argue that Wells and her women peers (including Jean Shepard and Goldie Hill) imparted the genre’s communal expressions of loss and desire with a distinctly woman’s perspective, realized both in lyrics and in musical nuance. In this, women’s honky-tonk songs provided more than simply a “response” to the heartache ballads of the dominant male artists of the time, Hank Williams and Webb Pierce. To the melodic accompaniment of an electric steel guitar with a fiddling style (emblematic of southern rural music) and the insistent percussive beat of the conventional rhythm section, Wells’s nasally strained voice sang of female sexuality and desire with a blues-inflected vocal line in “You’re Not Easy To Forget” and underscored the heartache of a woman turning to the honky-tonk for solace in “Honky-Tonk Waltz.” Likewise, Shepard’s “Girls in Disgrace” and Goldie Hill’s “Yesterday’s Girl” portrayed the anguish and vulnerability of women abandoned in love by men. In a genre that molded the figurative honky-tonk into an emblem of yearning and despair, Wells and her women contemporaries expressed the hidden injuries of classed femininities in a 1950s society that promised domestic contentment and security.

“BEAUTIFUL GIRL” OR “BIG STRONG TOWER”? HILLARY CLINTON’S SONIC IDENTITY AND *FEMINIST* DESTINY

Dana C. Gorzelany-Mostak
McGill University

Since the 1980s, U.S. presidential hopefuls have relied on playlists of pre-existing popular music to establish a soundscape for their campaigns. Yet these playlists that saturate the airwaves and internet have received little attention in musicological circles. Hillary Clinton established such a playlist for her 2008 presidential campaign. However, unlike her predecessors

whose playlists mainly consisted of guitar-based rock performed by white American males, Clinton's list was gender inclusive and considerably more diverse with regards to the artists' ethnic backgrounds and genre.

Clinton's songs and the connotations that comprise their performance and reception history raise questions with regards to female identity, space, and place, subjects that were constantly discussed throughout the 2008 Democratic primary. Using contemporary feminist theories, recent writings on Clinton's campaign, and her own statements and autobiography, I analyze the gendered identities constructed in three songs on her playlist, "Ready to Run," "Suddenly I See," and "Beautiful Day," examining how these identities interacted with the contradictory public image of Clinton manufactured by her campaign strategists. My analysis will show how both musically and textually her playlist, which interrogated traditional notions of femininity and hypothesized a new paradigm for female leadership, can be read as a response to the femininity/competence double bind that inflected the public's perception of her legitimacy as candidate.

The ambiguous meaning of a musical text, circulating concurrently with the multiple media narratives comprising the political field, complicates the interpretation of political meaning within individual songs or playlists. However, the very fact that popular songs represent multi-faceted, inherently open-ended texts allows them to mingle alongside these narratives and subsequently play a significant role in candidate identity formation. In addition to shedding light on candidates and their campaign music, this paper contributes to a growing body of scholarship in popular music and film studies that examines the use of pre-existing music in various contexts from a hermeneutic perspective (Gorbman 2006; Knapp 2006; Cormack 2006), as well as scholarship in the field of communications that examines specific intersections between music and politics, and evaluates the conditions that allow such mergers to occur (Street et al. 2008; Lahusen 1998).

"BRING THAT BEAT BACK!": SOUNDING RACE IN HIP HOP AND RAP SONGS

Loren Kajikawa
University of Oregon

For years, scholars have emphasized the need to account more fully for the effects of rap music aesthetics, or what music theorist Adam Krims has called hip hop's "poetics of identity." By historicizing the musical approaches of three of the 1980s most celebrated groups—Run-D.M.C., Public Enemy, and N.W.A.—this paper argues that seminal hip hop songs provide crucial moments of representation in which race—a concept that symbolizes social conflict by appealing to different types of human bodies—becomes audible.

I begin with the birth of the "rap song" in 1979 and trace its musical evolution from funk grooves played by live musicians to drum-machines programmed by studio engineers. These changes, epitomized by Run-D.M.C.'s "It's Like That/Sucker MCs" (1983), popularized a hard-hitting sound that marked a shift from dance parties to rough urban streets. Black racial difference, long associated in the U.S. with drums and rhythm, became an integral part of a racially coded discourse that positioned rap music as threatening "noise," especially after a series of Run-D.M.C.'s concerts were plagued by violence.

Next, I explore how Run-D.M.C.'s sound was adopted and transformed by two very different groups: "neonationalist" Public Enemy and gangsta rap pioneers N.W.A. Although

vastly different in lyrical content and iconography, both groups shared a penchant for up-ending bourgeois norms. What is more, the groups' producers—The Bomb Squad and Dr. Dre, respectively—exploited new digital technologies to craft similarly dense, sample-heavy musical tracks. Public Enemy's "Rebel Without a Pause" (1988) and N.W.A.'s "Straight Outta Compton" (1988) rely on musical and discursive tropes that make race audible as confrontation. These examples illustrate how hip hop beats, in addition to sounding "good," convey vital information that may not be apparent in lyrics or imagery alone. They also illustrate how the "black noise" of the late 1980s and early 1990s differed dramatically from what came before, and what would eventually come after. Historicizing rap's musical evolution calls attention to the dynamic nature of race as a social construct, as well as music's enduring role as an index of social difference.

AFRO-SAMURAI: HYBRIDITY AND TECHNO-ORIENTALISM IN HIP HOP

Ken McLeod
University of Toronto

As early as 1904 W.E.B. DuBois regarded African American and Asian cultures as "twins" in their mutual efforts towards decolonization. Recently scholars, including Vijay Prashad (2002) and Bill Mullen (2004), have explored notions of hybrid "polyculturalism" to describe the impetus for African Americans and Asians to seek mutuality. The musical hybrids, particularly of recent hip-hop artists such as Kanye West, Wu-Tang Clan, and Janelle Monáe, that often construct and reinforce this mutuality, however, have not been considered.

The themes and formats of Japanese popular culture are often predicated on futurism and high-technology that furthers a Western stereotype of Japan as a technologically advanced but dehumanized society. Termed "techno-Orientalism" (Morley and Robins, 1995) such notions resonate strongly with concepts of "Afro-futurism" (Dery, 1993) that involve similar African American signification of an advanced technological future.

In *Graduation* (2007) and *808s & Heartbreak* (2009) Kanye West's fetishization of often outdated Japanese musical technologies, including the 808 drum machine, "Space echo," and Autotune, envisions the dystopic post-human future evoked in the anime film *Akira* (1988), to which West pays homage in several videos. Wu-Tang Clan's soundtrack to the futuristic *Afro Samurai* (2007-) anime franchise employs similar tactics, projecting a "cool" aesthetic drawn from both the martial arts and urban hip-hop attitude. Similarly, Janelle Monáe's *Metropolis* (2007), and *The ArchAndroid* (2010), both inspired by Fritz Lang's *Metropolis* (1927), employ expressionistic oriental-futurism to examine contemporary racial and class prejudice.

Drawing on Koichi Iwabuchi's and Marwan Kraidy's respective concepts of "strategic" and "global" hybridism this paper analyses how Japanese popular culture has informed constructions of recent African American identity. In contrast to sensational media coverage of racial tensions between African American and Asian communities, the synthesis of techno-Orientalism and Afro-futurism evinces a sympathetic connection based on shared notions of Afro-Asian liberation. The common element of utopian empowerment achieved, in part, through technological mastery and appropriation represents a powerful and recurring trope in hip-hop and Asian popular culture. Providing an alternative understanding to the post-colonial present, the nexus of techno-Orientalism and Afro-futurist hip-hop manifests a new globally hybridized experience of identity and racial formation in the twenty-first century.

**SENSIBLE NUMBER: GEOMETRY, MATHEMATICS, AND
SOUND IN THE HISTORY OF MUSICAL THOUGHT**

Ryan McClelland, University of Toronto, Chair

THE PICTURE OF SOUND: MATHEMATICS AND VISUAL LISTENING
IN THE DIAGRAMS OF BOETHIUS'S *DE INSTITUTIONE MUSICA*

Elizabeth Mellon
University of Pennsylvania

This paper examines the shifting roles of seeing and visual demonstration in Boethius's *De institutione musica* through the more than a hundred diagrams it contains alongside its text. These diagrams, catalogued by Calvin Bower in his translation of the treatise, are part of numerical proofs Boethius uses to demonstrate the makeup of the musical system. Boethius and his Greek sources worked in a mathematical framework radically different than that of modern algebra. Without a symbolic language, including operational signs and variables, ancient mathematicians used generalizable examples based on arbitrary integers to prove abstract relationships. As I will show, Boethius uses named places within diagrams to store unknown, changeable quantities, employing specific physical spaces on the page to do the work of later alphabetic variables. The contents of these spaces are related to those of other spaces by constant ratios, creating a kind of visual "equation" whose relations are seen with the eye. Indeed, Boethius's proofs, often little more than instructions for creating a diagram, are couched in language equating seeing with understanding.

The diagrams of *De institutione musica* changed dramatically in appearance and conceptual design over the treatise's medieval manuscript tradition; these changes betray a medieval interest in a different kind of seeing. Drawing evidence from diagrams in forty manuscripts from the ninth to the fifteenth century, I argue that, although the diagrams ostensibly represented instrumental music, in the Middle Ages they became a visual proxy for the music of the spheres. The intricate, circular forms of Boethius diagrams, which shared a visual resonance with planetary diagrams, astrolabes, and images of the divine, were expanded and multiplied by diagrammers and sometimes even copied independently of the treatise. Moreover, diagrammers showed enthusiasm for elaborating figures demonstrating intervals, such as unequal semitones and the comma, whose discovery was made through reason rather than perception. The diagrammatic transformations of all-but-imperceptible intervals into full-fledged sensory experiences allowed readers visually to "hear" and meditate upon the music of the spheres, turning the rational seeing of Boethius diagrams into a glimpse of the divine, and entwining transcendental truths of number and consonance with the sensorial.

THE ETHICS OF APPROXIMATION
IN ITALIAN RENAISSANCE TUNING THEORY

Alexander Ness
New York University

Gioseffo Zarlino, like his medieval predecessors, understands music as a branch of mathematics. The concept of the "sonorous number" (*numero sonoro*) unifies the lines and proportions of geometry with physical strings and the audible harmonies produced through

their division. In the name of empirical truth, however, Zarlino's student Vincenzo Galilei insists on the distinction between music's resonant bodies and mathematics' silent lines and numbers, and even disavows the use of the latter for musical ends. Who is right, Zarlino or Galilei? Is mathematics a sonorous medium of music, or its silent mediator? And if the latter is the case, how much mediation is appropriate?

These questions become a central problem for musical thought in the Italian Renaissance, as the medieval authority of the voice gives way to the instrumental authority of microtonal keyboards. To reproduce the ancient Greek enharmonic genus, Italian music theorists must negotiate between, on one hand, convoluted interval ratios and geometric constructions, and, on the other, physical imperfections and the vague intuitions of the sensitive ear. The documentation of enharmonic keyboards such as Vincentino's *Archicembalo* (1555) and *Arciorgano* (1561) and—indeed—Zarlino's "perfect instrument" from Part II of the *Istitutioni* (1558) exemplifies the problem. Zarlino's keyboard has nineteen keys per octave; Vincentino's instruments have thirty-six. These unwieldy keyboard designs and tuning schemes highlight the tension between mathematical ideals and musical practicalities, given that a harmonically perfect keyboard requires an infinite number of keys per octave. Each theorist has to decide for himself how many divisions of the octave is "close enough" to approximate an all-encompassing harmonic system. In this paper, I propose that their approximations, and those of music theory in general, are fundamentally ethical, insofar as they impose an intuitive boundary on musical perception, mathematical reason, and human effort—a boundary itself inaccessible to musical or mathematical justification.

RAMEAU'S LAST MUSIC TREATISE AND SPINOZA'S ETHICS OF AFFECT

Jairo Moreno
University of Pennsylvania

This paper considers the erosion of functional distinctions between mathematical explanation, acoustic materiality, and aurality in the late writings of Jean-Philippe Rameau. From the publication of *Génération harmonique* (1737) to his last writing, *Vérités également ignorées et intéressantes tirées du sein de la nature* (1764), the *corps sonore* grounds Rameau's musical thought in acoustic materiality. The *corps sonore* constitutes the "fundamental sound, principle, generator and ordering force of all music" (Christensen 2004). The geometric proportion, which at first mathematically explains the natural order of the *corps sonore*, becomes the "model for all mathematical truth" expressed in and through the acoustical matter of the *corps* (Rameau 1764). At that stage, the *corps* is the matrix for "arts, sciences, and even religion" (Christensen 2004). In its complex constellation of perceptual, cognitive, sensorial, and affective meanings, wages Rameau, "the ear has the power to clarify reason" (*ibid.*).

Whether taking Rameau's last treatise as a sign of his sympathy towards Malebranche's Occasionalism, as a turn to the esoteric and mystical, or as the ravings of someone still struggling to validate a mathematically flawed scientific foundation to music, there exists a general consensus about how its rationalist aspirations tarry with the irrational. I propose that, although Rameau's thought can be taken in these ways, Rameau's engagement with the Leibniz popularizer C. Wolff (Schneider 1986) might point in a different direction: Spinoza. Only Spinoza's thought sidesteps all philosophies of causation; it avoids the pitfalls of Leibniz' and Wolff's notion of pre-established harmony, Leibniz' notion of self-causation of different

substances, and Malebranche's God as single cause. It does so to reveal the absolute consubstantiality of mind and body, reason and sense, physical matter and metaphysics. Sidestepping causation constitutes, I argue, an ethical injunction to join mind and body in sound and under the auspices of human aurality. Mathematical explanation, then, is one expression of the immanent potency in all things to affect and be affected, and the geometric progression itself another expression of this same power. For the late Rameau, number is of the sensible as an expression of the capacity of sense to produce sense.

ON HARMONIC "PROGRESSIONS" AND INFINITE QUANTITIES IN THE MUSIC THEORY OF LEONHARD EULER

Roger Mathew Grant
University of Michigan

In the history of music theory, Leonhard Euler is primarily remembered as the author of the 1739 *Tentamen novae theoriae musicae*. Within this text, Euler set forth a theory of consonance based on vibration coincidence—what H. Floris Cohen has called a "coincidence theory" of consonance. From the time of its publication to the present day, Euler's theory has met with formidable criticisms. Current secondary sources observe that Euler penned his coincidence theory of consonance well over a century after Giovanni Battista Benedetti and Marin Mersenne published their coincidence theories; these accounts depict Euler's theory as an awkwardly late, if not irrelevant, addition to early studies in acoustics.

This paper will demonstrate that Euler's version of the coincidence theory of consonance was, in fact, the logical outgrowth of one of his own mathematical research trajectories. Early in his career, Euler endeavored to prove that the mathematical harmonic series could be conceptualized as a divergent and infinite "progression" of quantity. For Euler, the harmonic series was one among the many types of series associated with the newly developed calculus techniques, first gaining traction on the continent in the early eighteenth century. The theory Euler presented in the *Tentamen novae theoriae musicae* relies on his innovation—published in his early and often overlooked article "De progressionibus harmonicis observationes" (1734)—that the harmonic series could be represented as a process of fractions decreasing in size infinitely. This conceptualization of the harmonic series as an infinite progression allowed Euler to re-cast consonance itself as a graded scale. Dissonance, for Euler, was not an absolute category but a quality that dissipated with the increase of consonance. In his system the consonance of any interval, triad, sonority, or even musical passage can be assigned a consonance value somewhere within this scale. Through an investigation of the conceptual power of the infinite in Euler's music theories, this paper will offer an alternative intellectual genealogy in which to assess the *Tentamen novae theoriae musicae*. Euler's musical theories provide a unique perspective on the intertwined histories of music theory and calculus techniques in eighteenth-century Europe.

THEOSOPHY AND MUSIC
Sander van Maas, University of Utrecht, Chair

FILLING THE VOID:
 THEOSOPHY, MODERNITY, AND THE RITUALS OF ARMISTICE
 DAY IN THE RECEPTION OF JOHN FOULDS'S *A WORLD REQUIEM*

Rachel Cowgill
 Cardiff University

Britain in the early 1920s saw the establishment of a variety of official forms of remembrance for those lost in The Great War—the Silence, the Whitehall Cenotaph, the Tomb of the Unknown Warrior—but the principal musical work of remembrance was John Foulds's *A World Requiem*, an immense choral score lasting almost two hours, which was completed in 1921. Endorsed by the British Music Society and then the British Legion, *A World Requiem* vaulted to prominence as the “national memorial,” in the words of Field-Marshal Earl Haig, and became the focus of the British Legion's Festivals of Remembrance held each Armistice Day in the Albert Hall from 1923 to 1926. Even as it took the limelight in the mid '20s, however, the work began to attract controversy; and ultimately, despite a number of prominent and vocal champions, it was suppressed.

Recent studies by Van der Linden (2008) and Mansell (2009) have highlighted the role of Theosophy in the conception of *A World Requiem*, and identified the work's unconventional message as one of the reasons for its ultimate rejection. However, surviving archival sources reveal a more complex picture. Differences in the way the work was presented year by year document an ongoing dialogue with the British establishment, whose growing concerns about the work are apparent on a number of levels—concerns about the work's overtly Roman Catholic and spiritualist content, its anti-nationalist agenda, the relationship between composer and librettist, and the unsustainable financial basis of the Festival performances. The reception of *A World Requiem*, as this paper shows, has much to tell us about the conflicts surrounding the negotiation of communal forms of remembrance: as Great War historians have documented, “is it well with the fallen?” was the philosophical question addressed most urgently after the calamities of 1914–18; but who had the right to answer, and from what position of authority were they entitled to speak?

WHAT DOES THEOSOPHY TELL US ABOUT
 SCRIBABIN'S *PROMETHEUS, POEM OF FIRE?*

Anna Gawboy
 Ohio State University

Alexander Scriabin's *Prometheus*, op. 60, scored for orchestra and colored lights, has been called the “most densely Theosophical piece of music ever written” (Hull 1917), yet rarely have modern analysts accepted the invitation to read the piece through a Theosophical lens. At the same time, the large-scale form of *Prometheus* has proven difficult to conceptualize (Pople 1989), resulting in little analytical consensus. This paper argues that the key to the work's idiosyncratic large-scale plan lies in its Theosophical program, and demonstrates that the part for colored lights illuminates otherwise obscure aspects of the music.

I establish the Theosophical orientation of *Prometheus* by examining the written program associated with its 1911 Moscow premiere. While scholars have not often recognized the program's explicit Theosophical content, it nevertheless closely paraphrased a passage from Theosophy's foundational text, *The Secret Doctrine* by Helena Blavatsky. Blavatsky described the importance of the Prometheus myth, claiming Aeschylus's "Prometheus Bound" was the centerpiece of a larger ritual reenacting the secret Theosophical history of humankind (Blavatsky 1888). Like Scriabin's unfinished *Mysterium*, *Prometheus* can thus be viewed as Scriabin's attempt to create a ritual. The ritual's theurgic effect was to be achieved through multisensory stimulation, the combination of light and sound (Schloezer 1989), an idea that also has a basis in Theosophical sources.

I demonstrate that the part for colored lights solves the work's formal problem. Sectional boundaries are difficult to establish due to the music's seamless, through-composed nature, continuous development, and thematic transformation. In my view, the changes in the colored lights provide a default-large scale grouping scheme and link musical events to the esoteric program. Indeed, Scriabin's friend Sabaneev revealed that the seven color changes demarcated the seven stages of human history described in *The Secret Doctrine* (Sabaneev 2000). This compels us to consider the musical events of *Prometheus* occurring on two simultaneous temporal trajectories. First, *Prometheus* is an evocation of a ritual happening in real time. Second, musical processes symbolize stages of human development and growth along Theosophical lines. Theosophy provides insight not only into *Prometheus's* programmatic and eschatological dimensions, but it also its dramatic and formal structure.

Thursday evening, 10 November

**THE BEGINNINGS OF A COMPOSER:
THE EARLY WORKS OF CARL PHILIPP EMANUEL BACH**
Jason B. Grant, Packard Humanities Institute, Moderator

A young musician's first attempts at independent composition are among the most interesting aspects of his evolution, and are fundamental to the understanding of his historical context and stylistic development. The factors that led to the development of a personal style are of great significance, but for some composers these are difficult to trace. This is particularly true for Carl Philipp Emanuel Bach, whose early creative phase continues to elude the grasp of historians. In his later years, Bach took stock of his youthful works, and decided either to revise or destroy them. Bach mentioned this quality control in his 1772 catalogue of keyboard works ("I have destroyed all works before the year 1733, because they were too youthful.") and in his report of the burning of "a ream and more of old works" in a letter of 1786 to the Braunschweig scholar Johann Joachim Eschenburg. These remarks show that Bach deliberately sought to define how he would be judged by posterity.

Despite Bach's attempts to cover his tracks, some early works in a variety of genres do survive. This session, conducted by *Carl Philipp Emanuel Bach: The Complete Works* (hereafter "CPEB:CW"), will consider: 1) a solo cantata (Leipzig, 1733-34) whose autograph composing score was discovered in the fall of 2009; 2) the early and revised versions of the keyboard Sonata in E-flat Major, Wq 65/7 (composed 1736; revised 1744); and 3) the Trio Sonata in D Minor, tracing its transformation from the earliest known version of 1731 (BWV 1036) to its latest known revision of 1747 (Wq 145). Via discussion and performance, the goal of this session is to explore these early works as a means by which to assess Bach's reputation as a composer of genius, vis-à-vis his twofold burden of being a son of Johann Sebastian Bach and a representative of an epoch which judged music primarily according to its degree of originality.

Structure of the three-hour session:

I. Overview of Bach's Early Creative Phase (Christoph Wolff, Harvard University, CPEB:CW Editorial Board)

- A. The Long Shadow of J.S. Bach
- B. C.P.E. Bach's Original Compositions

II. Early Vocal Works (Peter Wollny, Bach-Archiv Leipzig, CPEB:CW Editorial Board)

- A. The Cantata for Leipzig
- B. Works for Frankfurt an der Oder

III. Solo Keyboard Works (Darrell M. Berg, CPEB:CW Editorial Board)

- A. Early Sonatas and Sonatinas
- B. Performance of Early and Late Versions of Sonata, Wq 65/7 (Robert D. Levin, Harvard University, CPEB:CW Editorial Board)

IV. Trio Sonatas (Laura Buch, CPEB:CW Editorial Office)

- A. Early Works and Their Revisions
- B. Performance of Early and Late Versions of Trio in D Minor (Julie Andrijeski, Case Western Reserve University, violin; Steven Zohn, Temple University, flute; Robert D. Levin, harpsichord)

V. Concluding Remarks and Q&A (Respondents: Paul Corneilson and Mark W. Knoll, CPEB:CW Editorial Office)

COMPOSING ECOLOGY: THE ART OF SOUNDSCAPE AND THE SCIENCE OF FIELD RECORDING

Sponsored by the Ecocriticism Study Group

Aaron S. Allen, University of North Carolina, Greensboro

Tyler Kinnear, University of British Columbia

Naomi Perley, Graduate Center, CUNY

Rachel Mundy, Columbia University

Aaron Ximm, San Francisco, Calif.

Since the soundscape experiments of Murray Schafer and Steven Feld in the 1970s, contemporary musicians have taken an increasingly active role in blurring the lines between the “art” of composition and the “science” of field recording. Recent musical engagements like those by David Dunn, Aaron Ximm, and Bill Fontana demarcate the ambiguous territory between evidence and aesthetics, offering an important contribution to an ongoing musical discourse about the difference between sound recording as (to borrow from Charles Seeger) a descriptive medium, and composition as a prescriptive one.

Focusing on soundscape and field recordings made by San Francisco-area artists and bio-acousticians, this session probes sound recording’s unique point of entry at the boundary between musical art and scientific evidence. Combining elements of a traditional panel with a more open discussion format, this session will take as its starting point three recorded samples accessible online through the Ecocriticism Study Group’s web site (www.ams-esg.org): excerpts from Aaron Ximm’s hydrophone study of the Grand Canyon’s Ribbon Falls; composer Bill Fontana’s sound sculpture “Spiraling Echoes,” created for the rotunda of San Francisco’s City Hall; and samples from University of California biologist Peter Marler’s field recordings of the white-crowned sparrow. After a short introduction surveying the interplay between soundscape and field recording that has emerged since the 1970s, a ten-minute commentary and introduction to each of the works will be provided, followed immediately by excerpted examples. The floor will then open to general discussion, framed by the larger question of how recorded sound offers a productive medium through which to re-imagine objective inquiry about the environment.

THE ETHICS OF MUSICAL LABOR

Sponsored by the AMS Music and Philosophy Study Group in collaboration with the Royal Music Association Music Philosophy Study Group

ETERNAL LABOR: ARENDT, DEOLA

Huw Hallam
King's College London

In her writings on modern politics, Hannah Arendt pointed to a spectacular confusion between the concepts of labor, fabrication, and action. Karl Marx in particular, Arendt argued, had applied an idea of history to the realm of political action in a way that treated human freedom and the meaningfulness of human intercourse as end products of a process of historical emancipation: things to be made, like chairs or tables, rather than fragile sites of interaction, disclosure and judgment. As labor and the exploitative social relations governing it were posited as the motor of political change, action was deprived of its inherent significance and downgraded to a point to be negated in the passage to utopia.

Central to Arendt's critique is the idea of a desire for immortalization (Greek: *athanatizein*). This desire, she argued, flared up with the Modern Age as secularization dissolved certainty in the immortality of the soul and the natural world, driving the emergence of modern historiography and permeating political thought in decisive ways. The idea was also fundamental to Arendt's meditations on art, which dovetail with her broader political and ethical thought. But here questions about the transience of musical performance and the cultivation of virtuosity through musical labor—a theme that has recently occupied Paolo Virno—expose important aporias in Arendt's argument.

This paper turns to Luigi Nono's "scenic action," *Al gran sole carico d'amore* (1972-74), to explore those aporias and extend Arendt's analysis. While her critique of Marx's conflation of politics with history helps clarify aspects of the Communist composer's earlier practice, I argue that at this turning-point in his career, Nono offered a counter-model to Arendt's idea of immortalization, through the figure of Deola. A prostitute drawn from Cesare Pavese's poetry of the late 1930s, Deola's presence at the lyrical climax of Nono's scenic action marks an enigmatic contrast to the struggling revolutionaries otherwise populating the work. Yet as she sings of dawn's "breath," she is constructed musically as a figure of immanent potentiality, rather than immortalization, heralding a reconsideration of art, politics, and the ethics of labor in the era of biopower.

LYOTARD AND MUSIC'S LABOR(ER)S LOST

Trent Leipter
University of Chicago

In their collaborative work of the last decade, Antonio Negri and Michael Hardt describe how "immaterial labor" in knowledge-based societies confounds economic categories as well as Arendt's division of labour, work, and action. They also emphasize the role that *affective* labor plays as a counterpart to, or component of, knowledge production. An example is the manipulation of affects by the entertainment and cultural industries, the two being

often undifferentiated in their accounts. Drawing on Deleuzian formulations of affect and Foucault's concept of biopower, they theorize ways in which the inescapability of capital may be subverted. However, in offering few examples from the diversity of possible musical activity, a number of questions arise. Is the *critical* potential of music neutralized or rendered obsolete? What specific affective operations must music perform in order to mobilize change? What does music communicate when production and communication become inseparable?

Jean-François Lyotard encounters similar theoretical impasses in several writings from the second half of his career which allow us to engage with such questions generated by more recent work on contemporary labor. While most famous as the theorist of the "postmodern condition," Lyotard's writings on art and politics offer alternative theories to those of his more influential contemporaries, Deleuze and Foucault, regarding affective production and its possible relationship to music.

In moving from musical gestures to his concept of the "event," Lyotard sees a challenge in avoiding recuperation into either utility or transcendence. Bracketing music's creators and receivers, Lyotard formulates not an autonomous agency for music, but rather a number of new burdens: in his words, music itself must *labor* to make inaudible desires audible and to make the audible leave a trace on the social canvas without falling back into regimes of representation. Additionally, Lyotard calls for a sort of "active passivity" among the "subjects" of a *sensus communis*. I examine the implications and difficulties that such a model poses for musical activity. However, I also suggest that in leading us back to the questions posed above, we might recognize in Lyotard a sort of ethical honesty in confronting the limits of the knowable (in a knowledge-based economy) and the obligations (or our mutual implication within global capitalism) that we share and to which we are bound.

MUSICOLOGICAL PASSION: ETHICS AND THE PRECARIOUS LABOR OF MUSIC HISTORY

Stephan Hammel
University of Pennsylvania

In our current academic dispensation, musicological labor reveals itself more and more as such. Increasingly casual and scarce, the job of reproducing scholarly musical culture can no longer keep up a show of disinterested pursuit. The very separation, familiar to us from twentieth-century critiques of modernity, of rational from aesthetic discourse both opened music to study and undermined any importance it might have had in itself. At the moment when music became the kind of thing that necessitated historical self-consciousness to sustain itself, musicology made a bet that its object could persist indefinitely if that self-consciousness could be perpetuated. However, as the third stage of capitalism takes on apocalyptic garb, that wager has gone sour and we are faced with an unavoidable conclusion: neither music nor capitalism appear to require—or have any reason to support—our labor.

Not surprisingly, this material condition (to invoke an old-fashioned term that rings with new-found relevance) has inspired a reflexive discourse within the field that is explicitly ethical. After all, if musicology is *merely* labor, it is nothing at all. To be successful, ethical discourse must make abstract demands about the meaning of actions that nonetheless can structure the terms of subjective approval. The dominant ethical demand within the field today calls for a "return" to music's visceral presence and—what is but the subjective manifestation of that presence—a pre-reflective passion for music (Abbate, 2004; Currie, 2009;

Cusick, 2011). Aesthetic reflection is traded for a figure of immediate insight. The evacuation of aesthetic thinking, however, is precisely the tendency that both made possible and now renders irrelevant the reproduction of music history. A thematized passion for producing and consuming music is both symptom and result of musicology's precarious labor.

My paper will demonstrate this interrelation of music history, ethics, and labor in order to argue that the turn to immediacy in the field fails to overcome music history's inherent contradiction, a contradiction that must be recognized if we are to understand what kind of future, if any, our labor can expect.

ECONOMIC VIRTUALISM, MUSICAL LABOR

Martin Scherzinger
New York University

Music production in the twenty-first century shifted from a largely commoditized industrial model to a radically decentralized one, facilitated by new efficiencies in search functionality, delivery, and peer-to-peer connectivity. In the older music economy, the media of music (its tangible forms—vinyl, cassette, compact disc, etc.) were fused with its contents (its sounding forms—songs, pieces, etc.), thereby facilitating their efficient circulation as physical commodities (grounded in licensing agreements, copyright protections, and so on). In the newer economy, medium and content are increasingly delinked; the former effectively dematerialized (or, more accurately, micro-materialized as virtualized format), thereby posing new challenges to law and policy governing musical creation, distribution, and consumption. In the context of music's new technological prostheses (digital recording studios, on-demand streaming services, algorithmic aggregators, and the like) the question of equitable sources of revenue for musical labor has re-surfaced as a central debate in our times.

Viewpoints are divided about the effects new modalities of digital connectivity (the ubiquitous practice of downloading, file sharing, and streaming from music services) have on patterns of musical labor today. For many commentators, internet technologies have ushered in the possibility for economic disintermediation, whereby traditional distribution channels (or intermediaries) have been bypassed, allowing musicians to engage their listeners more directly and diversely. In this paper the promise of disintermediation is assessed in relation to new formations of labor, characterized by increased entrepreneurial reliance on flexible and globalized networks of production and distribution. Premised on the idea that creative content be furnished free, musical production illuminates a kind of prescient vertex for the restructuring of labor practices sustaining the material foundation of capitalism today. Instead of ushering enhanced user-generated digital applications, new technological media bear witness to a gradual process of (online) labor degradation. The semi-automated production cycles facilitated by new media simultaneously reflect increasing dependence by capitalist cycles of accumulation on a kind of "post-workerist" immaterial labor—forms of flexible, part-time work and "self-employment." This paper maps the way creative labor readily succumbs to the ideology of initiative and individualism undergirding "self-employment" in the context of new models of musical delivery and experience.

**“IF YOU’RE GOING TO SAN FRANCISCO”:
POPULAR MUSIC AND THE BAY AREA
Rob Walser, Case Western Reserve University, Chair**

Sponsored by the Popular Music Study Group

LISTENING BEYOND MYTH:
THE SAN FRANCISCO BAY AREA PUNK SCENE (1978–PRESENT)

Jessica A. Schwartz
New York University

Since its emergence in the late 1970s, the San Francisco Bay Area punk scene has made indelible impacts on punk subculture by transforming its spectacular origins in London and New York “into political force” (Thompson 2004). Today, Bay Area punks’ commitment to collectively run performance spaces, local and grassroots politics, and do-it-yourself musical production remains vibrant and vital to networking and maintaining spaces for dissent. With San Francisco’s long history of influential countercultural movements, it is not surprising that prolific punk musicians, activists, and intellectuals continue to effectuate change on a local level and mobilize international punk communities. However, a disjuncture exists between the realities and values of this punk scene and the broadly disseminated mainstream American mythology of punk as disillusioned suburban white middle class youth blinded by solipsistic angst and boredom.

Drawing from nine years of participant-observation and ethnographic work on the San Francisco Bay Area punk scene, this paper explores the efficacy of this myth and interrogates its thorough propagation by Green Day, a band that hails from a thriving Bay Area scene. Theoretically framed by Roland Barthes’ *Mythologies* (1957), Jacques Rancière’s politics of aesthetics, and subcultural studies, my research suggests that by emphasizing punk as de-contextualized spectacle, Green Day reinforces myth as a gatekeeping mechanism that allows for mainstream incorporation of subcultural style but prevents the cooptation of punks’ ideological principles and organizational strategies. Following Barthes’ assertion that “myth hides nothing: its function is to distort, not to make disappear,” I analyze traces of Bay Area punk semantics in spectacular productions such as Green Day’s Broadway musical *American Idiot* and reposition them within the sonorous geography of collective action and perseverance that has animated the complex, progressive trajectory of the San Francisco Bay Area punk scene. I argue that understanding the necessity of the myth affords the opportunity to listen beyond it and hear punks’ countercultural contributions that continue, unspectacularly and unincorporated, both in the city and across the bay.

PRESERVATION OR PROFITEERING? THE FILLMORE,
FROM BILL GRAHAM TO LIVE NATION

Lincoln Ballard
Seattle, Wash.

Forty years ago this summer, legendary concert promoter Bill Graham shuttered the Fillmore West in San Francisco out of frustration with performers’ inflated fees and their preference to

play high-capacity stadiums instead of ballrooms like the Fillmore. The 2,500-seat venue at Market Street and Van Ness Avenue (which Graham relocated to in 1968) had been an incubator for the late-1960s “San Francisco sound,” and although an illustrious Honda dealership now occupies that site, Graham’s spirit of venture capitalism lives on through the Fillmore name. Since 2005, Live Nation, the largest concert promotion company in the United States, has remodeled seven mid-sized venues across America to resemble the hallowed hall, including a resurrected Fillmore at the original San Francisco site (1966–68) on Geary Boulevard.

Did Live Nation seek to preserve the Fillmore’s legacy with this franchise or merely exploit its brand name? The packaging and reselling of the Fillmore has generated mixed public reactions and shaky financial returns, suggesting that Live Nation’s business model has failed to satisfy patrons and performers alike. This paper will argue that Live Nation’s attempt to manufacture nostalgia has preserved material tokens from the original design (crystal chandeliers, collectible psychedelic posters, and barrels of complimentary apples), but lacks fundamental elements that defined the famed venue, especially a communal spirit and even the barbed charisma of Graham himself, who personified the Fillmore experience in a manner that a faceless corporation cannot.

Focusing on the newly renovated Fillmore at Geary Boulevard in San Francisco, I will draw from ethnographic surveys, interviews with Live Nation’s former CEO of North American Music, Bruce Eskowitz, and film clips from *Fillmore: The Last Days* (which documented the venue’s closing week in 1971) to discuss the uneasy dialectic between the Fillmore’s historical legacy and its modern commodification under Live Nation.

AT NIGHT WE WAIL: WEST COAST JAZZ AND THE CHALLENGE OF JAZZ (FM) RADIO

Michael T. Spencer
Michigan State University

This paper examines two of the most important (and overlooked) institutions in the history of West Coast Jazz: radio stations KNOB (1957–65) in Long Beach and its progeny, KJAZ (1959–94) in Berkeley. It makes the case that in facilitating the relationship between the West Coast Jazz industry and the music’s modernist impulses, these stations served at once as the financial engine and the voice of the movement, helping to impart a distinct “jazz-shape” to California modernism by mid-century. Thus, in focusing on the role that these stations played within the West Coast Jazz movement, I provide a new outlook on one of the most understudied jazz locales in America.

As the world’s first all-jazz radio station, KNOB was not simply spinning jazz records on a 24/7 basis. It effectively constituted a free space through which owner and deejay Alex “Sleepy” Stein instituted his ideology of “art, advertizing, and activism;” elevating California jazz to a form of high art, introducing groundbreaking programming content and positioning jazz radio as a powerful commercial advertizing medium. Founded two years later by former KNOB deejays, Dave Larsen and Pat Henry, KJAZ was a virtual copy of KNOB catering to the fertile and enthusiastic Bay Area market.

Specifically, I investigate the downsides to improvising jazz radio in the context of shifting musical aesthetics and the economic decline of the jazz industry around the late 1950s, tracing its effects through to the 1990s. Ultimately, I argue, the demise of KNOB and KJAZ demonstrates the limits of their experiments as their “art over commerce” dogma and missionary

zeal collided with their ability to negotiate effectively with realities of the music business. However, in establishing independent, anti-corporate, jazz-only stations on the then-untested FM band, these stations coordinated the reception and representation of jazz within the state and beyond.

INTERPRETING TEREZÍN: WORKS, CONTEXTS, SOURCES

Sponsored by the Jewish Studies and Music Study Group

Michael Beckerman, New York University, Moderator and Organizer

Wayne Alpern, Mannes College, Introductory Slide Show

Klára Móricz, Amherst College, Co-chair

Ronit Seter, Jewish Music Research Centre, Co-chair

Candice Aipperspach, Texas Tech University

Sivan Etedgee, Boston, Mass.

David Fligg, Leeds College of Music

Peter Laki, Bard College

Judah Matras, Hebrew University of Jerusalem

Emile Wennekes, Utrecht, Netherlands

Amy Lynn Wlodarski, Dickinson College

At their San Francisco session the Jewish Studies and Music Group will feature presentations devoted to looking broadly at the music and activities in Terezin/Theresienstadt. After an introduction by Michael Beckerman and an introductory slideshow by Wayne Alpern, Klára Móricz will chair a session titled “Works.” Three ten minute papers by Candace Aippersbach (“Brundibar: An Afterlife”); Peter Laki (“Le petit macabre: The Personification of Death in Ullmann’s Kaiser von Atlantis and Ligeti’s *Le grand macabre*”) and Sivan Etedgee (“Viktor Ullmann’s Variations and Fugue on a Hebrew Folksong as a Means of Resistance”) will focus on specific compositions. A second session, chaired by Ronit Seter, will be devoted to “Contexts and Sources”: Amy Lynn Wlodarski (*Musical Memories of Terezín: A Trans-traumatic Approach*); David Fligg (“Searching for Gideon”); Emile Wennekes (“Musicians in Exchange for Medicines: the Terezin Red Cross List”); and Judah Matras (“Note on Israeli Sources and Data Concerning Music in Terezin/Theresienstadt”).

The purpose of these short presentations is to provide insight into many different perspectives and lead to a fruitful discussion about themes such as the ethical implications of composing music that will be used as propaganda; the impact of censorship and secrecy on musical form; the “Terezin idiolect,” or a kind of approach to composition distinguished by collage and the cultivation of secrets; and music in Terezin and its broad relations to the uses (and abuses) of music during the Second World War.

MUSICOLOGICAL CONFORMITIES
Jane A. Bernstein, Tufts University, Chair

Sponsored by the Committee on Women and Gender

The 1988 meeting of the American Musicological Society had an unprecedented number of panels focusing on women in music. In 1989 the LGBTQ study group emerged out of a question-and-answer session on gay and lesbian issues. The Committee on Cultural Diversity held its first open meeting in 1991. In 1993 *Musicology and Difference* challenged the field to consider race, gender, and class. Twenty years after these interventions began musicology is more inclusive and methodologically diverse than ever before. But papers on gender, sexuality, class and race often still occupy marginal spaces and full acceptance of post-structuralism has not permeated the hegemonic fantasies of sound and musicality that dominate academic musical discourse.

This panel takes sameness as the point of departure for an investigation of conformity as a strategy for dealing with gender, racial, and class difference. How can—or should—musicologists now consider articulations of sameness? Subcultures can emerge from a desire to be different, but does a desire for conformity sustain them? Does the cultural segregation of a group trigger conformity as a survival strategy? How do stereotypes lead to homogenization of subjects and of methodologies? How do sound performances demonstrate conformity and emulation through style? Does the rubric of conformity give us a vocabulary to think about the ways sound impacts individuals, their bodies? These questions open up a space to think from within marginal groups, moving away from the outsider-looking-in strategies that tend to dominate our field.

Taken together the papers suggest new ways to think about race, gender, and class in music-making, highlighting the underlap between these axes of difference. Conformity and sameness thus bring together such seemingly disparate topics as music and social hierarchies in convents, the whiteness of the early music movement, keyboard arrangements of exotic songs in fin-de-siècle France, and the relationship between Hard and Soft in Popular Musics. The panelists bring together methods from music history, music theory, ethnography, rock journalism, and literary criticisms.

“HOW DO YOU SOLVE A PROBLEM LIKE MARIA?”—“THEY
 WOULD CLAW EACH OTHER’S FLESH IF THEY COULD”:
 CONFLICTING CONFORMITIES IN CONVENT MUSIC

Craig Monson
 Washington University in St. Louis

Convent culture represents a prime example of institutionalized conformity, imposed by an external, patriarchal church. It was arguably the least successful enterprise of the Catholic Reformation, because of the complexities of reconciling conflicting conventions of secular and sacred, of class, and, of course, of gender, which were hard at work within convent women’s culture, while impacting it from without.

We are accustomed to considering how music created a sonic space offering convent women room to maneuver within this regimented system, and to transcend its restrictions by

working within and around external expectations. Less familiar is how music and other arts affected internal convent conformity, and how music might promote internal conflict.

Juxtaposing newly recovered private images with those in convent public churches, whose messages sometimes resonate with convent music, this paper explores what nuns said to each other, in pursuit of like-mindedness, and how those messages differ from public ones. It attempts to discover how private arts worked with social means to insure conformity (e.g., by acting out internal hierarchies, by defusing music's threat to an inherently gerarchical system). It considers whether interior artistic constructs fostered "worldly" social conventions, which transgressed outsiders' ideals of femininity and female sanctity, particularly male, clerical ones.

Finally, the paper considers music's apparent tendency to disrupt communities. For prelates, convent music was a catalyst on women's irrational propensity for jealousy. Can other factors (class, age, family status, illegitimacy) explain such unconventional female behavior in Milan and Bologna, but also in Naples (1637), Genoa (1644), Gubbio (1654–57), Cosenza (between different convents, 1662–63), and Seviglia (1675)? To what extent might intervention by the external church hierarchy, with its own notions of conformity, foster convent musical strife?

SAME OLD STORY: WOMEN ARTISTS AND THE PERSISTENCE OF BIOGRAPHICAL REDUCTIONISM

Emily Wilbourne
Queens College / Graduate Center, CUNY

The few early modern women who have entered the scholarly narrative as artists and performers are, by definition, extraordinary. Artistic production marks a moment of non-conformity with the generic conventions of historical female existence. All too frequently, however, the stories we tell about such women normalize their inherent difference through conformity to particular interpretive strategies. Modern scholars, musicologists and other academic commentators routinely collapse female performers and creators into the work that they produced: biographical detail is rendered indistinguishable from artistic representation. This imperative, by which art conforms to life, strikes me as a particularly ineffective way to think about the creative endeavour.

In this paper, I juxtapose the artistic output of two women, Virginia Andreini (1583?–1630/1) and Artemisia Gentileschi (1593–1652). Both Andreini and Gentileschi built careers selling representations of strong, resourceful women to the wealthy patrons of early seventeenth-century Italian courts. Andreini's women spoke and sung from the *commedia dell'arte* and early operatic stage; Gentileschi's paintings hung upon the walls. The two women moved in similar circles, worked for some of the same patrons and, arguably, Andreini appears as model in several of Gentileschi's works. The stock characters of Andreini and Gentileschi's oeuvres have attracted scholarly attention for similar reasons and the two artists have been treated in similar ways: valorized as proto-feminists by some, dismissed in favour of their male relatives by others. In both cases, the stock figures of their output have been read through a reductively biographical lens.

The commonalities between these two women and the contiguity of their artistic output bring the conformity of their academic reception into sharp focus, while simultaneously, they offer the possibility of an historically nuanced theory of repetition, allegory and embodiment.

Rather than reiterating the same old story, this paper attempts to illustrate several of the assumptions that undergird our contemporary relationship with the past, and to resituate an opportunity for artistic autonomy within the output of both Andreini and Gentileschi.

CIVILIZING HARMONIES:
FOLKSONG COLLECTION IN FIN-DE-SIÈCLE FRANCE

Sindhumathi Revuluri
Harvard University

In 1876, Louis-Albert Bourgault-Ducoudray published a collection of folksongs from “Greece and the Orient.” His transcribed melodies came complete with newly-composed harmonic piano accompaniments designed to make the songs more palatable to the French keyboard-playing public. While the addition made the so-called exotic melodies appear as any other accompanied song, it also served to exacerbate difference through peculiar elements of its musical language. The accompaniments simultaneously imposed conformity on the melodies and highlighted those aspects that did not—and perhaps never would—conform to Western harmonic practice. My paper considers this and other attempts to use Western harmony as a civilizing force in fin-de-siècle France.

Bourgault-Ducoudray’s was only one of many such collections of exotic folksongs published at the fin-de-siècle, when increased travel allowed for musical missions to various far-flung destinations. Largely considered as belonging to primitive or even savage cultures, the stand-alone melodies virtually required the addition of piano accompaniment to circulate among the French public. Without such additions, the melodies functioned less as music and more as mere artifacts from exotic locales. Despite being sold as a civilizing force, the new accompaniments (and not the original melodies), often invented the very difference they supposedly smoothed over. Close analysis reveals repeated instances of unconventional harmonic progressions that ignore the suggestions of the melody, unresolved cadences, strange voice leading, and metrical irregularity. Seen in the context of Western harmony and song, such gestures signaled the songs’ exotic provenance and implied their resistance to civilization, even though these inventions came entirely in the added material and not from the melodies themselves.

The rising culture of musical scholarship, of which these and other collection efforts formed a part, interacted with the imagined world of musical exoticism without clear boundaries. In light of parallel projects of musical exoticism, the harmonized folksongs offer an opportunity to reassess the possibilities of sameness and difference engendered by harmony. Here, the veil of authenticity hides an exercise in exoticism. The new piano accompaniments, written by Bourgault-Ducoudray and others, are, in fact, exoticist imaginations, cloaked as early ethnomusicology.

THE SOUND OF WHITENESS:
EARLY MUSIC VOCAL PERFORMANCE PRACTICE IN BRITAIN

Melanie Marshall
University College Cork

Critics love to tout the pure sound of early music. Think Emma Kirkby. Coupling head voice with minimal vibrato evokes sexual purity and innocence (Yri), or disembodied angels

(Grieg). As the term “white tone” suggests, purity is connected with race and historically it also indicated class. It is a neutral sound, lacking “grain” (Barthes), against which others are measured. The dominant vocal sound of women early music singers thus carries intersecting gender, class and racial connotations.

This paper examines early music vocal ensemble performing practice in Britain since the 1950s in relation to race. It focuses on the interplay of difference and sameness through the discourse of purity and the practice of blending. I argue that aspects of the practice and its reception are rooted in unmarked whiteness.

Britain’s early music movement introduced a new sound world through repertoire, historically-informed techniques and experimentation with multicultural musics. To mixed reception, *Musica Reservata* used folk and world instruments and vocal techniques. As John Potter noted, the choral-scholar sound of the Early Music Consort of London eclipsed Jantina Noorman’s “holler” (Brown); the Anglican *a capella* sound became the quintessential sound of British early music vocal ensembles. Class and gender axes of difference within the practice are well documented but there is an elephant in the room: whiteness.

Like Victorian voice culture the balanced, blended sound (achieved with modified Received Pronunciation and matched enunciation) minimizes difference, maximizes sameness, promotes assimilation, and reflects the relative homogeneity of the ensembles that initially defined the sound. In effect, it is the sound of an elite whiteness, one that contrasts with diverse singing traditions (e.g. Gaelic psalm singing, shape note singing, musical theatre and pop singing).

The paper ends by taking on the attempt at multiculturalism that now permeates the British early music movement. Although originating in anti-racism, rather than decentering whiteness, such fusion might serve to highlight it without dismantling power structures embedded in the sound. British early music practice may not be ready to be an equal multicultural partner until it addresses the “waves of sameness” (Deleuze and Guattari) in the early music vocal sound.

Friday morning, 11 November

CAGE AND FRIENDS

**Michelle Fillion, University of Victoria, and
Gordon Mumma, University of California, Santa Cruz, Co-chairs**

**MORTON FELDMAN'S *PROJECTIONS*:
ORIGINS, DEVELOPMENT, AND SPIN**

Brett Boutwell

Louisiana State University

Near the start of the year 1951, Morton Feldman composed a series of pieces titled *Projections* in a graphic notational format of his own invention. John Cage quickly began to champion the works to audiences and critics, spreading his younger colleague's name while spurring the vogue for unconventional notation that soon became a hallmark of the postwar avant-garde. Cage's promotion of the *Projections*, however, was cast in the language of his newly formulated philosophy of non-intention, a framework of thought largely alien to Feldman. When Feldman began to reclaim authority over his music's reception in subsequent years, he instead explained his graphically notated music through the discourse of abstract-expressionist painting, substituting its model of willful creative action for Cage's Zen-inspired aesthetic of passivity and detachment. As this paper will demonstrate, however, the truth is messier still: the sources of influence for Feldman's new notation were in fact strikingly diverse, ranging from Edgard Varèse, whose role in Feldman's invention has never been completely addressed, to Stefan Wolpe, Feldman's former composition teacher, whose methods of instruction he later credited with having inspired the *Projections*. Such acknowledgments, however, represented a reversal for Feldman, who had earlier disavowed Wolpe's influence alongside that of Varèse, Cage, and every musical role model who helped prompt his development of graphic notation.

Drawing upon sources housed at the Getty Research Library and the Paul Sacher Foundation, this paper will explore the plurality of influence and complexity of rationale underpinning Feldman's *Projections*, making the following original contributions: 1) the establishment of a timeline charting Feldman's and Cage's respective trajectories between the summers of 1950 and 1951; 2) the discussion of Cage's efforts to steer Feldman's reception, as demonstrated in a revealing piece of correspondence; 3) the examination of previously overlooked documents pointing to the respective roles of Varèse and Wolpe in shaping Feldman's initial conception of graphic notation; and 4) the critical assessment of Feldman's later remarks on these pieces, statements that provide a chronological history of his effort to mold his own reception through the acknowledgement or denial of others' influence.

“TO IMITATE THEIR MANNER OF OPERATION”:
JOHN CAGE’S USE OF TECHNOLOGICAL MEDIA AS
METAPHORICAL MODELS IN THE 1950s AND ’60s

You Nakai
New York University

In a letter to Boulez written in 1952, Cage referred to *Williams Mix*, his first piece for magnetic tape, declaring that, “all my interest is in this field and it is doubtful that I may return to concert music.” Nevertheless, his return to “concert music” was immediate. New tape music was not written for five years, during which time all of the music composed was for conventional instruments. This paper argues that technological media were important for Cage not only in their actual use, as previous scholarship has examined, but also as metaphoric models to formulate novel ways to approach his composition and articulate his discourse. Cage’s attempt to imitate “the manner of operation” of the magnetic tape in the instrumental pieces of the 1950s resulted in his pursuit of graphic notation and indeterminate compositions on one hand, and contributed to his theorization of silence and listening on the other. This process of imitation will be traced into the following decade, where the principal metaphor (and actual use) of technological media shifted from magnetic tape to contact microphones. The “manner of operation” of this latter technology provided a model for the radical changes that Cage’s composition and discourse underwent in the 1960s: the shift of theoretical focus from “object” to “process,” the replacement of strictly applied chance operations with “sound systems,” and the redefinition of “silence” from unintended sounds to inaudible small vibrations. These changes, however, can be seen as reifications of previously metaphorical-mediational models that resulted in a problematic simplification of both his work and discourse, culminating in the claim of an “immediate” identification between life (nature) and art. Placing this seeming immediacy next to the fact that the composer nevertheless continued to frame his outputs as “works” even in this later decade provides a distinct perspective from which to remeasure the distance between Cage’s work and discourse.

“HEARING THROUGH, SEEING THROUGH”:
JOHN CAGE, RICHARD LIPPOLD, AND OPEN SCULPTURE

Richard Brown
University of Southern California

Among John Cage’s many colleagues in the visual arts, one name stands apart both for his intimate connection to Cage’s inner circle, and for his relative obscurity in the history of American art: the Wisconsin-born sculptor Richard Lippold (1915–2002). Best known for commissions such as *Orpheus and Apollo* (1961) at Avery Fischer Hall in Lincoln Center, and *Flight* (1963) at the Pan Am Building in New York, Lippold’s work represents the postwar revitalization of large-scale installation sculpture, a period that favored abstract metallurgical reflections on public interaction with architectural spaces. Following the principles of Russian Constructivist theories of kinetic light and rhythm, Lippold’s approach to “open sculpture” focused on themes of transparency and space rather than mass and dimension by seamlessly integrating his intricate constructions of bundled polished wire and tubing into the surrounding architecture.

This paper explores recently recovered archival documentation on the relationship between the two artists, including a film conceived by Cage and Lippold utilizing chance procedures. Their mutual concern for geometric abstraction, elaborate mathematical structures, and an open-ended spiritual discourse on the nature of the work of art sparked an important dialogue leading to the period of Cage's most dramatic artistic gestures in the early 1950s. Cage dedicated several movements of his *Sonatas and Interludes* (1948) to Lippold, and in turn Lippold dedicated the first five sculptures from an extended series of variations on a sphere, the tenth of which, *The Sun* (1953–56), was commissioned by the Metropolitan Museum of Art.

Lippold's freestanding sculptures delicately articulated three-dimensional space, and the kinetic energy of their complex lattice arrangements mirrored Cage's compositions for the prepared piano. Cage's dislocation of the harmonic-nodal structure of the piano in turn projected acoustic simulacra with the same metallic shimmer of Lippold's wire formations. Cage repeatedly referred to the effect of "seeing through" the visual space of Lippold's works, much to the same effect as Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors, Even* (1915–23). Through graphic notation, transparencies, and chance procedures, Cage's sonic efforts at "hearing through" the phenomenal present were founded on similar constructivist principles espoused by this largely forgotten American sculptor.

WRITING *SILENCE*

Philip Gentry
University of Delaware

In the late 1950s, in the wake of a successful retrospective concert at New York's Town Hall, John Cage was offered a residency at Wesleyan University's Center for Advanced Studies. During his stay, composer and chair of Wesleyan's music department Richard Winslow put the composer in touch with an ambitious young editor at the university's newly-established academic press, José Collins de la Torre Bueno. Together, the three men put together a compilation of the last two decades of Cage's writings, published in 1961 under the title *Silence*.

Over the past five decades, John Cage's *Silence* has served as an essential introduction to the composer. Compiling together lectures and programs from the previous two decades, as well as witty aphorisms, the book neatly summarizes the man's compositional philosophy as it stood midway through his career. *Silence* has also served as a central resource for biographers; not a few such works have drawn wholeheartedly and uncritically upon the stories recounted in *Silence*. Despite occasional interjections by scholars such as Leta Miller and Kenneth Silverman, there has not yet been a thorough recounting of how *Silence* came to be, and how the choices Cage and his editors made have affected our knowledge of John Cage's life and music.

Drawing upon archival materials at Wesleyan as well as interviews with the surviving figures, this paper attempts just that recounting. *Silence* came at the midpoint of Cage's career, and at a time that saw his influence on New York's burgeoning counterculture growing exponentially. Understandably, Cage was concerned with putting together a portrait of his life and music that was flattering to himself, but also one that spoke to his newfound young audience. The resulting text was an act of myth-making similar to his Town Hall retrospective concert but also analogous to his educational work at Darmstadt and the New School, part propaganda and part avant-garde pedagogy.

CHANT ACROSS THE AGES
Luisa Nardini, University of Texas, Chair

NOTKER AND NEUMES

Calvin Bower
 University of Notre Dame

Notker of St. Gall (†912), describing musical experiences unfolding during the third quarter of the ninth century, reported that he was having difficulty committing the extended melodies of sequences to memory, and that he determined to use a kind of measured-out-verse as a means of “tying down” these melodies. If we assume that Notker was not being disingenuous, the implication seems inescapable that Notker was not familiar with the system of neumatic notation that appears in manuscripts from St. Gall during the tenth century; for if Notker had had access to a notational system comparable to that found in the sequentiary of CH-SGs 484, he would not have had to write poetic lines as a mnemonic device.

Notker remains, nonetheless, inextricably linked to the neumatic notation of St. Gall through the *Epistola ad Lambertum*, a text explaining the *litterae significativae*, which became a supplement to notation at St. Gall during the tenth century. Yet within the eleven manuscripts that preserve this text, only two (CH-SGs 381 and I-Fl Plut. LXV. 35) attribute the text to Notker, and one of these (I-Fl Plut. LXV. 35) represents a copy of the other. Notker’s authorship is not beyond question.

The present paper will present and defend the thesis that Notker fixed melodies in his memory without reference to neumes. No conclusive evidence exists that would confirm that the *rotulae*—scrolls mentioned in Notker’s prologue—and the *Liber ymnorum* in its initial presentation contained neumes. The *versus* crafted by Notker, poetic lines with symmetrical accentual patterns, represented Notker’s “notation.” The paper will further argue that the neumes supplied in the margins of manuscript sources of the *Liber ymnorum* represent a neumatic notation largely reflecting the accentual patterns articulated in Notker’s *versus*, and should thus be considered posterior to Notker’s “notation.”

Finally the paper will offer reflections concerning the history of notation in St. Gall in light of the thesis outlined above, in light of Notker’s possible authorship of the *Epistola ad Lambertum*, and in light of manuscripts from St. Gall containing the developed system of notation associated with that abbey.

**BERNARDINO DE SAHAGÚN’S *PSALMODIA CHRISTIANA*:
 A CHRISTIAN SONGBOOK FROM SIXTEENTH-CENTURY NEW SPAIN**

Lorenzo Candelaria
 University of Texas

In 1583, Pedro Ocharte published the first book of vernacular sacred songs in the Americas—the *Psalmodia Christiana* by Bernardino de Sahagún, a Spanish missionary of the Franciscan Order. Sahagún is among the most important chroniclers of European contact with Amerindian life, culture, and religion in sixteenth-century Mexico (then, New Spain). He is remembered today for his *General History of Things in New Spain*, a pioneering anthropological study of the Mexica (better known as the “Aztecs”) that was neither published

during his lifetime nor widely available until the nineteenth century. On the contrary, the largely unknown *Psalmodia Christiana* is the only part of Sahagún's vast corpus of writings that the friar ever saw in print.

The *Psalmodia Christiana* is a distinctive collection of 333 songs (each one designated a "psalm") composed in the Nahuatl language to promote the formation of Christian communities among the Mexica. It is a prime example of catechetical literature produced during the first Christian century in New Spain—a work of 236 folios illustrated with fifty-four engravings depicting Christ and popular saints of the Tridentine era. The *Psalmodia Christiana* was evidently well known in manuscript and print during the second half of the sixteenth century and reaped valuable endorsements from the highest ranking secular and ecclesiastical authorities of New Spain. Yet, it has only recently begun to attract careful study by literary scholars and cultural anthropologists. Music scholars have largely overlooked this veritable landmark in the history of song publishing in the Americas.

This paper demonstrates how a close reading of texts in the *Psalmodia Christiana* reveals an important facet of the understudied legacy of western plainchant traditions in the Christian evangelization of the New World. It focuses in particular on a body of eighteen previously uninventoried Latin hymns that were translated and woven into the fabric of this sixteenth-century songbook. More broadly, it posits the undervalued *Psalmodia Christiana* as a polished outcome of the anthropological research for which Sahagún is most remembered; research the friar had undertaken for the explicit purpose of learning how to minister more effectively to Mexica communities in sixteenth-century New Spain.

GUILLAUME-GABRIEL NIVERS'S *PLAIN-CHANT*
MUSICAL MOTETS IN THE REPERTORY OF THE
MAISON ROYALE DE SAINT-LOUIS AT SAINT-CYR

Deborah Kauffman
University of Northern Colorado

One of the most important roles played by organist and composer Guillaume-Gabriel Nivers (1632–1714) was that of first music master to the Maison royale de Saint-Louis at Saint-Cyr. In this capacity he created a repertory of liturgical chant and *petits motets* to be sung by the girls and nuns of the royal convent school; Nivers's plainchant was performed at the institution from its beginning in 1686 until its demise in 1793. Like his numerous published editions of plainchant, Nivers's liturgical chants for Saint-Cyr feature what was known as *plain-chant musical*, a term encompassing both simplifications and recompositions of traditional plainchant as well as brand-new chant compositions. *Plain-chant musical* was one aspect of the neo-Gallican chant movement that began in the 1630s and continued into the first half of the nineteenth century.

Among Nivers's compositions for Saint-Cyr are eighteen motets written in *plain-chant musical*; the use of chant notation and the simpler syllabic style of these motets contrast to Nivers's many other motets *en musique*—that is, accompanied compositions for one or two voices, written in modern notation with regular meter, a variety of rhythmic values, and more elaborate melodies. When Louis-Nicolas Clérambault became music master on Nivers's death in 1714, twelve of Nivers's *plain-chant musical* motets were kept in the repertory, but only one in its original form; the rest were adapted as motets *en musique*. These adaptations seem to reflect a change in philosophy at Saint-Cyr: Although initially Mme de Maintenon, the founder

of the institution, had stressed the singing of plainchant in the choir, in 1729 the Bishop of Chartres ordered a shift in the emphasis of the musical education at Saint-Cyr to training in *musique*, which he thought would be of more use to the girls than liturgical chant.

An examination of Nivers's *plain-chant musical* motets and their "modernized" versions illustrates the methods used to recast Nivers's melodies to conform to the rest of the motet repertory at Saint-Cyr, and identifies which composers were responsible for the adaptations. Nivers's original *plain-chant musical* motets are, nevertheless, sensitive settings that stand out as a high point in the much maligned repertory of neo-Gallican chant.

THE NEW SEQUENCE, *NOVA CANTICA*, AND THE RELATIONSHIP TO THE FESTAL OFFICES

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The New Sequence emerged in the decades around 1100 as a musico-poetic renewal of a long-established proper chant of the Mass. These new specimens of the genre demonstrate not only a reliance on accentual verse for technical and formal inspiration and a rejection of pre-existing melodies as the structural supplier for new texts, but also a fresh approach to melodic vocabulary and text-music relationships. In this paper, I will demonstrate that several New Sequences were likely developed for the festal offices of Christmastide and other special commemorations, rather than for the mass. I will also show that, although these New Sequences were often circulated far and wide for hundreds of years, their earliest instantiations often differ significantly from later iterations. In some instances, some of the most innovative features of New Sequences—their boldly flexible, often florid, non-modal melodies—appear to have been curtailed. These variants suggest conscious redacting of received models in order to make New Sequences conform better to the musical style of early sequences and the established context of the Gregorian mass.

A second thread of this paper explores the milieu of the New Sequence and reasons for its eventual emendations. When and where New Sequences were sung is a good predictor of the degree of stylistic novelty: when assigned to clerics' festivals—including the controversial Feast of the Fools—their "newfangledness" is most in evidence as they more closely resemble the *Benedicamus domino* trope, versus, conductus, and other *nova cantica* of the festal offices. When sung within the mass, tamer versions of these sequences are found, allowing these redactions to look and sound more like their forebears. The detachment of New Sequences from the festal offices, then, and a reassertion of the mass as the genre's appropriate liturgical locus would seem to accompany the domestication of these works. Their early association with the oft-derided special post-Christmas celebrations suggests that the more "permissive" environment of these (para)liturgies provided the creators of New Sequences a venue for renewing and reinventing the genre, and safe harbor for singing the "*nova sequentia*."

COLD WAR CONFLICTS
Joy Calico, Vanderbilt University, Chair

LATE BEETHOVEN AND LATE SOCIALISM IN
 THE GERMAN DEMOCRATIC REPUBLIC

Elaine Kelly
 University of Edinburgh

In the early 1970s, the GDR was, to all outward appearances, a flagship state of the Soviet Bloc, buoyed by unprecedented levels of economic stability. Yet, as Charles Maier convincingly argues, during this period of prosperity the state was already on a downward trajectory; the very measures of late socialism that had brought a temporary equilibrium were also instrumental in the GDR's demise. A sensitivity to the cracks emerging in the state's façade was evident in cultural debates of the 1970s. In particular, as the chasm between Erich Honecker's real-existing socialism and the promised socialist utopia widened, committed Marxists began to question the validity of the state's foundational narratives, and to confront the hollow rhetoric of revolution that continued to underpin official communications.

The GDR's Beethoven reception is revealing in this context. The official construct of Beethoven, which evolved in the 1950s, was conceived in the image of the nascent state. Synonymous with the composer's revolutionary middle period, the socialist Beethoven was an archetypal Soviet hero, a paradigm for the homogenous East German collective. In the immediate post-war years, the general tenor of this image resonated with many Marxist artists, reflecting their perception of art as a social and political force. By the 1970s, however, as the GDR stagnated and the vaunted socialist revolution seemed increasingly remote, the quasi-mythical status to which Beethoven had been elevated met with resistance. Shunning official narratives, artists turned instead to the contradictions of late Beethoven. Works such as Reiner Bredemeyer's *Bagatellen für B.* (1970) and Horst Seemann's film *Beethoven—Tage aus einem Leben* (1976) position the composer firmly within a discourse of lateness, focusing on themes of fragmentation, disjunction and alienation.

This paper will examine the reception of late Beethoven in the 1970s and consider the extent to which the preoccupation with late style in general can be considered as symptomatic of the wider decline of the state. The transformation of Beethoven from positive hero to alienated individual illuminates not only processes of canonic formation specific to the GDR; it also sheds light on the extent to which canons encode complex socio-political transitions.

CYCLES OF KITSCH:
 VALENTIN SILVESTROV'S CONFLICTED SOUNDSCAPES

Peter Schmelz
 Washington University in St. Louis

Among the many transformations affecting late twentieth-century music, none sparked as much controversy as the resurgence of tonality among such composers as Rochberg, Del Tredici, and Pärt. Little mentioned, although arguably as important, is the music of Soviet (Ukrainian) composer Valentin Silvestrov (b. 1937), one of his generation's leading figures. Now promoted by ECM Records, a vanguard of "transcultural experimentalism," Silvestrov's

output encapsulates the anxieties surrounding the new accessibility, filtered through the USSR's own unique aesthetic and political concerns. In the 1960s Silvestrov stood out among young Soviet firebrands. Often criticized by Soviet officialdom, his flagrant violations of socialist realist norms drew rapt audiences. Yet in the 1970s Silvestrov beat a hasty stylistic retreat. Frustrated with the self-consciously new, he cultivated the self-consciously old. This paper examines Silvestrov's unpublished and never before discussed *Kitsch Songs* (1973), his monumental *Silent Songs* [*Tikhiye pesni*, 1973–77], and his *Kitsch Music* for piano (1977), tracing their meanings both in the Soviet Union and within the wider world of contemporary Western art music. Kitsch articulated Silvestrov's new position, sitting uneasily astride well-worn divisions between high and low, past and present, foreign and domestic.

Silvestrov enigmatically “regard[ed] the term ‘kitsch’ (weak, rejected, abortive) in an elegiac rather than an ironic sense,” thus promising a novel perspective on a hoary modernist trope. He attempted to muddy the familiar categories of avant-garde and kitsch by maintaining that “the most important lesson of the avant-garde was: to be free of all preconceived ideas, particularly those of the avant-garde.” Nonetheless, rather than liberated, for many listeners Silvestrov's elegiac “kitsch music” sounded overburdened with preconceived ideas. His cohort grew infuriated by his seeming betrayal. Soviet cultural authorities applauded the shift, while audiences remained baffled, mocking an early airing of the *Kitsch Music*. The stakes were high, and it was not just a Soviet affair. Ultimately Silvestrov's kitsch music illuminates the many paradoxes of the ostensibly postmodern condition in late twentieth-century Western art music. This paper draws upon interviews with Silvestrov and his close associates, as well as examination of the Silvestrov manuscripts at the Paul Sacher Foundation.

NEW SOUNDS, NEW EARS:
LISTENING AT THE WARSAW AUTUMN IN THE EARLY 1960s

Lisa Jakelski

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Early reviews of the Warsaw Autumn International Festival of Contemporary Music are surprisingly noisy. Critics recorded whistling, hissing, grumbling, sighs, and outbursts of spontaneous applause—all sounds that engaged with the music onstage, but which emerged from the audience. For many in the crowd, vocal responses and contemporary music went hand in hand. Examining audience behavior at the Warsaw Autumn can thus shed new light on the institutionalization of avant-garde aesthetics in Cold-War Poland. This paper explores what it meant to listen to the festival concerts from 1958 to 1966. Drawing on archival documents, I demonstrate that audiences and their behaviors were an integral element of how organizers mediated the Warsaw Autumn during its first decade; reports to Poland's Ministry of Culture often cited high audience turnout as proof of the festival's social utility. I also reconstruct audience responses on the basis of eyewitness press accounts, in which descriptions of listeners' reactions loom large in nearly every review, and the recollections of longtime participants. I argue that the circumstances of the Warsaw Autumn affected audiences' practices and perceptions in two primary ways. One of these was political, in which diverse audience responses reinforced a conception of the festival as a space of freedom within the Soviet bloc. The other was through being a presentation of contemporary music, which aroused continual audience expectations to hear the new. The annual rituals of Warsaw Autumn concert-going promoted the growth of a particular kind of musical literacy among Polish audiences, one that

interfaced with socialist educational efforts and was marked by a familiarity with modernist compositional techniques, avant-garde experimentation, and more traditional musical means. Through breaking the silence that reigned elsewhere in Polish concert life, Warsaw Autumn listeners could broadcast their reactions to new works, while gaining real-time feedback via others' embodied responses. But if the political charge of publicly expressing opinions at the festival concerts proved to be renewable, the frisson of listening to avant-garde music, I suggest, ultimately was harder to sustain.

REVIVING THE POPULAR: SACRED SONG AND THE POLISH OPPOSITION

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Harvard University

In May 1985, the Academy of Catholic Theology in Warsaw hosted a seminar at which intellectuals assessed a popular trend in Polish music: the performance of sacred music outside of liturgical contexts. The discussants—theologians, musicologists, and priests—observed two musical strands of religious revival, each devoted to congruent repertoires of patriotic religious hymns linked with earlier struggles for national independence. On concert stages, large-scale symphonic and chamber works by Polish composers incorporated hymns, previously the anthems of the independent trade union known as Solidarity. At the same time, in churches across the nation, the Traugutt Philharmonic performed lesser known tunes that had been excavated from archival sources and arranged for a *Liederabend* ensemble by music critic Tadeusz Kaczyński.

In this paper, I situate the revivals that the seminar foregrounded with respect to nineteenth-century Polish nationalism as well as the Polish politics of the 1980s. I argue that while both fundamentally advocated for “Polish” music, the composers and arrangers diverged through their location of the “popular” in revival. In his *Polish Symphony*, Krzysztof Meyer referenced the recently popular tunes to assert the transcendent commemorative potential of nineteenth-century genres, but the Traugutt Philharmonic sought to popularize forgotten patriotic religious songs in order to create historical continuity with the discourse of spiritual and national freedom that defined Polish romanticism.

Political dissent, the Roman Catholic Church, and the “popular” were inextricably linked in Poland from the election of the Polish Pope, John Paul II, in 1978 until the end of the People's Republic of Poland. From 1980 onward, the populist Solidarity labor movement sought to bring together workers, clergymen, and intellectuals in the opposition: unifying the public, or the “populus.” By anchoring the opposition in Polish romanticism and sacred song, musicians constructed an image of Polishness that foregrounded community and spirituality. I argue that the revivals attempted to model the opposition *through* music by linking the cultivated discourse of the Polish academy with the popular in symphonic works and by promoting religious song among Poland's elite intellectual class in sacred spaces.

HIGHBROW/NOBROW

Robert Fink, University of California, Los Angeles, Chair

NOBROW POP IN THE NEW MILLENNIUM?:
NICO MUHLY AND POST-2000 CHAMBER POPJohn Howland
Rutgers University, Newark

This paper examines a rich, post-2000 renaissance in rock-pop trends that have freshly integrated orchestral, chamber, and/or contemporary music idioms into popular music production and performance practice. At the broader level, this paper examines several overlapping communities of musicians across international indie rock scenes. Based on new artist and promoter interviews, as well as both manuscript excerpts (from development scores) and recording transcriptions (of final track mixes or live performances), this study broadly considers related chamber pop trends in the music of a range of diverse artists, including Grizzly Bear, Antony and the Johnsons, My Brightest Diamond, the National, Sufjan Stevens, St. Vincent, Owen Pallett, and the solo work of Sigur Rós's lead singer, Jónsi, among others. The bands and musicians discussed have each expanded the rock-pop sonic/stylistic palette through both inventive reworkings of the historical orchestral pop legacy and newly hybrid popular music idioms that incorporate a range of textures derived from contemporary concert music practice. One key figure who has helped to bridge these two worlds has been Nico Muhly, a celebrated young composer who balances commissions from the likes of the Metropolitan Opera with a wide range of arranging work for a host of his indie rock friends and peers. An important companion trend to these developments has been that a number of the artists mentioned have further collaborated with various orchestras on rich multimedia events, commissioned stage and concert works, and—in some cases—twenty-first-century reinventions of the “orchestral pops” tradition. This paper will specifically consider both Muhly's arrangements for acclaimed albums by the New York bands Grizzly Bear and Antony and the Johnsons, as well as their joint indie-band-plus-orchestra performances with the Brooklyn Philharmonic. The study is framed around considerations of musical class hierarchy discourses in modern pop, with particular attention paid to the interconnections and distinctions among musical topic (Ratner and Hatten), register (Long), and museme (Tagg) theories, as well as the questionable validity of the notion of “nobrow culture,” which critics (Seabrook and Swirski) describe as a type of postmodern, artful-entertainment practice that obliterates older distinctions between the brows, high, middle, and low.

HAPPENINGS, FREAK OUTS, AND RADICAL REFLEXIVITY:
AVANT-GARDE AND COUNTERCULTURAL
OVERLAP IN 1960s LOS ANGELESAndre Mount
SUNY Potsdam

Halfway through the September 16, 1966 issue of the *Los Angeles Free Press*, in the middle of an otherwise empty page, appears a small block of text written by Frank Zappa. With its capital letters and abundance of short, declamatory phrases, the text reads like a manifesto: “What

WE must try to do then, is [...] try to CHANGE what's wrong." The prescriptive tone is remarkably similar to that of statements appearing in an earlier issue of the *Free Press* by Joseph Byrd, Michael Agnello, and other members of the Los Angeles Hippodrome, a collective of experimentalist composers and John Cage acolytes loosely associated with the UCLA music department. Such correspondences were characteristic not only of Zappa, but of many cultural radicals in 1960s Los Angeles. Through an examination of primary sources drawn from the underground press, this paper examines the tendency of the LA counterculture to actively engage in aesthetic theorizing about its work. I argue that earlier avant-garde movements in Los Angeles played a significant role in shaping this aspect of radical youth art.

In an area noted at the time for its populist conservatism, mid-century cultural radicals and avant-garde artists dismissed older traditions as dull and irrelevant. They favored an experimental aesthetic that blurred the boundaries between art and everyday life. Dorothy Crawford's *Evenings On and Off the Roof: Pioneering Concerts in Los Angeles, 1939–1971* (1995) provides an invaluable account of one avant-garde community in LA, focusing primarily on the stories of concert series organizers Peter Yates and Lawrence Morton. But while Crawford's account paints this community as decidedly insulated from the mainstream, recent publications by David McBride (2003), Catherine Parsons Smith (2007), and others have shown mid-century Los Angeles to be a more complex network of interacting social groups. By the mid-1960s, members of both the avant-garde and youth counterculture had come to occupy the same spaces and share many of the same ideas. This paper will demonstrate the extent of this overlap, the effect it had on Los Angeles rock, and its contribution to a broader stream of critical self-awareness in American popular music.

FROM MARKETPLACE TABLOID TO OPERATIC ENTERTAINMENT:
MUSICAL NOTATION AND THE BROADSIDE BALLAD
IN LATE SEVENTEENTH-CENTURY LONDON

Sarah F. Williams
University of South Carolina

Early modern English broadside ballads were single sheet tabloid publications that communicated the latest news and public opinion using rhymed verse sung to a specified popular tune. In a fascinating—yet heretofore unexplored—number of cases, printed musical notation, instead of the traditional decorative woodcut, appears on broadsides circulated in London beginning in the early 1680s through the late 1690s. These ballads were paired with tunes that had been in oral circulation for nearly a century, as well as with new, “learned” music such as tunes from Henry Purcell's *The Fairy-Queen*. This notation was often grossly nonsensical, even for well-known melodies, featuring such comically incorrect cases as upside-down notes, accidentals modifying bar lines or rests, and mid-measure clefs. Previously dismissed by scholars as curiosities or printers' errors, these broadsides can instead be viewed as evidence a transitional period in which the ballad moved from low to high culture. By examining the social permeation of popular song (including music by Purcell and Thomas D'Urfey adopted by the ballad trade), as well as patterns in early modern print and visual culture, I analyze the “notation ballads” contained in Cambridge University's Pepys Library and interrogate the relevance of musical notation to a society transitioning from oral to literate culture. I ultimately position this set of previously marginalized documents as a sign of the broadside's metamorphosis from popular to elite entertainment.

Most of the broadsides that present nonsensical notation call for newly composed, more musically complex theatrical songs then popular in London's playhouses. Their texts, likewise, engage with more elevated subject material including pastoral love and current politics, as opposed to the bawdry and sensational accounts popular in the first half of the century. The presence of these more "refined" thematic and musical characteristics combined with the visual suggestion of musical notation—though incoherent—lends a certain amount of elite appeal to this set of broadsides. Indeed, after the printed broadside's popularity began to wane at the turn of the eighteenth century, a new entertainment for London's more elevated audiences emerged based on this popular song tradition—that is, the ballad opera.

FOLLOWING "THE HIGH ROAD TO GALWAY":
CLASS, GENDER, AND STYLE IN EARLY TWENTIETH-
CENTURY IRISH MUSIC COMPETITIONS

Tes Slominski
Northampton, Mass.

The competitions and concerts of the Oireachtas ("Gathering") and the Feis Ceoil ("Festival of Music") presented opportunities for early twentieth-century Irish traditional and classical musicians to participate in the nationalist movement through performance. The popular and critical reception of these musicians' performances, however, reflected anxieties about the relationships between "authentic" Irishness and style, wherein traditional playing was linked with the virility of the rural Irish peasant class, and classical music became the emblem of the feminized urban Anglo-Irish bourgeoisie. Because the Oireachtas and the Feis Ceoil were products of middle-class nationalist fervor, contemporary commentators went to great lengths to distinguish between "fiddle" and "violin" styles and repertoire, and today's historians have assumed that these competitions rewarded "classical" performance practices like tone production and precise intonation over "traditional" articulation and ornamentation. Moreover, akin to the "girling at the piano" Ruth Solie locates in Victorian England, amateur classical music performance in turn-of-the-century Ireland was primarily the domain of women and girls—thus lending credence to the notion that girls play the violin, while boys play the fiddle.

Using archival recordings, including two versions of the reel "The High Road to Galway," this paper first investigates claims about the musicianship of Oireachtas and Feis Ceoil winners. I then demonstrate that the assumption that all Oireachtas and Feis Ceoil fiddle champions were amateur classical musicians has prevented the posthumous recognition of two generations of women traditional fiddlers, including Mrs. Bridget Kenny, Teresa Halpin, and Mrs. Sheridan. Finally, I explore the possibility that these forgotten musicians helped popularize a heretofore unacknowledged competition style that influenced later musicians, including the renowned fiddler Michael Coleman, whose 78-rpm recordings are credited with shaping the course of Irish traditional music.

MASCULINITIES
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BECOMING A MODERN MILO: OPERA PROPAGANDA,
 IMPERIALISM, AND MASCULINITY IN 1920s BRITAIN

Alexandra Wilson
 Oxford Brookes University

During the years following World War I, many members of the British musical establishment believed London to have lost its lead as an international operatic center. A number of schemes were therefore launched to promote opera in Britain; particularly significant was the foundation in 1927 by Sir Thomas Beecham of the “Imperial League of Opera” (ILO). While the League was conceived as a fundraising initiative to put British operatic performance onto a firmer footing, it was also an ideological venture: Beecham and his circle believed that opera could “improve” people, that it offered the key to creating a civilized society, and that it had a role to play in supporting the nation’s by then waning imperial “mission.”

This paper examines the highly-charged rhetoric used by the ILO, particularly in its short-lived but significant journal, *MILO*. While the journal’s title was at one level simply an acronym for “Member of the Imperial League of Opera,” it also evoked Milo of Croton, the great athlete of the ancient world who had defeated the neighbouring Sybarites, renowned for their luxury and decadence. The promotion of opera by the League was therefore framed explicitly as a military campaign, and one being waged on two fronts: against Britain’s foreign cultural rivals (predominantly Germany but increasingly the U.S.) and against perceived British philistinism. Every contemporary Briton was urged to become a “modern Milo,” and “a soldier in the great army of intellectual progress.”

The ILO’s appropriation of heroic classical imagery demonstrates how opera intersected in surprising ways with interwar debates about manliness, imperial ambition and national self-confidence. This paper is part of a larger project on the political and cultural ideologies shaping opera reception in early twentieth-century Britain (a period that has thus far received less critical attention than the nineteenth century). It also raises broad-ranging questions about the construction of repertoires, the trans-national reception of artworks, and the place occupied by opera in debates about “highbrow” and “middlebrow” culture.

WAGNERISM AND THE AESTHETIC OF VIRILITY
 IN AUGUSTA HOLMÈS’S *LES ARGONAUTES*

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 Connecticut College

At the conclusion of *Les Argonautes* (1880), a *symphonie dramatique* with text and music by Augusta Holmès, the hero Jason must make a choice: to remain with Medea, his beloved, or to escape with the Golden Fleece. In a diversion from the original myth, Jason abandons the sorceress in the name of eternal glory. Parisian critics made two observations about this plot twist. First, some writers linked Jason’s renunciation of earthly pleasures to a Wagnerian Weltanschauung. More significantly, observers found this ending remarkable in light of

Holmès's gender. Camille Saint-Saëns noted: "It has almost been the rule in poetic works to sacrifice everything for love. It is peculiar that a woman has done the opposite."

This paper argues that these two strands of Holmès's reception—her perceived indebtedness to Wagner, and her subversion of conventional notions about female authorship—were inextricably linked. As recent scholarship by Jann Pasler, Karen Henson, and Annegret Fauser has demonstrated, Holmès's contemporaries frequently commented on the "virility" of her compositions. The overlap between Third Republic attitudes about manliness and Wagnerism, however, deserves further attention. *Les Argonautes* offers a promising locus for exploring how these discourses intersected in Holmès's milieu because the work's reception was exceptionally well-documented. More than three dozen reviews of the first performances survive; many press clippings were preserved by Holmès herself in a scrapbook held at the Bibliothèque nationale de France (Paris).

Although some critics described Holmès as a "Wagnerian" with little regard for specific resonances with the *maître de Bayreuth*, others found compelling musical, dramaturgical, or aesthetic connections between the two composers. In particular, *Les Argonautes* features striking reminiscences of *Der fliegende Holländer* and *Lohengrin*, two of the most important Wagnerian intertexts in France in the early 1880s. Since many critics associated Wagner with a distinctly masculine idiom, Holmès's appropriations were understood not only as evidence of her progressive inclinations, but also as a manifestation of her virility. More broadly, the success of *Les Argonautes* demonstrates how gendered discourse was used to advocate cultural regeneration in the early years of the Third Republic.

REFORMING HANDEL: THE FAILED HEROICS OF *IMENEO* (1740) AND *DEIDAMIA* (1741)

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University of Rochester

In her article, "Reforming Achilles: Gender, Opera Seria and the Rhetoric of the Enlightened Hero," Wendy Heller has argued that Metastasio's *Achille in Sciro* (1736) marks an important transitional moment in the history of eighteenth-century opera, when librettists and composers intent on reforming the genre turned away from plots centered on love and romance—widely perceived as "feminine" values—and moved toward those that reinforced "masculine" virtues such as reason, honor, and civic responsibility.

This paper will explore the ways in which Handel's final two operas, *Imeneo* (1740) and *Deidamia* (1741), fit oddly within this trend toward reform. Although both operas are unusual in that neither ends with a reconciliation between the young lovers, they both demonstrate a highly ambivalent attitude toward the masculine values that Heller identifies as central to mid-century operatic reform. Unlike other musical settings of these two stories, including Metastasio's *Achille* (1736) and Nicola Porpora's *La festa d'Imeneo* of the same year (which I will discuss with reference to the unpublished manuscript, detailed here for the first time), Handel's musical settings are strikingly lighthearted in tone, occasionally even comic, and tend to shift the dramatic focus onto women who are forced to accommodate the heroic prerogatives of men. Thus, as opposed to the roaring cannons, blaring trumpets, and authoritarian tone of Porpora's "festal" serenata, Handel's *Imeneo* is characterized by extremely sparse orchestration, intimate textures, and an unorthodox choice of voice types for the principal roles. Similarly, Handel's decision to set an opera that takes its name from Achilles's distraught

lover, Deidamia—not to mention the fact that the young warrior himself is played by a female soprano—betrays its unique female perspective. I will argue that despite their concessions to changing, “enlightened” tastes, Handel’s final operas seem to resist the mid-century reforms sweeping the European continent. Instead, they stage a kind of failed heroics, which dramatize the loss that often accompanies civic compromise. Written when Handel was conscious that his operatic career had come to an end, *Imeneo* and *Deidamia* might even be said to betray Handel’s own sense of loss at the passing of an era.

JOSQUIN AND THE DORMOUSE:
AESTHETIC EXCESS, MASCULINITY, AND HOMOEROTICISM
IN THE RECEPTION OF *PLANXIT AUTEM DAVID*

Paula Higgins
University of Nottingham

“The mountains are in labor, but a ridiculous mouse will be born.” With this famous line from Horace’s *Ars poetica* Heinrich Glarean launches his discussion of the opening of Josquin’s monumental motet *Planxit autem David*. This citation, together with Glarean’s ensuing disclaimer—“nothing in this piece is unworthy of the composer”—has long been adduced as evidence of the Swiss humanist’s doubts as to Josquin’s authorship. While the somewhat defensive framing of the discussion appears to function as a pre-emptive strike in anticipation of harsh criticism, its presumed correlation with the motet’s inauthenticity remains open to interpretation.

This paper aims to map the discourses of aesthetic excess that have long characterized the reception history of the motet and to demonstrate their indebtedness to Glarean’s ostensible and insufficiently understood opprobrium of Josquin’s love of musical ostentation, transgression, and novelty. I propose a more nuanced reading of portions of Glarean’s original Latin text with particular focus on the use of the adjective “lasciviens,” a word freighted with explicitly homoerotic meaning in medieval theoretical and philosophical discourse. Building on the groundwork of Todd Borgerding, I further explore the history of the David and Jonathan story with respect to scholarly interpretations of its original Hebrew text, as well as its treatment in subsequent medieval and renaissance biblical exegesis, philosophy, and the visual arts. I suggest that specific interventions into the motet’s reception history may encode tacit pre-occupations with masculinity and/or resistance to homoeroticism. Such discursive strategies of aesthetic “decontamination,” I suggest, fueled the process by which the rhetorical excess and extravagance once deemed paradigmatic of Josquin’s musical style, and of this motet in particular, transmogrify over time into the disqualifying rhetoric of aesthetic devaluation and canonic disattribution. Finally, I situate the composition of the motet within the historical context of homoeroticism in Renaissance Florence and coeval developments in the history of art, including the completion of Michelangelo’s David.

MOURNING AND PURGING IN THE RENAISSANCE

Cristle Collins Judd, Bowdoin College, Chair

FORS SEULEMENT L'ATTENTE QUE JE MEURE:

OCKEGHEM'S RONDEAU AND THE GENDERED RHETORIC OF GRIEF

Vincenzo Borghetti
University of Verona

The rondeau *Fors seulement l'attente que je meure* is among Johannes Ockeghem's most extensively discussed secular works. A much-debated characteristic feature of this chanson, one that distinguishes it from all others in Ockeghem's oeuvre, is that its two upper voices span almost the same high register, against a lower contratenor. This feature may have been responsible for the disagreement among sources over which of the two upper voices is the tenor: surprisingly, earlier and presumably more authoritative manuscripts assign this role to the uppermost voice, while later ones "normalize" the matter by giving it to the slightly lower one.

When discussing this issue, musicologists have almost exclusively focused on the music of this rondeau, paying little attention to its words. As Paula Higgins has demonstrated, the poetic text of *Fors seulement*, the lament of an abandoned woman, is modeled upon, and extensively quotes, Alain Chartier's *Complainte* on the death of his lady. In this paper, I consider anew the issue of *Fors seulement*'s unique contrapuntal structure and its troubled reception from the point of view of the peculiarly gendered nature of its poetic voice.

I begin by discussing the chanson's text, focusing on the transformation of the rhetoric of grief from male *complainte* to female rondeau, and placing *Fors seulement* in the context of other late-medieval female laments as well as writings by such authors as Boccaccio and Christine de Pizan that thematize gender transformations. I then suggest that, as the text of *Fors seulement* stages the "feminization" of an originally masculine voice, its music can be heard as an attempt on the part of Ockeghem to "feminize" its setting. I examine the various compositional devices which the composer deploys, especially the reversal of the standard, i.e. "masculine," voice designation and function in contemporary chansons effected by the choice of assigning the tenor role to the uppermost voice. In conclusion, I ponder the potential relevance of this interpretation for larger issues of musical gendering in fifteenth-century secular repertoires.

*IN EPITAPHIIS GASPARIS OTHMARI: A MEMORIAL VOLUME
OF DÉPLORATIONS FROM THE GERMAN RENAISSANCE*Sean Hallowell
Columbia University

Despite standing as one of the most prolific composers of his era, Caspar Othmayr (1515–1553) has been effectively relegated to *Kleinmeister* status by music historians. Granted, Othmayr spent most of his life in the *Hinterländer* of Heidelberg and Ansbach. And yet, this present anonymity stands in stark contrast to the reverence widely accorded Othmayr by his contemporaries. To wit, upon his death the composer was honored with *In epitaphiis Gasparis Othmari* (RISM 1554/30), a memorial volume published in Nuremberg by Berg and Neuber. Although this publication has attracted scant scholarly attention (perhaps because only its

bassus part-book survives), it nonetheless constitutes one of the few extant musical incunabula that commemorate an individual composer (Susato's *Septiesme livre* honoring Josquin is undoubtedly the most well-known). Moreover, among such publications it stands out for its wealth of *déplorations* (that is, polyphonic laments for a defunct composer)—in addition to two works by Othmayr himself, the volume contains six such laments by a handful of the composer's even lesser-known German colleagues.

Traditionally, musicologists have tended to stereotype *déplorations* as individual tributes born solely of (often conjectural) pedagogical relationships. Said approach, however, neglects to account for both the collaborative nature of *déploration* authorship (the elegiac texts were usually penned by noteworthy literati), as well as the fact that these works often functioned as vehicles for sentiments other than personal grief.

Placing these latter concerns at the methodological forefront, this paper situates *In Epitaphiis Gasparis Othmari* within the broader context of the production of culture in mid-sixteenth century Germany. Specifically, I explore its relationship to other commemorative musical works (Othmayr himself composed two elegies for Luther), as well as to analogous literary genres cultivated by German humanists such as Venatorius and Micyllus. By reconnecting this publication with the sociocultural network that subtended it, I demonstrate how its contributors adapted the Franco-Flemish *déploration* tradition in order to honor Othmayr while simultaneously promoting a new-found prestige for the composer as public figure in the in the civic sphere of the Reformation and its aftermath.

PURGING HERETICS THROUGH MUSIC THEORY:
GIOSEFFO ZARLINO AND THE *SOPPLIMENTI MUSICALI*

Randall Goldberg
Youngstown State University

Gioseffo Zarlino (1517–1590), *maestro di capella* of St. Mark's Basilica in Venice and champion of the *bone regole* of counterpoint, sought to stem the rise of “musical apostasy” in late sixteenth-century Italy. The principal target of his polemics was Vincenzo Galilei, but Zarlino suggests in his *Sopplimenti musicali* (Venice, 1588) that a multitude of musical “heretics” were undermining the foundations of music he had established in earlier treatises. Whereas in his *Dimostrazioni harmoniche* (Venice, 1571) Zarlino presented himself as a humanist educator and important personage in the Serene Republic of Venice, he appears in the *Sopplimenti* as a solemn reformer. With its lengthy dedication to Pope Sixtus V and counter-reformation rhetoric, the *Sopplimenti* is an elaborate essay on morality and a forceful attempt to eradicate those he viewed as musical dissidents.

The theoretical ideas Zarlino promoted in his *Istitutioni harmoniche* (Venice, 1558), including Syntonic tuning (now considered a form of just intonation) and the twelve-mode system, were suited to the polyphonic vocal music that was fashionable in the first half of the sixteenth century. By the 1580s, however, the rise of instrumental music and increased chromaticism made his theories less relevant. In the *Sopplimenti*, Zarlino challenged the new musical environment by reframing his principles in broader notions of nature and art. To this end, he tried to prove that vocal polyphony was superior to instrumental music and that acoustic experiments performed on instruments were incapable of revealing the higher truths of tuning systems. In formulating his proofs, Zarlino relied heavily on natural philosophy and on

Ptolemy, Proclus, and other ancient writers whose texts he adapted and Christianized to suit his needs.

Although the *Sopplimenti* was not read widely by contemporary musical practitioners, its stern approach to musical science fueled the polemical writings of Giovanni Maria Artusi and Ercole Bottrigari, and the associations Zarlino drew between music theory and political authority were influential in the *musica prattica* of the seventeenth century.

DEEP MOURNING IN CINQUECENTO VENICE: GIOSEFFO ZARLINO'S *TRES LECTIONES PRO MORTUIS*

Katelijne Schiltz

Ludwig-Maximilians-Universität, Munich

The collection *Motetta D. Cipriani de Rore et aliorum auctorum quatuor vocum parium* (Venice, 1563) contains four motets by Gioseffo Zarlino. Three of them—*Parce mihi, Taedet animam meam* and *Manus tuae Domine*—are designed as lessons for the dead, thus forming a thematic unit, as is also indicated in the subtitle of the Scotto print (“cum tribus lectionibus, pro mortuis Josepho Zerlino auctore”). This triptych has not been studied before; it will be part of a modern edition (together with the *Modulationes sex vocum* [Venice, 1566]) by Cristle Collins Judd and me.

In this paper I will discuss Zarlino's *lectiones*, both in the context of the 1563 collection of *a voci pari*-motets—which, as Jessie Ann Owens hypothesizes, contains another compositional entity, eight motets by Rore, the then chapel master of St. Mark's—and in relation to Zarlino's other motets (especially from the *Musici quinque vocum moduli* [Venice, 1549] and the *Modulationes sex vocum*). Attention will be devoted to aspects of compositional style, modal organization, voice ranges, and text expression, especially against the background of Zarlino's own theories from the third and fourth books of his *Istitutioni harmoniche* (Venice, 1558).

Zarlino's set of motets is one of the earliest settings of Lessons from the book of Job. Although Lasso's first book of *Sacrae lectiones ex propheta Iob* was printed in Venice in 1565, research by John T. Winemiller and others has shown that they were in fact composed many years before, thus predating Zarlino's settings. Did he know about his colleague's cycle? Why does each of Zarlino's *lectiones* close with the words “Beati mortui qui in Domino moriuntur” (Revelation 14:13), which are normally sung at Vespers and Lauds for the Officium Defunctorum? Finally, I will also propose a context of origin for Zarlino's *lectiones* and suggest that they may have been composed to commemorate the death of Adrian Willaert (December 1562), a few months before the publication of the print.

NATURE AND SCIENCE
Julian Rushton, University of Leeds, Chair

THE RHETORIC OF *ROLAND*:
L'ARTIFICE AND *LE NATUREL* IN LULLY'S FRANCE

Jonathan Gibson
 James Madison University

In the fourth act of the *tragédie en musique Roland* (1685), Lully and Quinault engineer a striking juxtaposition of two conflicting expressive modes: Coridon, Bélise, and Tersandre, members of a village wedding party, occupy the artificial, ordered world of the *divertissement*, but they share the stage with Roland, whose delivery seems intent on obliterating the atmosphere of artifice in favor of raw, naturalistic transparency. On one level, the act simply highlights the contrast—central to the well-known Ariosto narrative on which the *tragédie* is based—between normative behavior and Roland's madness, and does so by cleverly obscuring the boundary between *divertissement* and surrounding material. But we might also regard this moment of stark contrast, as well as similar “expressive nodes” in other *tragédies en musique*, as commentaries on the fundamental dichotomy of *l'artifice* and *le naturel*.

Extremely prevalent but ill defined in the era's writings on music, these polar aesthetic constructs also figure prominently in treatises on rhetoric and eloquence. By the end of the seventeenth century, several French writers—most notably François Fénelon (*Dialogues sur l'éloquence*, ca. 1679) and René Rapin (*Réflexions sur l'éloquence*, 1671)—had recast their discipline as one less concerned with perpetuating the traditions of classical rhetoric than with cultivating a new aesthetics of rhetorical delivery and expression rooted explicitly in the principle of *le naturel*. Thus, while drawing upon the kinship between music and rhetoric, much celebrated in seventeenth-century France, this study bypasses popular models of figure- and *dispositio*-centered rhetorical analysis. In doing so, it presents a methodology more in line with the era's French sources, suggesting that *Roland's* aforementioned characters enact the essential dialectic between *le naturel* and *l'artifice* played out most fully in the era's French treatises on rhetoric and eloquence.

THE PICTURESQUE GLEE: NEW HORIZONS IN LATE-
 EIGHTEENTH CENTURY ENGLISH VOCAL MUSIC

Stephen Groves
 University of Southampton

The Picturesque expresses delight in nature's works. It is customarily associated with the emergence in eighteenth-century England of the landscape garden, a native landscape painting school, and rural tourism. Sir Uvedale Price and William Crotch were two examples of contemporaneous English writers seeking kinship between the Picturesque aesthetic and music. For Price, the Picturesque deserved a status as a discrete aesthetic category separable from the Sublime and Beautiful and further, saw the requirements of irregularity, variety and surprise of Picturesque scenes as narrative and formal elements found in the best music. Adopting Price's formulation, William Crotch's assessment of a wide range of music past and present found Picturesque music to be that which is skittish, humorous and novel; for

him the lowest of the three types. This century, the work of Annette Richards has offered the Picturesque sensibility as a model for the digressive and formally playful fantasias of Carl Philipp Emanuel Bach and late symphonies of Haydn. These theories rely on the metonyms of “irregularity,” “surprise,” and “digression”; transferences projected onto music with no guaranteed engagement with the subject of the natural landscape.

This paper shows that the Picturesque style is inextricably bound up with the composition, performance and reception of a substantial body of late-eighteenth century *English* music. The impulse to enunciate and share pride and wonder in the native natural environment was a practice in which English music played a key role and was pervasive in all areas of English musical life. This music became literally “naturalized” for the “publics” of educated glee club members and a middling concert-going class, serving a different role to the “canon.” The paper explores intersections between Picturesque theory and eighteenth-century English vocal music, positioning the glee as an appropriate site for expressions of an English, painterly engagement with national landscapes. By focusing on texts which apprehend themes of native landscape, an alternative, more representational and less abstract attitude to the Picturesque can emerge.

MUSIC AS ABSTRACT ENERGY: ON THE GENEALOGIES OF MUSIC AESTHETICS 1770–1830

Chien-Chang Yang
National Taiwan University

In an article entitled “Von der Kraft (Energie) in den Werken der schönen Künste” (On Force/Energy in the Works of Fine Arts), Johann Georg Sulzer (1749–1818) argues that neither mimesis nor the arousal of pleasure constitutes art’s ultimate goals. Instead, he proposed, “[A painter] paints an agreeable object, he would express it with every force and energy that he is capable of, with which he brings out the lasting affects in understanding and in human hearts; or, in short, the artist gives an agreeable object all available energy.”

Sulzer’s contention about arts, however, does not suggest a mutual correspondence between signs in art works and their triggered moral feelings; rather, it proposes a spontaneous injection of energy through which the moral soul is moved into actions. Even more curiously, Sulzer describes how a painter should transfer a type of “warmth” (*Wärme*) into the hearts of the viewers. In the process of such enactment, the viewer’s soul should be aroused by specific types of “movements” (*Gemüthsbewegung*) corresponding to the painter’s original affections. In addition, Sulzer discusses a type of metaphorical “artistic fire” (*Feuer*), through which the spiritual life-energy was expressed in art works.

Sulzer was not alone. Literatures on “aesthetics” and “arts” from the 1770s through the 1830s showed evidently that there are more than a few writers addressing arts and music in energetic terms, influenced by the developments in empirical sciences at the time. These lines of thought include: (1) The anti-rationalist aesthetics writings of Herder, who proposed a universal, all-pervasive force that is most directly expressed in arts, and in music in particular; (2) Treatises influenced by empirical sciences such as Sulzer’s and those of his followers; (3) Writings by experimental scientists such as Ritter, Ørsted, and Purkynje; (4) Natural-philosophical writings of Schelling.

By reassessing the intersections between different branches of knowledge in the late eighteenth century through German aesthetic writings, this paper argues that the idea of seeing

music autonomously from language took its first footsteps by conceiving music in abstract forms of energy, including viewing music as electricity. Viewing music as abstract energy also provides a clue for evaluating music's participation in the course of modernity, in which qualities of things were replaced by expressions of abstract quantities.

CHARLES BURNEY'S NATURAL HISTORY:
A MUSICAL EMPIRICIST ENTERS THE LABORATORY

Emily Dolan
University of Pennsylvania

In his "Verses on the Arrival of Haydn in England," Charles Burney praised the composer through comparisons to great achievements in science: Haydn's discovery of previously unknown "instrumental powers" was akin to Newton's discovery of gravity and the Copernican revolution. These analogies reflect Burney's lifelong interest in physics and astronomy. Before he wrote his *General History of Music* (1776–89) and prior to his grand tours across the continent, Burney published an astronomical treatise, *An Essay Toward a History of the Principal Comets that have appeared since the Year 1742* (1769). After he completed his musical history, he began writing—though never finished and ultimately destroyed—a lengthy didactic poem about the history of astronomy. Burney's scientific interests formed a striking part of his narratives in the journals he published after his travels in the 1770s. In these reports he gave detailed accounts not only of the musical performances he experienced, but also of his encounters with leading physicists—including Padre Boscovich in Milan and Laura Bassi in Bologna. And just as he described the different ensembles he heard and saw in each city he visited, he recounted the demonstrations and the instruments that he encountered in these scientists' laboratories, often describing their effects with great delight. Indeed, Burney reported that had he more time, he would have made his second journal "the present state of arts and sciences, in general."

This paper explores Burney's mingling of the musical and the scientific and the ways in which his own blurring of boundaries reflected each field's shared dependence on instruments and performance. The scientific and musical discourses of the eighteenth century witnessed the birth of a new mode of knowledge production that required presence and implied attention to effects and to the instruments that served to mediate experiences. Understanding the role of sensuous experience in the cultures of music and science sheds new light on what was modern about Burney's approach to the writing of history and ultimately offers us a way of understanding the aesthetic in the eighteenth century as something thoroughly grounded in technology.

SIMPLY BRAHMS

David Brodbeck, University of California, Irvine, Chair

VON SALONKLEINIGKEITEN BIS MODERNE: TOWARD A HISTORY OF THE GAVOTTE IN LATE NINETEENTH-CENTURY GERMANY

Matthew Werley
University of Cambridge

Studies of historicism in nineteenth-century German music have focused primarily on works written by high-profile composers, with Mendelssohn and Brahms receiving the bulk of recent musicological attention. These composers were certainly instrumental in raising awareness of the ways in which earlier musical traditions could be used both to develop new compositional techniques, and to establish and reinforce ideologies about German national culture. In her study of the 1829 revival of Bach's *St. Matthew Passion*, however, Celia Applegate emphasized that the historicist movement became widespread in Germany mainly through the interest and musical activities of educated middle-class amateurs (*Bildungsbürgertum*). Although Applegate traced some of the prominent debates within early nineteenth-century journals and musical centers (such as Berlin), little is known about the kinds of historicist-oriented musical materials that were disseminated within amateur circles (and the impact they may have had on cultivating historicist sensibilities). Despite the staggering amount of unaccounted-for music related to nineteenth-century historicism, it is possible to begin sketching a history of the movement by focusing on a specific form and venue: in this case, the Baroque gavotte and its reception within compositions written for consumption in the bourgeois salon. This paper will first trace several mid-century ventures into gavotte writing, such as the fragment from Brahms's so-called "Düsseldorf Suite" (1855), before then surveying the proliferation of gavotte compositions during the late-nineteenth century, drawing particular attention to the 1870s, a decade that witnessed a sharp rise of interest in the form. Drawing upon extensive archival materials, this paper discusses common generic features of nineteenth-century gavottes, as well as the iconography that often provocatively illuminated salon albums containing gavottes. It will also consider how several literary ideas germane to the Romantic project overlapped with gavotte reception within the salon culture of the *Bildungsbürgertum*. Contrary to the long-held assumption that the gavotte fell into neglect during the nineteenth century (only to be revisited in the early twentieth by composers such as Prokofiev and Schoenberg), this paper traces how interest in the gavotte grew in relation to various cultural, social and aesthetic factors that contributed to the rise of musical modernism.

TECHNOLOGIES OF SYMMETRY IN BRAHMS'S "DOUBLE" CONCERTO

Roger Moseley
Cornell University

The relationship between the solo parts of Johannes Brahms's "Double" Concerto for Violin and Cello, op. 102, has given rise to various interpretations, criticisms, and justifications. In his biography of Brahms, Max Kalbeck remarked that at times the two instruments combined as if to form a chimerical "giant eight-stringed violin," while Philipp Spitta likened them to a pianist's left and right hands. Both writers sought to reconcile the work's dualities

under the rubric of unity, accounting for knotty musical ramifications by applying the elegant principles of symmetry. Yet despite their closeness to Brahms, both Kalbeck and Spitta were ambivalent concerning the success of the composer's gambit; Eduard Hanslick was overtly critical, comparing the concerto to a play with two heroes "who only get in each other's way." More recently, however, Malcolm MacDonald has rebutted Hanslick on his own terms, claiming that Brahms actually "invests the utterances of cello and violin with . . . the sexual polarity of baritone/tenor hero and soprano heroine."

These divergent responses illustrate how the enigmatic "doubleness" of Brahms's concerto can be construed in at least three ways. For Kalbeck and Spitta, it was the symmetrical outcome of reflective and inversive musical technology and physiognomy; for Hanslick, it was extraneous duplication; and for MacDonald, it arises from the attraction of complementary opposites. In this paper, I seek out the historical, theoretical, and cultural sources of these tropes not only within the pages of the score, but also with regard to the performing bodies of Joseph Joachim and Robert Hausmann, who brought the concerto into audible being at its premiere. Beyond these immediate contexts, I situate the concerto within the dualistic theoretical discourse of Hugo Riemann, Arthur von Öttingen, and Hermann Schröder, which in turn I locate in relation to the psychological, sexual, and sociological implications of doubling, symmetry, and inversion in late nineteenth-century Austro-German culture. The search for symmetry in Brahms's music is a symptom of the anxiety surrounding concepts of selfhood and otherness within his milieu; beyond that, I show how the musical, theoretical, and technological preoccupations with symmetry evinced and prompted by the "Double" Concerto periodically resurfaced throughout the twentieth century, from Webern to Atari.

GESTURES OF EFFACEMENT IN JOHANNES BRAHMS'S INTERMEZZO, OP. 118, NO. 6

Paul Berry
Yale University

The Intermezzo in E-flat Minor, op. 118, no. 6, has been characterized since its publication as an enigma even among Brahms's extraordinary late *Klavierstücke*. By turns oppressively melancholy and brusquely assertive, the Intermezzo openly invites hermeneutic inquiry while remaining purposefully inscrutable in the face of any particular interpretive scheme. A broad array of music-analytic scholarship has charted its obsessive motivic repetition, fusion of affective extremes, and air of veiled significance. My paper seeks a fresh perspective on the work, beginning from a letter to Wilhelm and Emma Engelmann in which Brahms described the Intermezzo: "I hope you will not tell others where I get my melodies, but do let me know how you like them in my clothing." Read alongside his previous correspondence with the Engelmans, Brahms's cryptic remark hints at an underlying connection between his darkly introspective music and a sprightly piano miniature from Robert Schumann's *Bunte Blätter*, op. 99.

Schumann's *Stücklein* begins on the same pitch as the Intermezzo; both sustain that pitch for the same duration and isolate it as a pianissimo solo for the pianist's right hand. Moreover, Brahms's letters reveal that he understood the initial pitch to require the same fingering in both pieces. Yet as the works unfold, an identical physical act sets in motion fundamentally disparate formal and harmonic trajectories. Heard in proximity to Schumann's *Stücklein*, the Intermezzo does not allude to its predecessor in any conventional sense, but the two remain

intimately related. My paper investigates this problematic connection by reconstructing the potential perspectives of the work's initial performers, for whom Brahms's Intermezzo could function less as an homage than as a rhetorically charged effacement of Schumann's example. Drawing upon correspondence and published recollections from within his circle, I examine Brahms's attitude toward Schumann's model and propose a new interpretation of the Intermezzo's affective curve. My goal is not to "solve" what John Rink calls the "ineffable mystery" of the piece, but to explore how that ineffability functioned within the interpersonal dynamics of Brahms's close friendships, and to demonstrate the hermeneutic potential of kinesthetic demands instantiated in the bodies of particular historical agents.

BRAHMS'S FORLORN BRIDAL SONG: THE ALTO RHAPSODY AS WEDDING CENTO

Christopher Reynolds
University of California, Davis

This paper presents a new hypothesis about Brahms's *Rhapsodie (Fragment aus Goethes "Harzreise im Winter")* from 1869. I explore the implications of rhapsody as a genre for his composition and argue that among the most significant of these was the classical convention of rhapsody as a poetic cento. Made up of quotations from earlier works, centos were poems written for important events, such as weddings. Examples of the *cento nuptialis* were discussed throughout the nineteenth century, including by August Wilhelm Ambros in his history of music (1864).

Biographers routinely identify the Alto Rhapsody as one of Brahms's most personal works; the awareness that Goethe's text about a lonely, embittered man had a special significance for Brahms is based on comments that he and Clara Schumann left about what this work signified, including his reference to it as "his bridal song." Among the important musical sources from which Brahms incorporated musical phrases were Johann Friedrich Reichardt's *Rhapsodie (Aus der Harzreise)* from 1792 (to a greater extent than has been realized); his friend Joseph Joachim's "Hamlet" Overture (1853), from which he quotes; Wagner's *Tristan und Isolde* (discussed by James Webster); the Faust compositions by Berlioz and Gounod, specifically from the scenes in which Faust broods alone in his study; and Liszt's *Faust-Symphonie*, drawing particularly on the concluding chorus for matters of structure and harmonic detail. Brahms's choral conclusion emerges as a corrective of Liszt's. His male chorus with alto solo sings of a loving, redemptive father, contrasting blatantly with Liszt's male chorus with tenor solo singing of the "eternal feminine." Brahms's debts to each work are unusually literal.

I then examine various meanings of the word "rhapsody" in sources such as the *Allgemeine deutsche Real-Encyclopädie für die gebildeten Stände* (1836). Characteristics include: an improvised and spontaneous creation, a random collection of writings, and a fragmentary poem or excerpt from a longer work. Each of these is evident in Brahms's composition. But the tradition of a rhapsody as a cento, as a work which brings together fragments from a variety of sources, is particularly relevant for Brahms's assemblage of phrases.

THINKING THROUGH PERFORMANCE:
OPERATIC PRODUCTION SINCE 1960

Emanuele Senici, University of Rome “La Sapienza”, Chair

Mary Ann Smart, University of California, Berkeley

Ryan Minor, Stony Brook University

Richard Will, University of Virginia

Nancy Guy, University of California, San Diego

Heather Wiebe, University of Virginia

David Levin, University of Chicago

As opera has been increasingly disseminated through DVD, live streaming, and HD simulcast, opera scholarship has begun to engage energetically with the aesthetics and politics of contemporary production. This growing visibility has encouraged viewers to move beyond interpretations that reinforce the controlling vision of the composer, to consider the new meanings that accrue as operas are reinterpreted in different historical moments. However, writing on staging has often been locked into rigid oppositions—between “faithful” and “radical” productions, between live and DVD performances, and between hermeneutic and performative approaches to interpretation. One result of this polarized discourse is a tendency to glorify single productions by great, male, usually German directors, with the complexities of the production treated as an overlay for those of the opera itself. Another is a scholarship of appreciation whose terrain sometimes overlaps confusingly with that of journalism. In this session, we bring together six papers that address opera production from rich new angles and attempt to refine a methodology for studies of performance within musicology.

Typically discussed in terms of novelty and critique, revisionist stagings in fact share a lexicon of visual and dramatic devices, complemented by an equally conventional language of acting that singers learn in coaching sessions and conservatories. Mary Ann Smart will argue that attention to this conventional underpinning situates even the most radical productions in local, historicized contexts of meaning and habitus.

Ryan Minor focuses on the interplay of orientalism, technology, and ambitious dramaturgy in recent European stagings of *Die Entführung aus dem Serail*. Stefan Herheim’s 2003 production cleanses the opera of orientalist imagery, but introduces hyperbolic videos that amplify the desires of the characters, who also interact with these videos. In this sense Herheim may have not so much erased orientalism as reduced it to its cause. Yet this displacement of orientalist imagery reinscribes a white, Western European identity at the very moment when Turkish and Muslim immigrants faced some of their most hostile public scrutiny in the European press.

Richard Will examines the poetics of “traditional” stagings of *Don Giovanni*, showing that these productions interpret Mozart’s text as strongly as any product of *Regietheater*. They impose distinctly twentieth-century notions about character, class, gender, orchestral performance and—especially—operatic singing; and they also evolve over time, giving lie to the image of a production style frozen in reverence to the work. Familiar as it may look or sound, *Don Giovanni* is no less transformed by tights and swords than by lingerie and guns.

Nancy Guy takes an ethnographic approach to understanding the career of Beverly Sills, a Metropolitan Opera star who enjoyed a uniquely popular appeal. Drawing on private sound recordings, Sills’s personal vocal score, photographs, and memories of colleagues and fans,

Guy aims to capture something of the intentions and communal creative process that shaped Sills's performances in the title role of Donizetti's *Anna Bolena*, a role she performed fifteen times between 1973 and 1975.

Heather Wiebe examines how television situates opera within a new set of dramatic conventions, drawing out elements of intimacy, domesticity, and realism while minimizing both the spectacular and the musically abstract. Two opera films made for television, Britten's *The Turn of the Screw* (dir. Katie Mitchell) and *Gloriana* (dir. Phyllida Lloyd), exploit the shift in medium to reveal these operas' resonance with the genres of costume drama and domestic melodrama. In so doing, they both confront and confound attempts to distance operatic modernism from the feminized and sentimental aspects of mass-cultural entertainment.

David Levin examines the phenomenon of choreographer's opera, considering productions by Trisha Brown, Sasha Waltz, and Pina Bausch in which the singers are doubled by dancers embodying the same roles in gesture and dance. Levin interrogates the expressive politics of this atomization of singing and dancing bodies, positing the emergence of what we might term an *apart-Kunstwerk* and exploring how this nascent genre might complicate and illuminate our understanding of *Regieoper*.

Papers will be available via the AMS web site (www.ams-net.org/sanfrancisco/) by 15 October.

Friday noon, 11 November

TEACHING WESTERN MUSIC IN CHINA TODAY
Stephen C. Meyer, Syracuse University, Chair

A REVIEW OF THE DEVELOPMENT OF WRITING THE
HISTORY OF WESTERN MUSIC BY CHINESE SCHOLARS

Li Xiujun
Dean of Arts Management
China Conservatory of Music, Beijing

Since the People's Republic of China was founded in 1949, the teaching of Western music has rapidly developed in our music curriculum. From 1950s to the present, among the published textbooks about the history of Western music written by Chinese scholars, it is obvious that we have undergone a complicated process of assimilating Western music and the scholarship surrounding it.

Seen from the point of view of its historical development, Chinese scholars have passed through three stages in the writing the history of Western music. These are exemplified by the following textbooks: 1) *The History of Western Music*, written mainly by Zhang, Hongdao in the 1960s and 1970s; 2) *The History of Western Music* by Qian, Renkang, Shen, Xuan, Li, Yinghua, Liu, Jingshu, et al. in the 1980s; and 3) those written from the 1990s to the present, specifically those Western-focused textbooks by Chinese scholars Yu, Runyang, Yu, Zhigang, and Li, Xiujun. The textbooks on the history of Western music written by the above scholars have become the major teaching materials in our musical institutions, and their content and evolving views will be the topic of this paper.

PAST, PRESENT, AND FUTURE: THOUGHTS ON SITUATIONS OF
TEACHING AND RESEARCH OF WESTERN MUSIC IN CHINA

Yang Yandi
Professor of Musicology
Vice President, Shanghai Conservatory of Music
Chairman, Society for Western Music in China
Vice Chairman, Society for Music Criticism in China

Since the early 1900s, Western music has exerted various, multiple effects upon China's musical life. The understanding and reception of Western music by Chinese musicians and the general public has undergone many fundamental changes, along with the evolution of modern Chinese society. Before 1949, knowledge of Western music was limited to the introductory level and to technical aspects. After the founding of the People's Republic of China in 1949, the understanding and teaching of Western music was strongly influenced by Soviet-Marxist ideologies, and great progress in terms of both depth and breadth was made. During the decade of the Cultural Revolution, due to political and social turmoil, the normal teaching, performance and research of Western music was almost entirely interrupted. After 1977, the fostering of Western music in China, including its teaching, performance, and research, has

taken advantage of China's overall social and economic progress, and thus improved rapidly. These improvements can be summarized as follows: 1) the research and teaching of Western music can now proceed on its own merits without political and ideological interference; 2) important publications continue to appear, including books, translations and articles, etc., some of them proving to be of both academic worth and popular appeal; 3) academic organizations and relevant conferences have become important platforms for scholars and students; and 4) the impact of these scholarly and academic activities on Chinese musical life continues to expand. I believe that in the coming years, the teaching and research of Western music in China will need to be promoted from two perspectives: 1) we must continue to deepen the introduction, assimilation and exchanges of ideas and methodologies of Western musicology and thinking; and 2) we must continue to identify and emphasize our own positions and raise our own problems from the perspective of China's unique cultural and social background. In this process, we sincerely hope to get help and collaboration from Western colleagues and the international musicological community.

TRADITIONAL MUSIC EDUCATION IN CHINA: THE CHINA CONSERVATORY OF MUSIC AS A CASE STUDY

Yao Yijun

Dean, Department of Musicology
China Conservatory of Music, Beijing

Today there are fifty-six ethnic groups living in China, which are collectively known as "The Chinese Nation" (*Zhonghua Minzu*), and these hold abundant traditional musical resources with a long history. The China Conservatory of Music, Beijing, is a higher musical institution specializing in Chinese traditional music education. Among the faculty of our conservatory are several well-known experts who focus on the development of basic musical knowledge and practice of Chinese traditional music, including its theory and analysis, its morphology, and its history, as well as special issues of research of Chinese traditional music. While these subjects interact, they also form the basis of an educational model. Owing to the efforts of many over several generations, we have built a distinctive educational system of Chinese traditional music. This curriculum in traditional music now stands out more clearly as a counterpoint to the recently developed curriculum in Western music history.

TEACHING WESTERN MUSIC HISTORY AT BEIJING'S CENTRAL CONSERVATORY OF MUSIC

Yu Zhigang

Professor of Music History
Central Conservatory of Music, Beijing

A course in Western music history was first offered by Wassily Kandinsky (a music historian from the former Soviet Union) at Central Conservatory of Music (CCoM) in Beijing, China, in 1956. Since then, several Chinese professors, especially Professors Zhang Hong-dao and Yu Run-yang, further developed this course. Based on Kandinsky's textbook, three new textbooks were compiled by the faculty of CCoM respectively in 1962, 1973, and 2001, which reflected Chinese scholars' perspectives on the history of Western music in different periods of modern

China. For the past thirty years, the content of the course has been significantly changed and enriched. The teaching material has been expanded to cover more topics and periods, especially the early and modern music.

At the CCoM, we offer this course to all undergraduate students, performance as well as musicology majors, as one of the three main core courses, with different class hours and requirements. In addition to the main textbook published in 2001, we have used two translated books by Grout/Palisca and Paul Henry Lang as important reference books for the students. Obviously, American textbooks have a great influence on the teaching at CCoM. Compared to the syllabuses of M401 and M402 of Indiana University, however, the CCoM syllabus has its own unique features and emphases.

ORGAN WORKS OF JEHAN ALAIN AND FRANZ LISZT

Commemorating the Centennial and Bicentennial Anniversaries of the Composers' Births

Phillip Kloeckner, Rice University, Organ

P R O G R A M

Trois Danses (Three Dances)	Jehan Alain
I. Joies (Joys)	(1911–1940)
II. Deuils (Mourning)	
III. Luttes (Struggles)	
 Fantasie und Fuge über den Choral “Ad nos, ad salutarem undam” (Fantasy and Fugue on the chorale “To us, to the saving waters”)	 Franz Liszt (1811–1886)

The centennial and bicentennial observations of the births of Jehan Alain and Franz Liszt in 2011 offer an occasion to share highly distinctive organ works that are frequently unknown and underappreciated by many musicians. Although their musical styles are vastly different, both Alain and Liszt were synthesizers of musical themes and cultural traditions with which they found themselves surrounded. Furthermore, both, in their own ways, devoted significant time and effort to transcribing music from one medium to another.

Alain's brand of neoclassicism blended the sounds of the oldest instrument in the Western tradition with a variety of exotic non-European rhythms, scales and impulses. He also provided registrations for his organ works that frequently dissected French Classic combinations to reveal fresh and provocative sounds. Of Alain's total oeuvre, scarcely any part of it can be said to be part of the present-day musical canon, and only that small amount among connoisseurs of organ music. *Trois Danses* was one of the very last pieces that Alain worked on before his death in 1940. It was a transcription of an earlier work for orchestra and represents his style and intellect at its zenith.

Although Liszt's music has remained popular for more than a century, few know of his intense fascination with the organ and of his prodigious output for the instrument. His several massive, cyclical compositions for the organ are worthy of considerable attention for the ways in which they plumb the depths of how much textural, expressive, and formal organization can be generated by a relatively short theme (example 1 below). The length, scope, and complexity of this work was unheard of in the organ repertoire before its premiere in 1852. Based on a theme from Meyerbeer's enormously successful and popular opera *Le Prophète*, Liszt's *Fantasy and Fugue* poses a variety of challenges for the performer, principal among which is choosing registrations, because the autograph manuscript is only marked with dynamics, without any indication of manual distribution or registrations.

Allegretto molto moderato

Meyerbeer:

Moderato

Liszt:

Example 1. Themes from Meyerbeer, *Le Prophète*, and Liszt, *Ad nos, ad salutarem*

Friday afternoon, 11 November

**CONFRATERNITY AND CARNIVAL IN
FRANCE AND FLORENCE, CA. 1500**
Laurie Stras, University of Southampton, Chair

PLAGUE, POPULAR DEVOTIONS, AND THE FRENCH REALM:
MUSICAL AND TEXTUAL IMAGERY IN MONOPHONIC
VOTIVE MASSES FROM A LATE FIFTEENTH-CENTURY
PARISIAN CONFRATERNITY MANUSCRIPT

Sarah Long

Katholieke Universiteit Leuven

Paris, Bibliothèque de l'Arsenal MS 204 is a liturgical book produced for the Confraternity of Saint Sebastian at Notre Dame of Paris in the late fifteenth century, containing Mass Ordinary chants, and Mass Propers in honor of Saint Sebastian, Saint Anthony, Saint Roche, Saint Geneviève, and the *Missa pro mortalitate subitanea evitanda*. Craig Wright made an inventory of this source and discussed the mensurally notated Sanctus and Agnus Dei chants in his award-winning study of Notre Dame, but its content deserves further attention, for the contrafacta of the Mass Propers in Ars. 204 fell outside the scope of his study, but they provide new information regarding the construction and dissemination of confraternity liturgies in the late fifteenth and early sixteenth centuries. The contents of this manuscript diverge considerably from known Parisian ritual, aligning the source with manuscripts from other trade confraternities in the city—and even those from cities such as Tournai—in its emphasis on plague saints widely invoked after the devastating epidemics earlier in the century. Some texts that are *unica* develop the biography of Saint Sebastian with a broad range of topical references emphasizing the saint's French origins, and are then set to chant melodies borrowed from various feasts of the Temporale and Sanctorale in order to associate the saint with Christ, and, uniquely, with Louis IX. In addition, the contents of Ars. 204 mirror popular devotional trends that were disseminated in contemporary printed literature, such as the Golden Legend. By the early sixteenth century, the five masses found in this manuscript regularly appear at the end of printed missals for the usage of Paris, showing the influence of these popular devotions on the liturgy of the diocese. While Paris is well known for its liturgically conservative diocesan usage, the music and rituals of trade and devotional confraternities housed within its ecclesiastical institutions have never been closely examined. However, they are here newly demonstrated to be at the forefront of liturgical innovation at the close of the fifteenth century, thus redirecting current knowledge of the evolution and construction of Parisian ritual.

HENRICUS ISAAC AND CARNIVAL SONGS ON
TEXTS BY LORENZO DE' MEDICI

Patrick Macey

Eastman School of Music, University of Rochester

Henricus Isaac is reported to have composed a three-voice musical setting for one of Lorenzo de' Medici's carnival songs, the *Canto de' Confortini*, but the music has apparently not survived. Anonymous musical settings do survive for other carnival songs with texts by Lorenzo, and this paper will explore evidence that Isaac composed music for seven of these songs. All the songs are preserved in fragmentary form in the closing fascicles of Florence, BNC, Banco rari 230 (BR 230). This well-known manuscript of Italian songs has been studied by D'Accone (complete facsimile edition, 1986) and Prizer, among others. Five of Lorenzo's carnival songs in BR 230 lack either the superius or the tenor and bassus voices, but other sources preserve complete settings (STB) for two of them, the *Canto de' Profumi* and the *Trionfo di Bacco*. Isaac's surviving secular songs provide a model for reconstructing several more of the fragmentary carnival songs; passages in his secular songs reappear in carnival songs in BR 230, thus permitting their partial reconstruction. Other musical elements, such as standard cadential figures and contrapuntal considerations, limit the choices for the reconstructed parts. In this way, three further carnival songs for Lorenzo's texts can be at least partially recovered. BR 230 also preserves the tenor and bassus for two more songs in carnival style. These lack the words, yet details of the interior phrasing provide a close fit with the prosody of particular carnival songs by Lorenzo. While only two complete musical settings for Lorenzo's eleven carnival song texts have been preserved, this study will add five reconstructions, for a total of seven songs. The musical style of these songs bears striking similarities to other secular songs by Isaac, and is distinct from that of contemporary Florentine composers. I will also refer to the work of Judith Bryce in *Renaissance Quarterly* 2001, and consider the function of these songs (addressed to the women of Florence) as inducements for young wives to procreate, vital for a society that mandated marriage of teenage girls to financially secure, but often unattractive, older men.

FIN-DE-SIÈCLE FRANCE

Jane Fulcher, University of Michigan, Chair

BEETHOVEN IN THE BACKGROUND:
MUSIC AND FINE DINING IN NINETEENTH-CENTURY FRANCE

David Kasunic

Occidental College

Scholars of *Tafelmusik* have marked its sudden nineteenth-century decline by noting its disapproval by musicians, aestheticians, and "gastrosophs" (Kümmel, 1976; but also Stahmer, 1974, and Unverricht, 2007). How, then, do we explain the foundational work of gastronomy, J.-A. Brillat-Savarin's *The Physiology of Taste, or Meditations on Transcendental Gastronomy* (1825), which proclaims fine dining to be a fully engaged multi-sensory experience in which music plays a central role? In his discussion of music, Brillat singles out harmony, that "celestial science, which is to sound what painting is to color," and identifies German scholars who

“assert that those men who can hear harmony have one more sense than their fellows.” For Brillat, to have enjoyed a “sumptuous meal,” in a room “filled with the strains of soft music,” meant “that one must know that every science has taken part in the scheme to heighten and enhance properly for him the pleasures of taste.”

This paper argues that table music did not fall away in the nineteenth century, but at least, in France, found an idealized literary home in dining scenes from Balzac to Proust. For Brillat’s promise of gastronomic transcendence dovetails with the rising esteem of Beethoven in France. Pivotal here is the writer Balzac, who inaugurates his 1829 *La Physiologie du mariage* (and thus, arguably, all of the *Comédie humaine*) with a quote from its inspiration, Brillat’s treatise. It is in this same work that Balzac, a famous gourmand, mentions Beethoven for the first time. Over the following decade, Beethoven’s symphonies will become, for Balzac, the musical path to transcendence, at the same time that Balzac’s stories will feature scenes of sumptuous dining accompanied by symphonic music whose origin is unseen. By examining these scenes in Balzac and subsequent dining scenes in Disraeli, Poe, Flaubert, Huysmans, Wilde, and Proust, I will show how, where nineteenth-century fine dining is concerned, this invisible, symphonic *musique de table* ultimately had to be literary—had to be unheard—in order to escape the fate of becoming background music, the first characteristic of which, as Adorno observed, “is that you don’t have to listen to it.”

ANNOTATING MAHLER: BOULANGER’S TAKE ON THE FOURTH SYMPHONY

Matthew Mugmon
Harvard University

Nadia Boulanger, one of the most influential French musicians and teachers of the twentieth century, is generally associated with an aesthetic that is widely seen as distinct from that of Gustav Mahler. She is viewed as an advocate of Igor Stravinsky and neoclassicism, and, like many in France, as having been unsympathetic to Mahler’s late-Romantic, Austro-German idiom.

I consider previously unknown annotations in Boulanger’s score of Mahler’s Fourth Symphony to argue that for a short period during the 1920s, Boulanger was intensely engaged in study of Mahler’s music. Boulanger seems to have perceived Mahler as compatible with her neoclassical ideals of linearity and horizontal construction. Her approach to Mahler aligned with how she understood the music of J. S. Bach, whose music she regarded highly. In her copy of Mahler’s Fourth, housed at the Conservatoire National Supérieur de Musique et de Danse de Lyon, Boulanger labeled individual melodic fragments and showed that they were developed, contrapuntally combined, and passed among different orchestral voices. I compare her approach there to a strikingly similar one Boulanger took in her score of Bach’s cantata *Wie schön leuchtet der Morgenstern*, BWV 1. I situate Boulanger’s analysis in the context of the 1920 Mahler festival in Amsterdam, which Boulanger attended and reviewed in *Le Monde Musical*. The festival’s internationally inclusive environment—along with Boulanger’s personal connection with the festival’s leader, Royal Concertgebouw Orchestra conductor Willem Mengelberg—likely gave momentum to her Mahler exploration. Moreover, handwritten dates on her scores suggest that she acquired copies of the symphonies, including the Fourth, in Amsterdam. She may have used that score in lessons with Aaron Copland, who was Boulanger’s student from 1921 to 1924. Copland credited Boulanger with introducing him

to Mahler and went on to champion Mahler's orchestration and counterpoint in the United States.

This research challenges current assumptions about Boulanger's musical preferences and Mahler's canonization in the twentieth century. Boulanger's thoughtful engagement with Mahler's music nuances our picture of Mahler's stature in France and worldwide in the initial decades after his death in 1911. Her encounter with his music deserves a place in narratives about its reception.

SATIE'S LOOKING GLASS WORLD: PEDAGOGY, PLAY, AND THE FUTURE OF FRANCE

Julianne Lindberg
University of California, Los Angeles

Erik Satie has long been criticized, in his own day and in ours, for failing to fit the ideal of a "serious composer." His music, both inventive and often technically simple, was devalued against an aesthetic tradition that favored depth over simplicity, order over destruction, reason over the irrational, and form over process. Many of Satie's compositions have been described, with either praise or scorn, as "childlike." Indeed, the aesthetic markers of youth and the childlike intersect in fascinating ways with the aesthetic choices associated with Satie's brand of modernism. Satie used the "childlike" as yet another tool with which to upend traditional artistic hierarchies, perhaps most importantly shifting our focus from form to process, radically redefining art as play.

This paper will examine a set of three pieces, published in 1913, that Satie wrote expressly for children. The *Enfantines*, as these pieces are collectively titled, were intended as rudimentary works for the beginning pianist, but carry with them the aesthetic markers of an emerging avant-garde sensibility. These pieces work within and against the traditional language of children's music, and the not-to-be-performed text scattered throughout the staves creates a playfulness reliant on hyperbole, ambiguity, and nonsense. Satie's preoccupation with the trappings of childhood served a far larger purpose than aesthetics alone; in expressing his contempt for traditional (i.e. adult) senses of normalcy, and in sharing this joke with children, Satie seems to have been reaching out for allies in the contentious battle over the direction of art to come. Satie's aesthetic and educational philosophies anticipate modernist attitudes of the early twentieth century, uniting the *Enfantines* with a body of works—written by Cocteau, Apollinaire, Stein, *Les Six*, and others—which privilege process over form, play over stilted educational practices, and the young over the old. Building upon the work of Mary Davis and Scott Messing, I argue that it is precisely the identification with youth and the childlike, qualities that garnered considerable criticism, that made Satie such an appealing and influential figure in modernist circles.

PERFORMING FRENCHNESS: A VIEW FROM THE COLONIAL EDGE

Jann Pasler
University of California, San Diego

With the advent of global culture and widely-popular western/non-western musical hybridities, we need a history that takes into account western music's role and meaning beyond the west. Throughout the French empire, colonial towns created replicas of Parisian life not just

through architecture and urban design, but also with opera houses, military band concerts, and amateur orchestras. The government subsidized a theater in Algiers beginning in 1830. Saigon produced its first Western opera, Offenbach's *Les Deux Aveugles*, in 1864. Philharmonic societies were founded in Saigon (1880), Pondicheri, India (1882), Hanoi (1889), Tananarive, Madagascar (1898), and Saint-Louis, Senegal (1903). Military bands played *fantaisies* on recent operas. Performing and listening to Western music provided settlers with a sense of the culture they shared, its assumed superiority, and an ongoing connection to the world beyond. To the extent that indigenous peoples took part in similar ensembles, e.g. the Société philharmonique indigène in Hanoi or the Philharmonique arabe in Sousse, Tunisia, western art music contributed to the assimilationist process. But how was this music understood? If other musicologists (e.g. Locke, Bellman, Born) have focused on how exotic music helped listeners in Europe imagine difference, what happened to the musical experience when the exotic Other was viscerally present or when this music was performed by *autochtones*?

In this paper, I concentrate on western contemporary music, from *Louise* and *Madama Butterfly* to minor French composers. Weekly orchestral concerts of *musique classique et moderne* were directed by Paul Frémaux in Tunis and Casimir Blanc in Algiers. New works from Paris created a sense of pride and connection to the homeland, while reinforcing distinction between colonizers and colonized. Receptivity to the new also led to the success of music hall, cinema, and jazz bands.

Because such ensembles received subsidies, study at the national archives in Aix, Hanoi, Saigon, Tunis, Dakar, and Saint-Louis have allowed examination of the musical tastes of their audiences, the meanings they took on, and how they changed over time. Through music accompanying colonizers throughout their empire, we learn why French of the time came to see themselves as the ultimate representatives of the West.

THE IDEA OF OPERA

Ryan Minor, Stony Brook University, Chair

MEMORY, TEXTUALIZATION, AND THE EARLY RECEPTION OF ROSSINI'S SELF-BORROWING

Emanuele Senici

University of Rome "La Sapienza"

In recent decades, Rossini's extensive practice of self-borrowing in his Italian operas has received close attention: scholars have drawn a detailed map of the phenomenon, and have made various suggestions regarding both its general features and possible reasons. Its heated nineteenth-century reception, however, has never been explicitly investigated. In this paper, I set out to fill this gap.

I begin by examining the corpus of reviews that accompanied the arrival of Rossini's operas on the Italian stage, in both the general and specialist press. Rossini's immediate and immense success was explained by critics as a function of his unprecedentedly individual style, to which he stuck single-mindedly. Many, however, accused the composer of being *too* faithful to this style, so much so that it had become very difficult to distinguish between ideas, melodies, movements, and even entire pieces in his operas. Critics, and apparently audiences as well, were often under the impression of having already heard an aria or a duet, but had no means

of verifying the intuitions of their aural memory, since their access to Rossini's musical texts was mostly limited to selections of *pezzi staccati* from the most successful operas. How to differentiate, then, between stylistic consistency and self-borrowing? I argue that one of the reasons for the quick spread of complete piano-vocal scores in 1820s Italy may be a need for widely available texts on which to anchor aural perceptions, whose formerly undisputed reliability had been eroded by Rossini's unprecedented stylistic consistency.

The Italian discourse on Rossini's self-borrowing, then, touches upon a set of interrelated issues crucial to our understanding not only of early nineteenth-century opera, but, more generally, of music in the modern era. In the concluding section of the paper, I discuss what we can learn from this discourse about the changing role of memory in the act of modern listening, and its relation to new forms of "public" textualization in music.

"LEAGUED WITH DESPERADOES": THE RISORGIMENTO ROMANCE OF BRIGANDAGE IN VERDI'S *ERNANI* AND *I MASNADIERI*

Douglas L. Ipson
Southern Utah University

Few Romantic archetypes were as durable as the brigand. A study in contrasts, if not contradictions, the bandit fascinated nineteenth-century artists and audiences precisely because of his social unconventionality and moral ambiguity. Among the popular incarnations of this type, epitomized most memorably by the protagonists of Schiller's *Die Räuber* (1781) and Hugo's *Hernani* (1830), was the hero forced into brigandage in order to rectify an instance or culture of injustice. Whether viewed as a "social bandit" and "primitive rebel" (Eric J. Hobsbawm) or a "sublime criminal" and "angel-bandit" (Mario Praz), the paradigmatic "noble" bandit was above all a political creature onto whom revolutionary and nationalist hopes could be projected. This was especially true in Risorgimento Italy, whose own local variety of bandit (especially of the Roman type) cropped up continually in travel narratives of the period and in works as diverse as Berlioz's *Lélio* (1831–32) and *Harold en Italie* (1834)—the latter based, of course, on the poem by Lord Byron—and Dumas's *Le comte de Monte-Cristo* (1844–46).

Against a diverse background of literary, iconographic, and musical sources, this paper considers Verdi's *Ernani* (1844) and *I masnadieri* (1847) as manifestations of a longing for a national hero, unfettered by convention and undaunted by the traditional mechanisms of social and political control, who would lead the peninsula to independence and unification. Focusing on Roman performances of these operas (and particularly their collective oath-swearing scenes) on the eve of the revolution of 1848–49, the paper explores how this nationalist longing was fulfilled, at least in part, by the emergence of Giuseppe Garibaldi, who, abetted by an international cadre of supporters, would explicitly promote himself as a stereotypical brigand-hero when he returned from South America in 1849 to participate in the defense of Rome against besieging French forces. In so doing, this study seeks to contribute to the ongoing reassessment of the political uses and meanings of Verdi's operas in the 1840s.

WORDLESS THEATRE: *HARMONIEMUSIK* ARRANGEMENTS
AND THE RECEPTION OF OPERA AND BALLET IN
EARLY NINETEENTH-CENTURY VIENNA

Martin Harlow
Royal Northern College of Music

With the benefit of hindsight we might reflect that the period from Mozart's death to the 1830 Revolution was "anything but a time of splendour in Vienna's operatic history" (Branscombe, 1992). But there was certainly no shortage of opera and ballet on Vienna's stage during this period, and an equal thirst for the reproduction, in wordless form, of theatrical music for performance by varied instrumental media. Early nineteenth-century arrangements of music from the Viennese theatres offer a rich, but largely untapped, resource for reception studies. Such studies are typically dominated by evidence from reviews of performances; by the emergence of published scores of works, and reviews of these; and by a sense of the contemporaneous popularity of works evinced through the longevity of production runs.

Harmonie transcriptions of opera and ballet scores recast the music for other environments, the aristocratic salon, the military officers' mess, the street corner, and the pleasure garden. For the arranger and publisher of this music the stakes were particularly high: it was not to be performed by its acquirors in a domestic setting, but by an all-male, hired ensemble, and fine judgments were needed as to the current and supposed enduring popularity of both composers and their work. This *Harmoniemusik* had more than parasitic dependency (Christensen, 1999) on the original theater pieces: a symbiotic relationship existed between this transcribed repertory and large-scale theatre works, in which the predilections of the audience were manipulated by the reinforcements afforded by the performance of Viennese theatre music in other environments. The evidence for this lies in the way in which Vienna's finest and most prolific *Harmonie* arrangers both exploited and promoted the music of the theatre in their work, through their repertory selection, and through their techniques of transcription. The paper, illustrated with recordings of first modern performances, will examine in particular the extensive collections of *Harmoniemusik* by Joseph Triebensee (1772–1846), Friedrich Starke (1774–1835) and Wenzel Sedlak (1776–1851). The scope, content and musical substance of these collections shed new light on the acculturation and contemporary reception of early nineteenth-century Viennese opera and ballet repertories.

PIANOFORTE STUDENTS OF WAGNER: THE *RING*
DOMESTICATED, WAGNER DEMOCRATIZED

Matthew D. Blackmar
California State University, Long Beach

In 1830, a seventeen-year-old Richard Wagner wrote his future publisher to promote his piano arrangement of Beethoven's Ninth Symphony as an "accessible" means of acquainting the public with a work not yet widely known.

By contrast, the inaugural Bayreuth Festival was perhaps the most widely anticipated and reported musical event of the late nineteenth century, yet was anything but accessible; the intellectual challenges of the "music of the future" inspired a cottage industry of unauthorized *programmes* and *leitmotiv* guides, while the production demands of the fifteen-hour epic

prevented widespread performance of the *Ring* for years. Despite Wagner's objections, concert excerpts from the cycle entered the repertoire of many ensembles to cater to a curious public.

Although recent scholarship has documented such excerpts, little consideration has been given to the impact of published piano transcriptions, reductions, and arrangements for domestic music-making or recital performance, save for the fifteen Wagner transcriptions authored by Franz Liszt. Yet Liszt only attempted one transcription from Wagner's *Ring*. His contemporaries, on the other hand, published myriad such arrangements in a variety of genres—a diverse repertoire that resists traditional disciplinary views concerning authorship, compositional intent, and “high” and “low” art.

Current musicological trends have prompted an overdue reevaluation of the role of performers and the interrelationship of popular and serious genres in music history. The *Ring* cycle is particularly deserving of such reevaluation as Wagner commentators have historically exhibited a preoccupation with the work in its “intended” dramatic context, widely embracing both Bernard Shaw's dismissal of domestic “pianoforte students of Wagner” and Wagner's own anti-virtuoso diatribe.

This paper seeks to document this marginalized repertoire. First, a context is established that compares the role of the piano in mid-nineteenth-century domestic life with Wagner's tenuous relationship with the instrument. Several significant *Ring* transcriptions will then be reviewed, demonstrating how the very qualities of instrumental music that Wagner came to despise—virtuoso display, *potpourri*, and danceable and decidedly finite melodies—contributed to the widespread appeal of commodified arrangements, attracting an audience of dilettante Wagner enthusiasts and casual listeners with little or no stake in the composer's aesthetic ideology.

INTERROGATING SWING

Scott DeVeaux, University of Virginia, Chair

CONFLICTING STRATEGIES OF MANAGEMENT AND MEMORY AT THE INDIANA ROOF BALLROOM IN THE EARLY 1930s

C. Matthew Balensuela
DePauw University

The Indiana Roof Ballroom in downtown Indianapolis houses a unique, but unstudied, document of the reception of jazz and popular music in the early 1930s. Two stagehands listed the bands that played at the Roof from 1933 to 1936 on the door of a storeroom, including some of the biggest names in music of the time such as Cab Calloway and Benny Goodman, giving a rating of one to four stars (poor to extraordinary) for each band.

This paper is the first scholarly discussion of the “Jazz Door” and compares the ratings on the Door (the way the stagehands memorialized the music they heard) with contemporary newspaper advertisements and ticket prices at the Roof (the way the management promoted the music). Such a comparison reveals the conflicting strategies of management and memory at the Roof. One example occurs on Easter Sunday, 1934, when Joe Cappo and his Egyptian Serenaders were featured in a “battle of the bands” with the House of David Israelites—a popular vaudeville act from the 1920s. The Biblical overtones of the night can be seen as part of a strategy of the Roof management to place dance music along side other acts (such

as vaudeville entertainments and burlesque dancers) to attract the largest possible audience at the height of the Depression. In contrast, the two stagehands who created the Jazz Door wanted to memorialize only the sweet dance style of bandleaders such as Jan Garber. They subverted the management's strategy by omitting references to some non-musical acts that appeared at the Roof and by giving a rating of even less than one star on their Door for Easter, 1934—"Pure Chicken-Shit."

This paper also presents information from another unstudied trove of evidence of this period—the collection of bandleader Joe Cappel's memorabilia housed at Michigan State University. In 1934, Cappel ("The Wizard of the Accordion") was beginning a rise in popularity that eventually peaked in the 1940s. In contrast, the House of David Band had been a popular act in the 1920s, but was quickly fading in popularity when they appeared at the Roof.

SWING AS THE RHYTHMIC ESSENCE OF JAZZ: A HISTORY OF ITS MEANING

Matthew Butterfield
Franklin and Marshall College

The mysterious rhythmic quality known as "swing" is taken by many today to be one of the essential characteristics of jazz. It is not entirely clear, however, what exactly the term means. It has been used to designate everything from a particular way of articulating eighth notes to a general rhythmic ethos characterized by a sense of "forward-propelling directionality" (Gunther Schuller) or "vital drive" (André Hodeir). As a manifestation of "hot rhythm" (Richard Waterman), however, swing is also inextricably bound up with the modern American discourse of race. Ingrid Monson has observed, for example, that in the Civil Rights era, "arguments over who swung . . . were often tacitly about race despite the insistence of the combatants that they were 'colorblind.'" The term's racial meaning seems clear enough as early as 1917, when Walter Kingsley infamously declared in the *New York Sun* that "jazz is based on the savage musician's wonderful gift for progressive retarding and acceleration guided by his sense of 'swing.'" Kingsley's usage, which engages what Ronald Radano has called "the primitivist orthodoxy of 'natural rhythm,'" was nevertheless rather atypical for his day. "Swing" occurs in song titles in reference to rhythm as early as 1899, and in writing as early as 1908, when Scott Joplin admonished students of ragtime to "play slowly until you catch the swing." Indeed, through the end of the 1920s, "swing" seems primarily to have designated a lilting, buoyant cadence with no apparent reference to race. This paper traces the early genealogy of the term as it was applied to rhythm in black music, specifically Negro spirituals, ragtime, and jazz. Drawing on a variety of newspaper and magazine articles published in the first decades of the twentieth century, as well as early histories of jazz from the 1930s and 1940s, I explore how "swing" came to be understood as the defining essence of jazz rhythm, and how its meaning was ultimately racialized in ways that served both to perpetuate racist myths of an innate rhythmic facility and to provide African Americans "a means of affirming positive identities in an egregiously racist, national environment" (Radano).

“THE BRONZE GYPSY AND HER VIOLIN”:
WRITING A BIOGRAPHY OF GINGER SMOCK

Laura Risk
McGill University

Los Angeles-based jazz and classical violinist Ginger Smock (1920–1995) is thought to be only the second woman ever to record “hot improvisations” on the violin for commercial release (Barnett 2005). She also toured nationally, was the musical host for several television shows—one of the first African American women to hold such a position—and was later concertmaster in top Las Vegas show orchestras. In spite of these successes, Ginger Smock has all but disappeared from jazz history. She does not appear in any of Leonard Feather’s encyclopedias of jazz, although she played (on a solid body electric violin) for several sides of his 1940s *Girls in Jazz* project. Smock is also largely absent from woman-centered recuperative jazz histories: she did not, for instance, play with any of the “all-girl” bands documented by Sherrie Tucker in *Swing Shift* (2000), and the fact that her most successful television shows were broadcast locally, not nationally, excludes her from Kristin McGee’s *Some Liked it Hot: Jazz Women in Film and Television, 1928–1959* (2009).

In this paper, I ask how one might go about writing a biography of Ginger Smock that foregrounds the disconnect between Smock’s considerable achievements and later-day readings of her career. I explore the potential of a “biography of absence”—that is, a biography linking Smock’s absence from jazz history to the lacunae, particularly with regards to recording, in her resume—as an entry into the gender and racial issues surrounding Smock’s career. I give particular consideration to the discourses on women, jazz and gender in Feather’s 1950s “Girls in Jazz” features for *Downbeat* and his autobiography *The Jazz Years: Earwitness to an Era* (1987), and to a 1951 profile of Smock by Feather’s *Downbeat* colleague Hal Holly. However, while such a biography illuminates the restricted career available to a black woman violinist in the mid-century, it elides consideration of Smock’s own agency. I conclude by briefly considering two other biographical approaches, the first of which centers Smock in Los Angeles’s once-vibrant Central Avenue African American community and the second of which frames her as an autonomous musical voice.

MUSIC, ADVERTISING, AND RADIO:
THE NATIONAL BISCUIT COMPANY AND *LET’S DANCE*

Rika Asai
Indiana University

Upon Benny Goodman’s death in 1986, the *New York Times* declared: “Benny Goodman, King of Swing, Is Dead.” Although Goodman’s title may be subject to debate, John S. Wilson’s obituary dated Goodman’s ascendance to the throne precisely: “Mr. Goodman became the King of Swing the night of Aug. 21, 1935 at the Palomar Ballroom in Hollywood.” Wilson also pointed to the role played by a “twenty-six-week contract on a network radio program” in the overwhelming reception at the Palomar, a turning point in Goodman’s career.

The landmark radio program that gave Goodman his start was *Let’s Dance*. Sponsored by the National Biscuit Company (Nabisco), the program ran on NBC from December 1934 to May 1935 and capitalized on the vogue for social dancing to increase sales of Nabisco’s lines of pre-packaged baked goods. By emphasizing Goodman’s participation, previous discussion of

Let's Dance has stressed the popularization of a particular repertoire and its youthful listening audience. *Let's Dance* is therefore typically situated in a larger context of popular music styles associated with dance crazes and is seen through the dominant lens of jazz history.

Using materials in the Josef Bonime Collection of Radio Music, this paper offers a corrective to our understanding of the program by showing that as a commercial program *Let's Dance* may more truthfully be seen as the culmination of an era of social dancing that cut across a wide swath of a middle-class audience. The collection contains music used by the twenty-seven-piece "sweet" Kel Murray orchestra, one of three bands featured on *Let's Dance*. As performance parts, the material provides valuable information about the repertoire, orchestration, and arranging practices of the standard sweet band, and provides fascinating glimpses of advertising of the era. I focus on the important role of the sweet band as the purveyor of the sponsor's and network's messages and as the median popular musical style.

This exploration of commercial radio music from the 1930s is situated within a larger context of music's use in advertising. Recognizing the popularity of musical programs, Nabisco used music to garner goodwill while also appealing to a purchasing public.

LATE TWENTIETH-CENTURY AVANT-GARDE AND THEORY Anne Shreffler, Harvard University, Chair

"CONNECTED BY THE TIES OF BLOOD": RUSSIAN MUSIC THEORY AND THE QUEST FOR ASIAN/ARYAN IDENTITY

Adalyat Issiyeva
McGill University

Russia's geographical proximity to the East and its centuries-long history of economic/political/cultural relations shaped nineteenth-century Russian discourse about its musical identity. In his celebrated article on Russian music of 1883, Vladimir Stasov identified "the Oriental element" as one of the four distinguishing elements of Russian tradition. Unfortunately, Stasov did not explain why and how the composers of the New Russian School "reproduced the unique forms of the East." A few years later, however, several Russian theorists tried to answer these questions. In this paper I will examine how Russian musicologists created various racial myths about the use of musical scales and the origin of instruments in Asia, and how they came to the conclusion that some Asian/Aryan musical elements constituted an essential part of Russian musical identity. Drawing on theoretical treatises by Sokal'sky, Famintsyn, and Petr that claim a link between Russian and Asian/Aryan cultures, I will suggest that this late nineteenth-century music literature reflected the ideology of Aryanism and the so-called "vostochniki" ["Easterners" or "Asianists"] movement. Although both ideologies did not seem to carry any overt political message, they led to profound political consequences by nurturing nationalistic feelings and strengthening the belief in Russia's legitimate advance in the East.

My analysis of Russian fin-de-siècle discourse on musical instruments reveals Russia's ambivalent feelings about Asian culture: admiring the Asian *past*, Russians often denied its potential to develop in the *future*. Yet, some exceptions to the rule did exist. Maslov's article on evolution and geographical spreading of musical instruments reveals his high esteem for Asian culture and a surprising denial of any originality in the repertoire of European and Russian musical instruments. I will argue that Maslov's methodological and ideological approach to

Asian culture was not colored by the colonial and racist discourse; he did not mix Russia's political position of power in the East with cultural matters. Thus, my talk seeks to contribute to a better understanding of the end-nineteenth-century Russian culture and address enduring questions about identity formation in the intricate web of relationship between music and politics, colonizer and colonized.

STOCKHAUSEN'S THEORY OF EXPERIMENTATION AND DAHLHAUS'S WRITING OF HISTORY

Marcus Zagorski
Bowling Green State University

In several essays on musical trends after 1950, Carl Dahlhaus argued that the conception of composition as experimentation was “nothing less than the fundamental aesthetic paradigm of serial and post-serial music.” He maintained this position from the 1960s through the 1980s, in essays such as, among others, “Die Krise des Experiments,” “Neue Musik und Wissenschaft,” and “Plädoyer für eine romantische Kategorie—Der Begriff des Kunstwerks in der neuesten Musik”; and he argued further that the concept of the experiment engendered a compositional practice akin to the condition of “normal science” that prevailed after a paradigm shift. Although this argument drew from Thomas Kuhn's influential book *The Structure of Scientific Revolutions*, the idea of experimentation in serial music was prefigured in (and surely taken from) the theoretical writings of Karlheinz Stockhausen. Many of Stockhausen's early essays, including the “Arbeitsbericht 1952/53: Orientierung,” compared compositional work to experimentation and research, and argued against the idea of a closed, eternally enduring work in favor of an open work-in-progress.

Dahlhaus believed that the ramifications of such an understanding of compositional practice were profound: the concept of experimentation, he claimed, challenged aspects of the dominant aesthetic paradigm of the preceding 150 years—challenged, that is, the idea of a closed, perfected work. Stockhausen had made this very point in an essay entitled “Zur Situation des Metiers (Klangkomposition),” and other early essays made similar assertions. My paper draws parallels between Dahlhaus's writings on serial and post-serial music and Stockhausen's early essays on his own compositional practice, and thereby reveals the historian's indebtedness to the composer. While there are excellent studies of Dahlhaus's relation to contemporaneous humanistic debates (by Gossett, Hepokoski, Shreffler, and others), there are no published studies of his dependence upon ideas from composers of the time. Such research enables a more complete and critical understanding of Dahlhaus's work and reveals the role postwar compositional theory played in his writing of history.

STOCKHAUSEN, BOULEZ, AND THE SHARED CONCEPT OF STATISTICAL FORM

Jennifer Iverson
University of Iowa

Stockhausen first publicly introduced the idea of statistical form in a 1954 night program on the *Westdeutscher Rundfunk*. The concept remains somewhat opaque, especially since Stockhausen invokes mathematical terms without engaging them beyond metaphor. When Stockhausen began developing the statistical form ideas in late 1953, Boulez must have been

one of the first people he told. Their correspondence suggests that Boulez found the ideas compelling and intriguing, but struggled to fully grasp Stockhausen's rhetoric: "Dear Karlheinz, Your last letter is really quite esoteric. [. . .] What are you calling 'statistical composition?'" (Boulez correspondence, Paul Sacher Foundation). In this paper, I use Bruno Latour's "actor-network theory," laid out in *Reassembling the Social*, as a methodology for investigating Boulez and Stockhausen's writings, correspondence, sketches, and musical scores. Ultimately, I argue that key shared experiences helped them jointly define and use statistical form. One among these shared experiences is the Darmstadt composers' collective fascination with Debussy's *Jeux*—not coincidentally, the principal piece Stockhausen analyzed in his 1954 WDR broadcast, and a piece Boulez discussed in his contemporaneous writings on Debussy. Another important source of many of the statistical form concepts is the electronic music studio of the early 1950s, in which Stockhausen and Boulez both had formative experiences.

In order to show conceptual connections, I use examples from the sketches and scores for Stockhausen's *Gesang der Jünglinge* (1956) and *Gruppen* (1955–57), as well as Boulez's *Le marteau sans maître* (1953–55) and *Tombeau* (1959–60) from *Pli selon pli*. Stockhausen's changes in texture and density provide one way of understanding statistical form, as does Boulez's multiplication procedure, which compounds pitch material into groups and bands rather than the isolated objects of early pointillist serialism. The argument of this paper is that the above pieces all represent attempts to musically exploit statistical form. This analysis reveals not only that the Boulez and Stockhausen collaborate to define and apply ideas in the early to mid-1950s, but that shared experiences such as analyzing *Jeux* and working in the electronic studio provide a common conceptual foundation and vocabulary.

THE ECONOMICS OF MUSICAL SPACE

Holly Watkins

Eastman School of Music, University of Rochester

In recent years, the concept of musical space has enjoyed a remarkable rise in intellectual fortunes. While the many permutations of this concept can be traced back to the writings of Heinrich Schenker, Arnold Schoenberg, and Hugo Riemann, the rush to codify new dimensions of musical space—from pitch space, combinatorial space, and voice-leading space to the proliferating spaces of neo-Riemannian and transformation theory—points to a shift in the significance of spatial metaphors that reflects the emergence of postmodernism in the industrialized West. Shedding the quasi-mystical meanings cherished by modernists such as Schoenberg, the notion of musical space in contemporary theory bespeaks the economic logic of late capitalism, a logic readily evident in the metaphors of efficiency and wealth now common in theoretical writing.

Reflecting on the ubiquity of spatial terminology in professional and academic discourse, French sociologist Henri Lefebvre remarks that "the very multiplicity of these descriptions and sectionings makes them suspect." Lefebvre's *The Production of Space* argues that the plethora of rhetorical spaces in circulation today exemplifies "a very strong—perhaps even the dominant—tendency within present-day society and its mode of production. Under this mode of production, intellectual labor, like material labor, is subject to endless division." The seemingly endless assortment of musical spaces resemble so many markets, sectors, and niches—conceptual spaces redoubled in the physical spaces "inhabited by the technocrats in their silent offices," as Lefebvre memorably puts it.

Yet the fragmentation Lefebvre diagnoses is offset by the homogeneous character of conceptual space—musical space included. Responding to studies by David Lewin, Joseph Straus, Fred Lerdahl, and others, this paper illuminates the dialectic of fragmentation and homogeneity at work in influential accounts of musical space by exposing the under-theorized mathematical backdrop that serves as these studies' point of departure. The paper then explores ways that the concept of musical space might be broadened by revisiting the music of Wagner's *Parsifal*—the stimulus driving so much transformational and neo-Riemannian theory—and its paradoxical relationship to notions of place, space, art, and commodification in nineteenth-century Germany.

LOCAL MUSICS AND GLOBAL PERSPECTIVES: REIMAGINING EASTERN EUROPE IN POST-COLD-WAR MUSICOLOGY

Sponsored by the Cold War and Music Study Group

Kevin Bartig, Michigan State University

Michael Beckerman, New York University

Andrea F. Bohlman, Harvard University

Lynn Hooker, Indiana University

Lisa Jakelski, Eastman School of Music, University of Rochester

Kevin C. Karnes, Emory University

Just one year after Allied victory in World War II, Winston Churchill coined one of the most enduring metaphors of the Cold War: the Iron Curtain. But now, two decades after that curtain was sundered by the fall of the Berlin Wall, the very notion of “Eastern Europe” is losing cultural currency on both sides of the former divide. Accordingly, musicologists have started to look beyond the official institutions and fêted musicians of the once “Great Powers” to explore the vital—yet formerly hidden—diversity of music-making and cultural expression in the Soviet bloc. This work has prompted the reconsideration of an array of questions central to our discipline: the relationship between the national, the regional, and the local in musical expression and cultural discourse; the place of minority cultures and musics in republican politics, imperial institutions, and the global marketplace; and the response of musicians to rapid and radical social, political, and economic change. This three-hour session approaches these questions from two directions. The panelists' individual presentations look closely at specific examples of music-making in the former Soviet bloc that do not figure in traditional narratives of Cold-War, Eastern European music history. We also step back from these local perspectives to explore collaboratively, in responses and discussion periods, the continued viability of the transnational field of Cold-War studies as a means of placing and explaining local experience within a meaningful global context.

The session features four short presentations, two formal responses, and moderated discussion periods. After introductory remarks by Hooker, Bartig and Jakelski will examine the roles played by festivals of contemporary music in cultural diplomacy and regional integration. Bartig explores ways in which the Zagreb Biennale, funded jointly by the USA and USSR, reflected Yugoslavia's Cold-War policy of non-alignment. Jakelski positions Poland's Warsaw Autumn Festival as a site of transnational expression, manifested in its promotion of Lithuanian music during the 1980s. Karnes examines Latvian musicians' efforts to collect

and memorialize Jewish folk musics in the wake of the Holocaust in the Baltic republics. And Bohlman considers an example of Soviet musical influence outside of institutional mandate, arguing that Soviet popular song provided political songwriters in Solidarity-era Poland with creative models and inspiration for their own, distinctly anti-Soviet political singing. Beckerman will respond, reflecting upon these local cases from a transnational perspective, and moving from individual presentations to group discussions moderated by Hooker.

Schedule:

2:00-2:15: Introductory remarks (Hooker)

2:15-2:45: Presentations (Bartig, Jakelski)

2:45-3:30: Response (Beckerman), Discussion (moderated by Hooker)

3:30-3:45: Break

3:45-4:15: Presentations (Karnes, Bohlman)

4:15-5:00: Response (Beckerman), Discussion (Hooker)

MAD, BAD, AND LEWD ON THE SEVENTEENTH-CENTURY ITALIAN STAGE

Wendy Heller, Princeton University, Chair

SOPRANOS GONE WILD:

FLASHING IN SEVENTEENTH-CENTURY VENETIAN OPERA

Francesco Dalla Vecchia

University of Iowa

In Sestriere San Polo in Venice there is an infamous bridge called *Il ponte delle tette* from which prostitutes (*carampane*) used to flash their potential clientele. Similar provocative gestures are sometimes found in seventeenth-century Venetian opera. In Busenello's *Giulio Cesare dittatore* (III, 6), the young prostitute Auribrilla says to the customer Clodione that she is "showing her breast so that he could enter into her heart." Sexually explicit allusions were not a novelty in comedies but, as Wendy Heller demonstrated (2004), they acquire a peculiar meaning in the cultural *porto franco* of the Carnival. Indeed this exploitation of the female body does not simply symbolize Venetian emancipation from Catholic morals but balances the neo-platonic metaphysics of love with its corporal counterpart.

There are two dramatic situations in which sopranos were required to show their breasts: final denouements in which a prima donna reveals her identity (e.g. Aureli-Cavalli *Erismena* III, 17), and comic seduction scenes involving a young maid (Melosio-Fontei *Sidonio e Dorisbe* II, 9). These two types represent social and cultural stratifications: while the appearance of breasts in a denouement scenes is closer to renaissance representation of female beauty (e.g. Tasso's *Tancredi e Clorinda*), the staging of flaunting maidens in seduction scenes comes from more realistic and vernacular form of theatre (Commedia dell'arte). For this paper I will provide a complete survey of these scenes and point to the peculiarity of each instance; I will consider similar denouement and seduction scenes that feature no nudity, and compare the use of breasts with that of props indicating masculinity (e.g. swords). While the dramatic implications of these gender-assertive gestures may seem obvious, their multilayered significance still waits to be fully assessed in a broader context: the librettist's ideology, the history

of costume, and gender representation in contemporaneous visual arts. In the end I will argue that the most intriguing interpretation is considering flashing in seventeenth-century opera as a fortunate theatrical projection of the feminine side of the poet. In fact, the exceptional historical conditions that allowed these representations to materialize coincided with a grace period in which a few radical librettists were free to promote an alternative conception of love.

GIASONE'S TRANSFORMATIONS: NARRATIVE AND ACTION IN A FORTY-YEAR JOURNEY

Thomas Lin
Harvard University

Francesco Cavalli's *Giasone* (1649, libretto by Giacinto Andrea Cicognini) enjoyed an unprecedented forty-year run on opera stages throughout Italy, making it perhaps the most successful opera of the century. With fifty unique librettos, one scenario, four prose editions, and thirteen scores, the number of known surviving documents related to *Giasone* far exceeds that for any other seventeenth-century opera. My paper presents the results of the first in-depth examination of these sources; what emerges is a complex narrative of this opera's dissemination from Venice.

A large part of *Giasone's* performance history involves alterations made to its contents—cuts, aria substitutions and additions—that reflected a broad tendency in opera during this period (highlighted by Rosand and others) toward more lyrical content and shorter recitatives. But the sources also reveal that *Giasone's* entire dramatic structure underwent significant changes, involving the removal and addition of entire scenes—likely attributable to logistical considerations involving the availability of singers. More remarkably, some scenes in acts 1 and 2 are shifted around in many of the sources, resulting in a different dramatic flow from earlier versions. I argue that this structural instability may be explained by the fact that most of the scenes that were cut or shifted were solos; these are generally narrative in nature, and meant to portray the character (rather than to engage him/her in action)—therefore they were readily susceptible to wholesale editing. In turn, act 3 contains no shifted scenes in any examined source. This relative structural fixity is likely a result of the prevalence of scenes with two or more characters; the resulting dialogue (and, in turn, action) propels the story forward, and therefore must occupy a more fixed temporal position.

The above patterns reveal the diversity of storytelling modes inherent in Cicognini's retelling of Jason's myth; this was not lost on the impresarios who staged *Giasone* across Italy over the course of four decades, and thus helps to explain its success. In turn, this hybridity in *Giasone* illuminates the dynamic conception of opera dramaturgy during the seventeenth century.

MADNESS, MYTH, AND IDENTITY IN *L'EGISTO* (1643)

Maria Anne Purciello
University of Delaware

For the 1643 operatic season, Giovanni Faustini and Francesco Cavalli acquiesced to popular demand and added two mad scenes to their opera, *L'Egisto*. In his preface to the opera's libretto, Faustini noted their concession when he apologized for inserting scenes "in imitation of an action already seen several times on stage," and begged his critics not to dislike his

protagonist, Egisto, as a result. Faustini's apology was gratuitous. Instead of modeling his mad scenes after those of his contemporaries, Faustini demonstrated that not all mad scenes were alike. For though Egisto's madness begins in much the same way as the mad scenes previously seen on the Venetian operatic stage—with characteristic musical and poetic conventions designed to represent his break with operatic reality—it develops in a rather singular manner. As Egisto's affliction progresses, his musical and poetic language is transformed anew as he assumes the aural attributes of the mythological entities most closely associated with his maddened state: the half-human Orfeo whose amorous plight is analogous to Egisto's; and his divine tormenter, Cupid, who mocks the naïveté of humans foolish enough bring about their own destruction. With each musical and poetic guise, Egisto uncovers new truths about the nature of madness, exploring the dualities associated with it: madness/sanity, body/soul, human/divine.

This paper goes beyond current scholarship by examining *L'Egisto's* mad scenes through the lens provided by early modern constructions of madness in which the fragility of the human state is explained as a determinism of the passions. Within this context, the Orpheus myth becomes a locus for Egisto's fantasies about madness as Egisto explores the powerful range of human emotions that led to the onset of his divine affliction. Ultimately, these passions enable Egisto to transcend his human body, making him one with the god who inflicted his maddened state. Unlike conventional mad scenes of the day, Egisto's mad scenes establish a continuum between madness and sanity and the human and divine. In so doing, they effectively overturn the dualities associated with madness and provide an effective means of plumbing its depths and dramatic potential for the operatic stage.

REVIVING *ARIANNA* (1608): CLAUDIO MONTEVERDI, VIRGINIA ANDREINI, AND THE POPULARIZATION OF OPERA

Emily Wilbourne

Queens College / Graduate Center, CUNY

Monteverdi scholars have long recognized the signal importance of the composer's second opera, *Arianna*. Nino Pirrotta described it as the “primo consapevole tentativo dell'opera di rivaleggiare col teatro parlato”; according to Gary Tomlinson, “a new [musical] language fully matured only in *L'Arianna*”; and, in the words of Suzanne G. Cusick, the extant music remains “the first genuinely moving example of the new art of recitative.” These words of musical and stylistic approbation are matched, even outdone, by the opinions of Monteverdi's contemporaries: court chroniclers, political and diplomatic reporters, gossips and poets wrote in praise of *Arianna*, and the work's enduring appeal was confirmed by a revival on the Venetian popular stage—the only court opera to receive such treatment.

By many measures, the success of *Arianna* provided the foundation on which the possibility of public opera arose, and yet far too often the absence of a full score has allowed the more approachable work of *Orfeo* to substitute for *Arianna* in the broad sweep of musicological narrative. This historical sleight of hand erases and elides the differences between Monteverdi's early operas and conceals the distinctive features of the second, more popular work.

In this paper, I argue that the success of *Arianna* and the extraordinary popularity of the central lament depended as much on the original performer as on the work itself. Virginia Andreini, detta Florinda, was a commedia dell'arte actress. Through the incorporation of commedia performance practice into the operatic role and through performances of the

lament in other contexts, in the manner of a suitcase aria, Andreini rewrote operatic history. Using Andreini as frame it is possible to construct a stemma tracing the relationships among the various lament sources and to putatively date significant musical variations. The question, “What made *Arianna* so popular?” promises an answer to the larger question of why the genre of opera was so inviting to the seventeenth-century Italian public. The case of Andreini and her ongoing relationship with *Arianna* provides an answer to each of these questions; at the same time, it reinstates Monteverdi’s most important work into the narrative of music history.

NEW PARADIGMS OF MEDIEVAL SONG Anne Stone, Graduate Center, CUNY, Chair

ORGANUM AND HERESY

Mark Everist

University of Southampton

Many frames have been put around Parisian musical culture ca. 1200. Best known is the indelible “School of Notre Dame,” closely followed by the surround that stressed the complexity of the repertory in Friedrich Ludwig’s *Repertorium*. Other ways of framing Parisian *organum* of the twelfth and early thirteenth centuries centered on the concept of the liturgical cycle, and more recently Bruce Holsinger proposed enclosing this music within a world of sexual dissidence populated by polyphones and sodomites.

Organistae, despite their physical position in the choir of the Cathedral of Notre Dame and their ritual position within the cathedral’s highly-regulated liturgy, were on the edge of musical and ecclesiastical society; as a consequence, they not only developed a self image as heretics, but they were so treated as such by the church and its ecclesiastical police. The age of “Notre-Dame” *organum* overlapped almost exactly with the second phase of heresy that scholars have identified as lasting from the 1140s to the 1230s.

The evidence for the *organista*’s self image as heretic comes from his liminal status and libidinal reputation as *clericus matutinarum* (clerk of matins) who was fired and possibly rehired annually, and the relationship between Leoninus as *perfectus* with the rest of the *organistae*: the *credentes*. And when Robert of Courson arbitrated on the merits of “scurrilous and effeminate” *organum* in his *Summa* of 1208–13, he interrupted work on his text to serve on the council that tried the heretical Amalrician sect in Paris, and sentenced ten of them to death by *auto da fé* in 1210. Furthermore, Leoninus’ neo-Ovidian homoerotic poetry sits as a backdrop to his path-breaking work as the leading musician among the heretics, the *optimus organista* but also “the masculine concubine of men.” The embellishment of the liturgy enacted by *organistae* has its exact counterpart in the Amalricians’ modification of liturgical texts.

PARADIGMS OF SECULAR MONOPHONY FROM THE MIDDLE AGES:
WORKERS' SONGS

Jeremy Llewellyn
Schola Cantorum Basiliensis

In his recent book on medieval song, John Haines joins the growing number of scholars seeking to adumbrate lost traditions of secular vocal performance in the Middle Ages, thereby challenging historiographies of song that purportedly focus in essence on written documents and named composers. He draws up a list of what may be termed paradigms—laments, love songs, epics, devotional songs, and lullabies—that open up medieval soundscapes beyond those repertoires linked primarily with the Troubadours and Trouvères. Noticeably missing from his categorization are songs associated with physical labour. The purpose of this paper is to offer close readings of performative texts from the eighth and ninth centuries related to two specific activities: rowing and plowing. First, the poem *Heia viri nostrum* as transmitted in Berlin, Staatsbibliothek, Diez. B Sant ms. 66 will be placed in its palaeographical and codicological context within this important miscellany of grammatical texts, before analyzing the literary content and allusions of this refrain song about exuberant oarsmen singing their way across the seas. Second, two brief comments by Aurelian of Réôme and Notker the Stammerer concerning vocalizations during plowing and agrarian work will be analyzed against the sociological background of the times. In this way, it will be demonstrated how supposed “anthropological constants” in song can be inflected through processes of literary reception, injected with value judgements in specific localities, and inscribed via unwritten traditions in material processes of copying and re-copying. Finally, brief observations will be made on the consequences of such an approach for the historically-informed reconstructions of fragmentary or lost traditions of vocal performance from the Middle Ages—which have enjoyed growing popularity over the past decade—and historiographies of medieval song.

VERNACULAR HERMENEUTICS AND THE THIRTEENTH-
CENTURY MOTET: THE CASE OF *CESTE QUADRUBLE/
VOS N'Ï DORMIRES/BIAUS CUERS/FIAT*

Jennifer Saltzstein
University of Oklahoma

In his *De Musica*, Johannes de Grocheio claimed that the motet genre was cultivated by the learned. Studies by Huot, Pesce, and Rothenberg support this medieval view, demonstrating that motet composers used liturgical tenors to recuperate secular song genres such as the pastourelle allegorically, drawing on hermeneutic techniques from the scholastic commentary tradition to invest secular song with sacred meaning. Recent work by literary scholars such as Minnis and Copeland, however, highlights the importance of vernacular hermeneutics in this era, arguing that clerical poets often used exegesis to elevate vernacular expression in its own right. I will explore the motet *Ceste quadruble/Vos n'ï dormires/Biaus cuers/Fiat* (transmitted in *Mo* and *Cl*) as an example of this development.

The triplum and motetus voices begin and end with refrains quoted from an early thirteenth-century glossed translation of Ovid's *Ars amatoria*, where they are used in a dialogue between a male and female character. The motet composer reinterprets this passage, grafting new text between the refrains and recasting the original characters as representations of

trouvère song genres: the male lover of a courtly love song and the female voice of a *mal mariée*. Meanwhile, the speaker of the motet's quadruplum voice meditates self-consciously on the compositional process and posits the motet itself as the product of his creative act, encouraging readers and listeners to align his voice with the authorial perspective of the motet composer. The quadruplum contrasts sharply with other voices; its perspective is that of a clerical author figure, who suggests the true purpose of love is to provide compositional material, valorizing writing over experience. Whereas textually, the dynamic between these voices can only be inferred, I will show that the counterpoint supports the quadruplum's perspective; by highlighting this voice, the composer subsumes the other voices into an accompanimental role and elevates the quadruplum's clerical perspective. The use of quotation, gloss, and the reinterpretation of classical sources all mark the piece as an example of vernacular hermeneutics. Yet the work also demonstrates that motet composers could use polyphony itself to create commentary, shaping vernacular material through clerical compositional skill.

“SEVERING SPEECH TO BIND IT IN SILENCE”: HOCKETS AS
COMPOSITIONAL AND SCRIBAL PRACTICE IN THE *ARS NOVA* MOTET

Anna Zayaruznaya
Princeton University

That “the greatest corruption is committed by many singers under our command [when] they divide single words by making sighs” was a serious complaint when penned by Lady Rhetoric in a letter to Lady Music. To alleviate this situation, the latter allegory wrote in turn to her disciples, warning them to avoid the “vice” of splitting words with hockets—sets of short notes and rests quickly alternating between several voices. And the hockets of the anonymous fourteenth-century motet *Musicalis/Science*, whose upper-voice lyrics record this extraordinary epistolary exchange, heed Lady Music’s injunction: they carry no text and therefore do not risk severing speech.

The critical language of *Musicalis/Science* implies that some *ars nova* composers must have regularly split text with hockets, while others—the composer of this motet, for one—believed that it was bad practice to do so. But since modern editions and medieval scribes alike are imprecise in the placement of text under hockets, the existence of such opposing “camps” seems difficult to substantiate. I will propose an alternative mode of interpreting ambiguous text underlay, using Philippe de Vitry’s *Petrel/Lugentium* as an example. In this case correct placement of text can transform the work, showing how its structure is the result of carefully differentiated textural zones. The resulting changes in the edition have broad implications for both analyst and performer.

Reconsideration of hocket text underlay also yields fresh insight into the question of competing compositional approaches. We can indeed identify works that do and do not follow the advice of Lady Music, and it seems that the two most prominent motet composers of the era—Vitry and Guillaume de Machaut—were in opposite camps.

SOUNDS OF EARLY MODERN GERMANY
Mary Frandsen, University of Notre Dame, Chair

THE USES OF BELLS IN COUNTER-REFORMATION BAVARIA

Alexander Fisher
 University of British Columbia

It is difficult for modern observers to grasp the pervasiveness and symbolic richness of bells in the early modern city. Relatively few intact ensembles survive today, but it is well worth recalling how bells—particularly before the advent of reliable clock mechanisms—marked space and time, not only the “quantitative” time of passing hours, but also the “qualitative” time of liturgical and seasonal cycles. Bells also marked the effective boundaries of spiritual authority: placed in the highest existing structures in Medieval and early modern towns, they enveloped the community in a web of significant sounds, projecting ecclesiastical authority to the maximum radius of their audibility. Bells, to use Murray Schafer’s formulation, had the centripetal effect of symbolizing the unity of the Christian polity, but they also were accorded a centrifugal power of dispelling threatening weather and evil spirits. While reliable evidence is scarce, it is likely that listeners were well attuned to the varied bell pitches and timbres that saturated the urban soundscape.

The convergence of secular and spiritual authority in the early modern state led to a greater role for bell sounds in the instillation of public discipline. In Counter-Reformation Bavaria, where conspicuous, public prayer was seen as an outward sign of fidelity to state Catholicism, bells became useful as signals for mandatory prayer. The sound of the *Ave Maria* or *Angelus* bell, to provide only one example, was to be met with the doffing of hats, the dropping to one’s knees, and the offering of prayers, whether in public or in private. Compliance was ensured by a system of public surveillance, although the surviving evidence points to less than universal observance. This paper attempts to recapture something of the dense web of bell sounds that marked sacral time and space in early modern Bavaria, speaking not only to their practical and thaumaturgical functions, but also to their role in social discipline. It also offers as a case study a reconstruction of what was likely the duchy’s most comprehensive ensemble, the eleven bells of the church of Unsere Liebe Frau in Munich.

“HÖRT MAN DIE BERGLEUT SINGEN”:
 THE *BERGREIHEN* AS EARLY MODERN WORK SONG

Esther Criscuola de Laix
 University of California, Berkeley

In the preface to his *Musicalische Bergkreyen* (1602), Melchior Franck praises the singing of Saxon miners: “It is highly admirable among them that, although few of them are educated in the fundamentals of musical art, they nevertheless know how to sing their mine-songs and dance-songs [*Berggesäng vnd Reyhen*] with lovely harmony and tone.” Indeed, a textual and musical tradition of *Bergreihen*—literally, “mountain dance-songs” or “mine dance-songs”—had existed in the mining regions of Saxony since the middle of the sixteenth century. Between 1531 and 1574, some ten unnotated songbooks with the title *Bergkreyen* were published in Zwickau and Nuremberg. The same period saw the publication of several notated

songs labeled *Bergreihen* or *nach bergreihischer Art* in collections by Johann Walter (1524), Georg Rhau (1545), Caspar Othmayr (1547), Erasmus Rotenbucher (1551). A few composers in the seventeenth century took up the genre as well; besides Franck's collection, Johann Herrmann Schein included a "BergReyen" in his *Dritter Theil der Musica boscareccia* (1628), and the term appears in a few occasional compositions from Saxony in the latter half of the century. The textual content of these songs were extremely diverse, including courtly love songs, bawdy songs, devotional songs, songs describing historical events, and songs praising the wealth of mining towns; explicit references to mining are rare.

Largely on the basis of this textual variety, the term *Bergreihen* has been regarded as an umbrella designation for popular, folksy songs from the Erzgebirge of Saxony, with the prefix "Berg" acknowledging the songs' origin in the mountains and the role of miners in transmitting folksong repertoires. Yet surviving references to the distinctive singing style of miners—such as Franck's praise of their "lovely harmony and tone"—suggest that *Bergreihen* implied not merely a kind of song but also a manner of performance, based on the musical practices of miners themselves. Confirmation for this can be found in the musical style of the notated *Bergreihen* mentioned above, which share several salient musical characteristics that set them apart from other polyphonic *Lieder*, and in contemporary music theorists' descriptions of the practice of *sortisatio*, the improvised polyphonic singing of "miners, horsemen, tailors, and other handworkers." These songs thus offer us the opportunity to imagine how the work songs of previous eras might have sounded, and in doing so constitute a vernacular lyric tradition distinct from those most commonly associated with early modern Germany—the sixteenth-century polyphonic *Lied* and the Italianate forms that became popular in the early seventeenth century.

TWENTIETH-CENTURY NATIONALISMS

Beth Levy, University of California, Davis, Chair

MUSCLE TONE: MUSIC, SPORTS, AND THE MODERN OLYMPIC GAMES

Jennifer Sheppard
London, England

Asked in 2010 to choose between "God Save the Queen," "Land of Hope and Glory," and "Jerusalem" to represent their country at the Commonwealth Games, the English public voted overwhelmingly for "Jerusalem." Where the first stood for the entire United Kingdom, and the second had dubious lyrics, "Jerusalem"'s amalgam of the pastoral and triumph captured the right mood. Already sung at sporting events all over England, neither the Christian imagery of William Blake's text, nor its relevance to present-day multicultural England, drew much remark. Yet this association of sports, religion, and nation was far from timeless. It had begun, I suggest, in the late nineteenth century, when unions of moral improvement and physical training such as Muscular Christianity (to use a favorite term of the time), coincided with the rise of large-scale sporting events. When Hubert Parry set Blake's verses in 1916, the YMCA, for example, was also undertaking a muscularization of their hymnodies in the United States.

A similar marriage of art with physicality was manifested at the 1912 Olympic Games in Stockholm, which held an "Arts pentathlon" alongside the athletic competitions. From

the start, Pierre de Coubertin, the “father” of the modern Olympic Games, conceived of “Olympism” as a celebration of the bond between physical prowess, morality, and aesthetics: music was not only for ceremonial dressing but also for the betterment of mind and body. Such a union might be attained through the coordination of physical movement with music, which Coubertin called, alongside Émile Jaques-Dalcroze, eurythmy, and through singing—beneficial for its development of the respiratory system. Although there has been some investigation into twentieth-century associations between music and the body in scholarship on dance and gesture, music and sports, despite their close connection, remains a little-explored field. This paper begins to address that lack through an examination of music used in support of, and composed as responses to, the 1908 (London) and 1912 (Stockholm) Olympic Games. By focusing on Coubertin’s ideas and their practical application, I draw out equivalences between sport and music that are at once deeply strange to us and, as “Jerusalem” reveals, all around.

MUSIC IN THE SERVICE OF THE NATION:
THE *FÊTES DE LA LUMIÈRE* AT THE 1937 PARIS EXPO

Louis Epstein
Harvard University

Towards the end of a decade characterized by economic turmoil, social unrest, and war, the 1937 Paris World’s Fair offered visitors distraction, hope, and visions of progress. Yet the fair—officially known as the *Exposition Internationale des Arts et Techniques dans la Vie Moderne*—could not help but manifest the tensions of the time, and its musical centerpiece, the *Fêtes de la Lumière*, proved no exception. Combining water fountains, colored spotlights, fireworks, and pre-recorded, programmatic symphonic and chamber music, the *Fêtes* embodied fair organizers’ attempts to juggle the themes of the Expo: tradition and innovation; nationalism and international cooperation; art and commerce; craft and industry; technology and culture. Eighteen of France’s best-regarded composers received commissions to compose scores to accompany these epic multimedia creations, including Florent Schmitt, Arthur Honegger, Darius Milhaud, Charles Koechlin, and Olivier Messiaen.

Drawing on unpublished correspondence, contracts, and early planning documents located in the Archives Nationales in Paris, I argue that the fair’s organizers sought to create a spectacle that would unify the French nation in the face of crippling political and labor disputes. Because they were designed and executed by administrators and artists from across the political and aesthetic spectrum, the *Fêtes* manifested a conception of “Frenchness” that prized diversity and offered an alternative to the perceived divisiveness and exclusivity of the artistic submissions of other nations—notably Germany and the Soviet Union.

Several of the *Fêtes*’ scores and original recordings have been lost—a sad yet fitting outcome for any element of the ephemeral World’s Fair, where even award-winning buildings were condemned to dismantlement. I place the compositions that do remain in conversation with planning documents to better understand how these works enrich the historical record of the event for which they were written, to explore how they both represent and frustrate our conceptions of late-interwar stylistic trends, and to contemplate how their composition refigured fundamental shifts in music institutions in the years that followed.

“GOD BLESS AMERICA” IN WAR AND PEACE:
IRVING BERLIN, KATE SMITH, AND THE EVOLUTION
OF AN INTERVENTIONIST ANTHEM, 1918–1940

Sheryl Kaskowitz
Harvard University

Irving Berlin’s “God Bless America” has been used repeatedly as a home-front anthem in support of American conflict abroad: first during World War II, then by those in favor of the Vietnam War, and most recently as a symbol of support for the troops fighting in Iraq and Afghanistan. However, the song’s early history reveals a more complex relationship to war, as lyrical, compositional, and interpretive changes reflect shifting attitudes about American involvement in global conflict during the interwar period. The song’s evolution also reveals a concerted effort to distance the song from its Tin Pan Alley roots, enabling it to become embraced by the public as an unofficial anthem.

This paper traces these transformations of “God Bless America” from the end of World War I to the period just before the U.S. entry into World War II. Berlin originally wrote “God Bless America” as the finale to a 1918 all-soldier revue, but decided not to include it. The song languished in his trunk of rejected songs until the fall of 1938, when he gave it to radio star Kate Smith to premiere on her Armistice Day radio show. Since Berlin had sketched his song in 1918, wartime zeal had given way to an increasing mood of isolationism in response to the escalating conflict in Europe. However, just after the song’s premiere in November 1938, public opinion shifted again, this time towards interventionism. This shift was partly a response to *Kristallnacht*, the Nazi’s attacks on Jewish communities throughout Germany and its annexed territories, which took place the day before the song’s premiere and signaled a turning point for a growing American attitude of condemnation of Nazi Germany.

In this paper, I draw on previously unconsidered early sketches and proofs from the Library of Congress to illuminate Berlin’s compositional and lyrical emendations, and analyze rarely-heard radio performances by Kate Smith to examine changes in interpretation and orchestration. The early history of “God Bless America” reflects broader shifts in attitudes about American war during this period, tracing the song’s path from a soldier’s march to a peace song to an interventionist anthem.

THE AMERICAN REVOLUTION:
LIVE POPULAR MUSIC IN THE BICENTENNIAL ERA

Michael Ethen
McGill University

When President Nixon inaugurated “the bicentennial era” on July 3, 1971, popular music performance in America was undergoing fundamental adjustments on two major spatial fronts. On the one hand, rock festivals were relocating while contracting in length, shifting from a rural, protracted model to suburban, daylong affairs to minimize the unrest of crowds and the violation of local laws. On the other, urban indoor concerts emerged as the predominant form of mass entertainment because of their year-round availability and the rise of a strain of populist composition particularly suited to stadiums. As a result, live popular music in the bicentennial era reached unprecedented heights of frequency, accessibility, and extensivity. However, these vicissitudes are appraised and considered more rarely by musicologists

than are contemporaneous developments in musical media. The FM radio innovation called album-oriented rock (AOR), for example, has played a dominant role in popular music studies of this era, obscuring the importance of further cultural movements within the bicentennial era. A careful examination of live performance will amplify these studies, and illustrate how the spaces of live performance promoted the growing bicentennial spirit.

This paper gazes beyond the development of AOR to focus on performances by the bands KISS, Styx, and Boston. First, by marshaling evidence from stage design archives, this paper demonstrates how KISS painted their live appearances in patriotic red, white, and blue, and coordinated with civic fireworks displays to extend their own pyrotechnical theatrics in “Black Diamond.” Next, I show how Boston’s smash hit “Long Time” exemplified populist composition suited to stadiums, and unified audiences in the spirit of the bicentennial. Finally, this paper launches from Styx’s “Suite Madame Blue” into a discussion of how popular musicians incorporated patriotic *topoi* into their compositions, illuminating how studies focused on radio airplay overlook important experiential dimensions available only in concert.

The bicentennial era provided Americans with years of opportunity to reevaluate the country’s master narratives, imagine their future, and reassess their own patriotism. By placing commercially successful rock in the bicentennial context, we can better understand the role of popular music in grand national commemoration.

Friday evening, 11 November

**CHALLENGES IN LATIN AMERICAN MUSIC
RESEARCH AND PEDAGOGY**
Carol A. Hess, Michigan State University, Chair

Sponsored by the Ibero-American Music Study Group

INDIANA UNIVERSITY'S LATIN AMERICAN MUSIC CENTER AT
FIFTY (1961–2011): PAST CHALLENGES AND FUTURE PLANS

Luiz Fernando Lopes
Indiana University

The Latin American Music Center's golden jubilee is a suitable occasion to reflect on its past challenges and achievements as well as to discuss current visions for its future. Founded during the Cold War, the LAMC's mission has been to promote research on Latin American art and traditional musics, as well as to encourage musical exchanges between the United States and Latin America. Two developments unanticipated at the time have also contributed to shaping the LAMC's current objectives: (1) the successful establishment of popular music studies in academia, and (2) the increased number of Hispanics and Latinos in the United States. The LAMC's location within Indiana University's William and Gayle Cook Music Library has also had a profound influence in the development of its pedagogical and research activities.

As a supranational center covering a large geographical area, the LAMC faces special challenges not shared by most of the organizations that constitute the International Association of Music Information Centres. Nevertheless, the LAMC has been able to amass what constitutes the largest collection of Latin American art music in the world, with especially strong holdings in relation to the works of twentieth- and twentieth-first century composers from the region.

The author, who has worked at the LAMC in various capacities since 2000, will speak from his own experience with the particular challenges facing the LAMC's research and pedagogical mission, as well as its goal of better serving the community of Latin American music scholars.

ONE MORE TIME: MUSICAL IDENTITIES, THE WESTERN
CANON, AND SPEECH ABOUT MUSIC, REVISITED

Leonora Saavedra
University of California, Riverside

As scholars of music from the Spanish and Portuguese speaking world we are researchers and teachers of cultures that place value on styles, works and media that do not entirely coincide with what we otherwise transmit as the musical canon. And we often find ourselves explaining why—even worse, we often find ourselves explaining *away* the difference. More than ten years ago we got together to speak at a similar session of the IHMSTG, as our study group was then known, and I'd like to revisit the paper I read in that occasion, "Musical Identities, the Western Canon and Speech about Music." Then, as now, we are often

confronted, for example, with the idea that “our” composers do not write organically structured music because of a lack of discipline, a lack of proper training, or their refusal to engage their minds in the kinds of reasoning that organicism requires. Then, as now, we know that the extreme value that Western culture places on organicism as an aesthetic ideal is place- and time-bound, related to Central European naturalism and bourgeois scientific beliefs. That the fact that these values have been considered universal and applicable to all times and cultures is a function of the strength of musicological discourse. And that the strength of the discourse in turn, has been a product of and a tool for the establishment of hegemonic and peripheral cultures. And yet, what alternative paradigm have we collectively elaborated that would allow us to speak about “our” music, and to appraise it according to a different placement of cultural value? Have we gone beyond enlarging the canon in some sort of multicultural tokenism? Do we avoid talking about the “music itself,” as if “our” music were of anthropological interest only? Years ago the Spanish-Cuban composer Julián Orbón, writing about Carlos Chávez’s symphonies, wondered whether the conception of *sonata allegro* itself may be something foreign to the Hispanic creative being, and concluded that variation, which illuminates a theme by ornamenting it, is what is truly congenial to the Spanish soul and therefore comes naturally to a Hispanic (some would say French, Italian, Portuguese) composer. Variation, ornamentation, melodic gift, improvisation, performance: how can we turn them into constituents of an alternative paradigm?

LOST IN TRANSLATION: NAVIGATING CUBAN MUSICOLOGIES

Susan Thomas
University of Georgia

In the nearly two decades since the economic crisis prompted the Cuban government to open the country to increased tourism and cultural exchange, the work of Cuban music scholars has been the subject of sustained international interest. Such encounters have produced fruitful collaborations but they have also resulted in misunderstandings. In some cases, North American and European scholars arrive in the country with little knowledge of the epistemological foundations of Cuban music scholarship or of the institutions that sustain it. Cuban musicological debts to ethnography, folklore studies, as well as systematic and historical musicology often are unknown to international visitors who may dismiss methodologies that do not fit into categories familiar from their own disciplinary training. Additionally, the role of institutions such as the Museo Nacional de la Música Cubana, Instituto Cubano de la Música, the Instituto Superior de Arte, Centro de Investigación y Desarrollo de Música Cubana, and Casa de las Américas may be misunderstood and underestimated by visitors who assume that musicology’s “natural” locus is the university or who have never considered musicology a nationalist endeavor. The opening of the island to increased intellectual exchange corresponded with the rise of New Musicology in the U.S. as well as an increase in the number of graduate ethnomusicology programs in that country. The arrival of these methodological perspectives in Cuba, often conveyed by newly zealous graduate students, provoked a variety of reactions ranging from indifference to active appropriation.

JAZZ AND GENDER: THE MELBA LISTON RESEARCH COLLECTIVE
Sherrie Tucker, University of Kansas, Chair

Tammy Kernodle, Miami University

Lisa Barg, McGill University

Dee Spencer, San Francisco State University

Monica Hairston, Center for Black Music Research

Tracy McMullen, University of California, Berkeley, Respondent

Arranger, composer, jazz trombonist, and music educator Melba Liston (1926–1999) wrote for and played in the bands of Gerald Wilson, Dizzy Gillespie, and Quincy Jones (among others). Her work with Randy Weston has been compared to the collaboration of Billy Strayhorn and Duke Ellington. Yet she is frequently overlooked in scholarship that might include her. The purpose of this panel is, in part, to explore the reasons for her marginalization and to generate interest in producing scholarship about the many facets of her career. What does her marginalization tell us about the limits of the fields in which we work?

This public forum will be led by members of the Melba Liston Research Collective, a new collaborative intellectual community that seeks to explore how focusing on Liston's career can enrich our approaches to jazz studies, feminist musicology, gendered and raced economies of the music industry and labor, and music education. Accordingly, the panel will investigate Liston's legacy with the goal of illuminating the following issues: how gender and jazz mythologies have colored readings of female instrumentalists who are not pianists such as Liston; how gender has impacted the manner in which the history of jazz arranging has been written; what Liston's career reveals about the relationship between female jazz artists and the music industry; and what studying Liston's activities as a mentor/jazz educator can tell us about the ways in which gender has impacted the modes and status of transmission of knowledge.

Sherrie Tucker, Associate Professor of American Studies at University of Kansas, will introduce panelists and the Melba Liston Research Collective and lay out broad themes and issues. Tammy Kernodle, Associate Professor of Musicology at Miami University, will discuss the role gender has played in excluding women from seminal roles within the jazz industry. She will explore how Liston's role as producer for recording sessions with legendary pianist Mary Lou Williams during the late 1950s and her participation as musical director of the Pittsburgh Jazz Festival during its early years marked a transition in the activities of jazz women during the 1960s and 1970s. Lisa Barg, Assistant Professor, Schulich School of Music, McGill University, will consider a range of critical and musical issues around Liston's work as an arranger for all male bands, focusing on Liston's writing for pianist Randy Weston's band in the early 1960s. Dee Spencer, Professor of Music, Acting Director of the School of Music and Dance, and founder of the Jazz Studies program at San Francisco State University, will talk about how working as Liston's copyist influenced her decision to become an educator. She will also address Liston's role as a resource and mentor for New York jazz musicians. Finally, Monica Hairston, Executive Director for the Center for Black Music Research, will discuss the archival resources in the Melba Liston Collection at the CBMR and offer examples of how researchers have used the collection. Tracy McMullen, Lecturer in the Gender and Women's Studies Department, University of California, Berkeley, will serve as respondent.

MUSHROOMS IN THE FOREST: CHALLENGING NATIONALIST AND COLD WAR-ERA MODELS FOR CZECH MUSICAL RESEARCH

Michael Beckerman, New York University, Chair

Andrew Burgard, New York University

Scott Edwards, University of California, Berkeley

Erika Honisch, University of Toronto

Jennifer Sheppard, London, England

Clare Thornley, Minneapolis/St. Paul

The study of music and musical life in Bohemia and Moravia has long been influenced by two discursive structures: Czech nationalism and “Eastern Europe.” This panel draws on recent research experience to reflect critically on how these concepts shape our knowledge about historical music associated with the Czech nation.

The impact of these discourses on historiographical and research priorities in both Czech and English musicological scholarship can be attributed, in part, to the ways they have shaped the institutions that mediate our research. Since the mid-nineteenth century, Czech nationalist perspectives and nation-state politics have driven the activity, funding, and organization of Czech intellectual institutions, resulting in scholarship both informed and limited by nationalist perspectives and priorities. In North America, academic knowledge about Eastern Europe as our Cold War Other that developed dialectically with the rise of the area-studies model for funding academic research generally emphasized cultural and historical similarities rather than differences among its constituent lands. As a result, the idea of “Eastern Europe” continues—twenty years after 1989—to exert an influence on the minds of many educated during the Cold War that is disproportionate with its relevance to these lands today or with the historical and cultural coherence of “Eastern Europe” before World War II.

This panel brings together five musicologists who have recently completed or are in the final stages of dissertations about music and musicians from Bohemia and Moravia. After an introduction by the chair giving a summary of earlier conditions for research and the present stakes, each panelist will make a short presentation on how their own research creates dissonances with these nationalist and area studies models, in order to initiate further discussion among both panelists and audience.

Czech scholarship has long claimed historical continuity between the modern Czech nation and early modern Utraquism, transposing later Czech-German dynamics onto earlier Catholic-Protestant tensions. At the same time, music emanating from the Habsburg court in Prague has been considered either “foreign”—part of the Austro-German tradition—or eccentric and therefore marginal. Honisch’s research suggests that musicians active at Rudolf II’s Prague court responded to the multi-ethnic, multi-confessional city in which they lived, while tapping into supranational devotional and musical trends. Edwards will discuss how this region’s sixteenth-century sacred music functioned as part of (Central) European cultural networks, showing that overlapping Czech, German, and Latin musical cultures collaboratively shaped local repertoires and channels of music distribution.

Thornley’s recent dissertation on Dvořák’s symphonic poems examines works that are marginalized in Czech music history, in part because they are not consistent with favored narratives about the composer as the formalist counterpart to Smetana in a Czech translation of the Brahms-Wagner opposition. Sheppard’s recently completed dissertation on the

performance history of Janáček's operas considers them as part of the international repertory, developing a methodology in which the importance of Czech origin does not, however, grant "Czech studies" its default priorities. Moreover, specifically Moravian aspects of Janáček and his music always inflect his Czechness. Burgard's dissertation studies how Janáček's musical work contributed to the enduring place of Moravia within the Czech nation, challenging nationalist historiography that portrays unitary Czech nationality in Bohemia and Moravia as a natural outcome of History rather than the product of cultural and political labor. Thornley's recent dissertation on Dvořák's symphonic poems examines works that are marginalized in Czech music history, in part because they are not consistent with favored narratives about the composer as the formalist counterpart to Smetana in a Czech translation of the Brahms-Wagner opposition. Sheppard's recently completed dissertation on the performance history of Janáček's operas considers them as part of the international repertory, developing a methodology in which the importance of Czech origin does not, however, grant "Czech studies" its default priorities. Moreover, specifically Moravian aspects of Janáček and his music always inflect his Czechness. Burgard's dissertation studies how Janáček's musical work contributed to the enduring place of Moravia within the Czech nation, challenging nationalist historiography that portrays unitary Czech nationality in Bohemia and Moravia as a natural outcome of History rather than the product of cultural and political labor.

MUSIC AND THE FUTURE OF NOSTALGIA

Patrick Burke, Washington University in St. Louis, Chair

Alejandro L. Madrid, University of Illinois-Chicago

Ruth Rosenberg, University of Illinois-Chicago

Peter Schmelz, Washington University in St. Louis

Gabriel Solis, University of Illinois at Urbana-Champaign

This year marks the tenth anniversary of Svetlana Boym's foundational work *The Future of Nostalgia* (New York: Basic, 2001). The book provides an influential historical and theoretical account of nostalgia, which Boym describes as "rebellion against the modern idea of time, the time of history and progress." While Boym focuses on postcommunist Europe and rarely discusses music, music scholars working on widely divergent traditions and repertoires have found her ideas invigorating and provocative as they grapple with nostalgia, which Richard Taruskin has recently called "the most modern and complicated—or in one word, the most modernist—of all emotions." This panel brings together five musicologists and ethnomusicologists who draw on Boym, Michael Long, and other recent scholars of nostalgia to address the concept in divergent musical traditions and historical periods, from nineteenth-century French folk song to contemporary *danzón* in Mexico. The panel directs attention to the burgeoning field of nostalgia studies in musicology and ethnomusicology and explores how shared interest in nostalgia can bridge disciplinary and methodological gaps.

Each panelist will provide a brief statement about his or her work, followed by a discussion moderated by the chair. Patrick Burke considers revivalism in 1940s jazz and its connection to a racially essentialist nostalgia that typecast black musicians as bearers of premodern authenticity. Alejandro L. Madrid borrows the notion of "neostalgia" (the longing for a never-lived past) from his previous work about electronic dance music to explore how contemporary dancers of *danzón*, a Cuban dance genre popularized in Mexico throughout the twentieth

century, develop musical and dancing personae in relation to media representations of 1940s and 1950s Mexican masculinities. Ruth Rosenberg takes up the relationship of music to imperial nostalgia in addressing the function of folksongs as “memorative signs” of the nation in nineteenth-century France. Peter Schmelz traces nostalgia, modernity, and postmodernity in the music of Alfred Schnittke and Valentin Silvestrov in the Soviet 1980s, when both composers, following a general trend during Perestroika, began looking backward as much as—or rather than—forward. Gabriel Solis (University of Illinois at Urbana-Champaign) considers the politics and aesthetics of nostalgia in the 1980s counterculture as he discusses Tom Waits, who released a trio of major recordings—*Swordfishtrumpets*, *Rain Dogs*, and *Frank’s Wild Years*—during the Reagan era.

Questions that the panel will consider include what might distinguish musical nostalgia from other artistic expressions of nostalgia; how Boym’s ideas of “restorative” and “reflective” nostalgia take musical form in the specific contexts explored by each scholar; and especially how musical nostalgia has been employed to serve particular regimes or political agendas. We hope both to assess the current state of musical nostalgia studies and to inspire further research on the subject.

**ONE HUNDRED-PLUS YEARS OF GILBERT AND SULLIVAN
IN RECOGNITION OF THE HUNDREDTH ANNIVERSARY
OF THE DEATH OF W. S. GILBERT**

**Paul-André Bempéchat, President, Lyrica Society, Center for European
Studies, Harvard University, Chair**

**A STATUTORY CREATION? *THE GRAND DUKE* AND
INTERTEXTUALITY IN THE PERFORMANCE OF THE SAVOY OPERAS**

Christopher M. Scheer
Utah State University

The Grand Duke, the final collaboration of Arthur Sullivan and William Gilbert, is almost universally regarded as dramatically overlong, and musically unfocused. The failure of the work is blamed on the growing dysfunction of the Gilbert and Sullivan partnership after the infamous “carpet quarrel.” However, a reconsideration of the context surrounding *The Grand Duke*’s genesis can explain its bloated structure while leading to insights into the transformation of the Savoy repertoire from creative vibrancy, to the creatively stultified productions presented by the D’Oyly Carte Company in the twentieth century.

I contend that the structure and content of *The Grand Duke* suggests that Gilbert and Sullivan wrote the work to capitalize on the popularity of their earlier collaborations, which were touring throughout the United Kingdom and the United States at the time. Consequently, *The Grand Duke* was written, not to innovate, as arguably they had tried to do with *Utopia Limited*, but rather to benefit from the expectations of audiences familiar with their popular works.

In the late works, especially *The Grand Duke*, intertextual libretto and music references are more than occasionally witty jokes, as in *Pirates of Penzance*, but the central focus. This emphasizes the similarity between *The Grand Duke* and subsequent revivals of the Savoy Operas, which were increasingly interested in referencing and reliving original productions, rather

than finding relevance in Gilbert and Sullivan's satire. Audiences were inculcated to these values by generations of nearly identical performances by the D'oyly Carte Company. With *The Grand Duke*, I argue, Gilbert and Sullivan reinforce a set of conservative and backward looking expectations that still, largely, persist today.

OPERATIC PARODY IN NINETEENTH-CENTURY OPERETTA

Derek B. Scott
University of Leeds

An insight into the way that the nineteenth-century tension between art and entertainment plays itself out within musical forms can be found by examining the types of parody found in the *opéras-bouffes* of Offenbach and the comic operas of Gilbert and Sullivan. This paper seeks to explain why certain features lend themselves to parody, and to examine how composers like Offenbach and Sullivan reworked these devices in a satirical context. There was a delight, above all else, in parodying the stock situations or clichés of opera, such as the ceremonial scene or the rapturous love scene. Musical devices that drew attention to themselves as “arty” or, indeed, artificial were especially susceptible to parody. The high moral tone adopted by operatic heroes or awkward interventions of the operatic chorus also presented opportunities for parody. Nineteenth-century operetta, unlike opera, was ready to reveal the mechanics of its stage production and to break frame with illusionistic theatrical conventions. The final section of the paper examines the workings of musical irony. In opera it is common to find irony of situation, while in operetta irony tends to operate through musical means, by a radical appropriation of stylistic conventions and musical signs. Thus, against expectation, the workings of operetta may sometimes require more critical engagement than those of opera.

GILBERT'S ITALIANATE RECITATIVES—SULLIVAN'S RESPONSES

James Brooks Kuykendall
Erskine College

In constructing his libretti for the Savoy Operas, W. S. Gilbert's method was to start by working through the germinal plot, and then composing the lyrics (which were sent piecemeal to the composer through the post), turning finally to the linking dialogue as the music was already in rehearsal. Consequently the composer never worked from a completed libretto, and it is now difficult to establish the precise state of the texts that served as the catalysts for Sullivan's settings. There remain in the finished versions, however, hints of Gilbert's original intentions even when Sullivan has opted for very different musical strategies.

This paper examines recitative as a nexus between two different visions of what makes these works operatic. In the early collaborations with Sullivan, Gilbert turned to recitative more than he had ever done before, evidently as a means of making his libretti more specifically operatic. Even more striking—and uniquely in Victorian vernacular musical theatre—he adopted an Italianate *endecasillabi sciolti* prosodic formula for his recitative. Sullivan's concept of opera was less concerned with structural models; rather he was interested in the expression of “real human emotion.” His settings of Gilbert's lyrics—and particularly where his settings go against the librettists' apparent intentions—reveal his own vision. As the tension in the partnership developed, the gap widened between the jocularity of the dialogue (which Sullivan generally did not see as he composed) and the sincerity (sometimes) of the lyrics.

The findings of this paper affirm Sullivan's role as musical dramatist, at times reconfiguring the dramatic pacing, and demonstrates that his labors went far beyond what he decried as 'word-setting, I might almost say syllable-setting.' At the same time, Gilbert's role as an *operatic* dramatist is shown to be more sophisticated than even he claimed.

FAIRY QUEENS, MODERN MUSIC, AND THE GLORIOUS PAST: *IOLANTHE* AND HER ANCESTORS

Kathryn Lowerre
Michigan State University

Iolanthe marks the irruption of magical beings and of new stage magic (electrified head-dresses) into Gilbert and Sullivan's (and D'Oyly Carte's) Savoy operas. I want to emphasize the theatrical, musical and literary traditions that *Iolanthe* draws upon and argue that its synthesis of disparate elements from past and present distinguish it from their earlier collaborations.

There was strong collective European interest in fairytale collecting and fantasy writing during the mid- to late nineteenth century, as is well known. W. S. Gilbert wrote multiple "fairy pieces," from the Bab Ballad "The Fairy Curate" to his comedies *The Fairy's Dilemma*, *Fallen Fairies*, and *Foggarty's Fairy* (the last of which premiered a year before *Iolanthe*).

Iolanthe's other theatrical ancestors include numerous ballets and pantomimes of the eighteenth and nineteenth centuries with English, French and German origins. Henry Purcell's dramatic opera *The Fairy Queen* would not reappear until thirty years after *Iolanthe's* premiere in 1882, but its source material, Shakespeare's *A Midsummer Night's Dream*, was internationally popular during the nineteenth century, prompting new productions and of course, new music (Mendelssohn's being only the most famous example).

The Peers' chorus "When Britain Really Ruled the Waves" deliberately invokes the Elizabethan era, prompting nostalgia along with a modern uneasy awareness (in audience members, not the peers themselves) of uncertainties regarding England's place in world—even that 'the empire' could strike back. Cultural anxieties attending female rulers prompted, over the centuries, a repeated looking back in to Elizabeth I's day for reassurance that a woman could rule wisely and well, as can be seen in tributes to Mary II, and Anne, who appropriated Elizabeth I's motto "semper eadem." This pattern continues—consider the coronation and various twentieth-century celebrations of Elizabeth II.

It is not that the Fairy Queen was intended to be read as the sitting Queen (certainly not by Gilbert), but that she could be that adds to her subversive and comic power. She is apparently ageless, though her music and her topical references are very up-to-date (Gilbert updated several lines for revivals, a tradition which also continues). Dressed with more than a hint of Valkyrie in her costume, the Fairy Queen, and the stream she calls *Iolanthe* from, are the clearest visual cues to the musical joke: that *Iolanthe's* terribly British fairies, particularly their queen and *Iolanthe* herself, are infected with Wagnerism. However their musical triumph, in the end, is a synthesis of the Continental and British musical theater traditions.

RECONSIDERING NARRATIVE IN THE MUSIC HISTORY SURVEY**Travis Stimeling, Millikin University, Chair**

Sponsored by the Pedagogy Study Group

Michael Puri, University of Virginia

Ilana Schroeder, University of Wisconsin-Madison

Christopher Wilkinson, West Virginia University

In the past two decades, American musicology has developed and refined a variety of new critical approaches to engage with important questions raised in the wake of the “new musicology” of the 1990s. While conference programs and journals reveal the increasing acceptance of these approaches, the degree to which these methods have filtered into undergraduate and graduate music history courses is still unknown, and the pedagogy of these methods has not been fully theorized. Offering presentations mediating between the formal paper and the interactive workshop, this panel takes up these challenges by assessing the impact and value of recent critical methodologies on the pedagogy of music history and exploring innovative approaches to the music history survey that address poststructuralist critiques of historical narrative.

Michael Puri, in a presentation titled “Memory as Master Trope? Strategies for Integrating Memory Studies into the Pedagogy of Music History,” will discuss his efforts to develop a memory-based methodology that acknowledges history as a dynamic, perspectivist, and value-laden activity. Through the lens of memory, Puri introduces students not merely to a specific method of inquiry but also to a variety of issues, shot through with dialectical tensions: remembering and forgetting, unity and fragmentation, proximity and distance, individuality and collectivity, privacy and publicity, miniaturism and monumentality, healing and trauma, and technologies of recording and reproduction, to name only a few.

Ilana Schroeder, finding existing models for teaching twentieth-century music to be little more than stylistic surveys, proposes in “Virtuosity as an Alternative Narrative of the Twentieth Century” that a narrative structured around the idea of virtuosity allows students to engage not only with music and its creators, but also with performer, performance context, audience, identity, notation, and technology. Moreover, such a framework offers a link to similar issues of the past and a possible bridge to those in the future, in the process reinvigorating our curriculum.

In his presentation, “Reinventing the Survey Course,” Christopher Wilkinson argues for the continued relevance of narrative history in the undergraduate curriculum, offering techniques that he has devised to make the reorientation of students’ understanding of the nature of historical inquiry the principal objective of the survey. By presenting the subject within the framework of a master narrative, he suggests, students develop an understanding of the musical past that enables them to make sense of the details by providing a coherent shape to the subject.

Taken as a whole, this panel presents practical solutions for the integration of current musicological thought into the music history curriculum while also offering a rich discussion from which further historiographic critique may emerge.

RESEARCHING BROADWAY LEGACIES
Geoffrey Block, University of Puget Sound, Chair

Todd Decker, Washington University in St. Louis

Kara Gardner, University of San Francisco

Jeffrey Magee, University of Illinois

Carol Oja, Harvard University

As scholarship about musical theater gets built from the ground up, archival research is underway to reconstruct the chronology of conception and the texts of many Broadway shows. The four panelists for this session are all pursuing such scholarship. Each will describe how unpublished documents have yielded new understandings of the musicals and composers they are examining.

Decker's archival work enabled him to reconstruct versions of the musical *Show Boat* that were proposed, then rejected—phantom *Show Boats* that never sailed. He will discuss unused plans for adapting *Show Boat* from stage to screen. Oscar Hammerstein II and screenwriters Charles Kenyon and John Lee Mahin all generated scenarios for how *Show Boat* might be modified, ideas that would have substantively changed the finished films had they been used. Decker will ask: what weight should be given to rejected ideas when writing the history of a musical?

Gardner focuses on the dances of Agnes de Mille. Archival work has helped her document the contributions de Mille made to a number of Broadway productions. Her presentation will discuss *Allegro* (1947), which de Mille both choreographed and directed. Draft librettos and notes reveal that de Mille and Hammerstein conceptualized innovative ways to represent the subconscious thoughts of the main character, Joseph Taylor Junior, through stage design and movement. Although *Allegro* was a flop when measured against other Rodgers and Hammerstein productions, many historians argue that its experiments shaped the future of the musical as a genre.

Magee will describe Irving Berlin not just as a songwriter, but as a man of the theater. Much of Berlin's music and libretto materials remain accessible only in archives. Among the insights brought into focus by archival material, one stands out: the importance of minstrelsy and opera as impulses behind Berlin's theater work. Both idioms served as musico-theatrical toolboxes for Berlin's imagination. Magee will explore a few unpublished examples to support this claim, with special attention to Berlin's *Music Box Revues* (1921–24) and his wartime revues (*Yip Yip Yaphank* [1918] and *This Is the Army* [1942]).

Oja will explore *On the Town* (1944), the first Broadway show of Leonard Bernstein, Jerome Robbins, Betty Comden, and Adolph Green, as a collaborative work of art. "Collaboration" is at the core of any musical, yet it can be elusive to discuss. Archival documents suggest that *On the Town's* creative team worked together to shape a hybrid aesthetic, aiming to transcend the high-low cultural divide and also to implement a progressive racial vision. Transgressing racial codes and genre boundaries appear to have been mutually supportive acts.

After our presentations, we will discuss these questions with the audience: What can archival research reveal that other approaches cannot? What will the history of the musical look like after the archives have informed its telling?

**TRANS/GENDERING THE VOICE: JULIA SERANO IN
CONVERSATION WITH STEPHAN PENNINGTON**

Sponsored by the AMS LGBTQ Study Group

Julia Serano
University of California, Berkeley
Stephan Pennington
Tufts University

Julia Serano is an Oakland-based trans activist, musician, and writer with a Ph.D. in Biology. This evening's event will feature Serano in conversation with Stephan Pennington, LGBTQ Study Group member and Assistant Professor of Music at Tufts University.

As musician, Serano was the lyricist-guitarist-vocalist for the trio Bitesize who released two critically acclaimed CDs and received college radio air play nationwide. From 1997 to 2005 Bitesize was Serano's main creative (musical) outlet with numerous concert tours in the Bay Area, the Pacific Northwest, and southern California. After transitioning during 2001–02, Serano became more involved in writing, first performing spoken word, and later writing essays. This led to her important book *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity* (2007) which introduced the key concept of subversivism, and demonstrated how misogyny frames popular myths about femininity that in turn shape misconceptions about transsexual women.

Serano and Pennington will discuss a range of issues including how her queer/trans identity and experiences influenced, and were the subject matter of, her music during her time in Bitesize, and Serano's subsequent transition to writing. Further, Serano will address the interplay of trans identity with the practices of writing and music making, highlighting the distinctions she has experienced between performing music and the spoken word, and writing music versus prose.

Saturday morning, 12 November

ACOUSTIC IMAGINATION AND FILM
Sherry Lee, University of Toronto, Chair

SEEING AND HEARING IS BELIEVING: THE ROLE OF MUSIC
AND SOUND IN THE FIRST “TALKING” NEWSREELS

James Deaville
Carleton University

On October 27, 1927, Fox Movietone News released the first all-sound newsreel, only three weeks after *The Jazz Singer* had received its premiere. All major newsreel producers (Fox Movietone, Hearst Metrotone, Paramount, Pathe, and Universal) had converted to sound by 1931—the speed with which the newsreel companies adopted the new technology outstripped its implementation in narrative cinema. In doing so, these organizations were meeting the tremendous public demand for seeing and hearing world events through the large-screen theatrical experience, as substantiated in statistical reports from cinemas of the time. It stands to reason that, in showcasing their audio technology, early sound newsreels would significantly foreground diegetic music and sound, ranging from live musical performances to the soundscapes of sporting and festive events. Thus the first sound newsreel for British Pathe—from April 29, 1929—featured the Football Cup Final from Wembley Stadium, with an admixture of diegetic British patriotic band music and ongoing crowd noises.

This paper presents an initial examination of the introduction of music and sound into the newsreel in America in the late 1920s and early 1930s. Comments by the individuals associated with the production of Fox Movietone News reveal that the fetishization of diegetic music and sound in the early years of “talking” newsreels was intentional, to emphasize the “added value” (Michel Chion) from their newly-acquired aurality. For their part, cinema audiences were overwhelmed by the ability to audio-view current events, according to accounts in film trade magazines: the authenticating audio component brought movie-theater-goers “closer to reality,” as argued by film scholar Susan Hayward, whether they were consuming a jazz performance of the Jenkins Orphanage Band in Charleston (Fox, November 22, 1928) or a soundscape of armed revolt in India (Hearst, July 12, 1930), replete with songs of soldiers and sounds of conflict. This privileging of aurality in the early “talking” newsreels not only enables the researcher to study how music and sound contributed to perceptions of the world among Americans during the Depression years, but also provides invaluable new resources for the study of popular music and dance performance.

HUMPHREY JENNINGS AND THE AUDITORY NATION

Heather Wiebe
University of Virginia

As scholars look increasingly to auditory culture and soundscapes, the films of Humphrey Jennings provide a revealing historical lens on the stakes of projecting cultural life in acoustic terms. His 1942 film *Listen to Britain* is a collage of music and sounds of daily activities

without dialogue or narrative. Documenting an acoustic environment, it collapses art music, popular songs, amateur music-making, and the sounds of industry in ways that anticipate recent approaches to soundscapes, while also speaking to historically specific concerns about the democratization of the arts. Its approach to sound resonates in contemporaneous films such as Powell's and Pressburger's *A Canterbury Tale* (1944), and has also been strongly influential for later filmmakers and artists, such as Terence Davies, in *Distant Voices, Still Lives* (1988) and *Of Time and the City* (2008), and Victor Burgin, in his video piece *Listen to Britain* (2001).

Why did Jennings—a poet and artist as well as film-maker—turn so intently to music at this moment? Many of Jennings's films, especially in wartime, focused on music as a force of solidarity, while also painting Britain as a last refuge for European culture. There are the singing firemen in *Fires Were Started*, his short film of a Myra Hess recital at the National Gallery, musical episodes in *Diary for Timothy*, *Dim Little Island*, and *Spare Time*, and the unfinished film *Working Sketches of an Orchestra*. Again and again in his documentaries, Jennings—a founding member of the sociological survey group Mass Observation—turned to music to help articulate an idiosyncratically idealized vision of Britain's social realities. But Jennings also exhibited a modernist's fascination with the technology of sound recording and reproduction, and particularly with radio as a transmitter of music into the environment, loosing sound from its source. In his films, society seems loosely bound by an invisible web of sound, powerful yet unrestrictive. In the difficult task of creating anti-fascist propaganda films—propaganda that figured national solidarity in non-totalitarian terms—music became the ideal social bond. His favored images of musical solidarity were transient and haphazard moments of sounding and listening. But such casualness hides how carefully his films move between art-music traditions—of which they are exceedingly respectful—and the sounds of commercial music, industry, nature, and daily activities, all of which become enchanted to form a shimmering fabric of auditory life.

ALSO SPRACH WEBER UND RIEMANN

Brian Hyer, University of Wisconsin-Madison, Chair

THEORIES OF RHYTHM: NIETZSCHE AND RIEMANN

Kathy Fry

King's College London

In the late essay *The Case of Wagner* (1888), Nietzsche publicly references Hugo Riemann's "distinguished work on rhythm" as an example of the extension of Wagnerism into the realm of institutional scholarship. In the years leading up to the publication of *The Case of Wagner* Nietzsche corresponded with the musicologist Carl Fuchs, a colleague and protégé of Riemann. In these letters, Nietzsche interprets Riemann's theory of "phrasing" as a form of "rhythmic decadence," a phenomenon that he also understands as central to Wagner's musical language. Yet Nietzsche's interest in Riemann is not simply a result of his critical turn against Wagner. In fact it stems from a long-standing interest in theories of rhythm that dates back to his time as professor of classical philology at Basel. Prior to the publication of *The Birth of Tragedy* (1872), the early Nietzsche compiled a series of lecture notes on Greek metrics in which he advanced a comparative theory of ancient "quantitative" rhythm and modern

“affect” rhythm. In his letters to Carl Fuchs, Nietzsche’s references to Riemann occur alongside a recollection of his own earlier work on rhythm.

This paper presents a comparison of Nietzsche’s theory of modern “affect rhythm” with Riemann’s notion of dynamic accentuation as the essence of musical rhythm as “*Taktmotiv*.” I argue that Nietzsche’s references to Riemann are representative of a wider preoccupation with innovations in “modern” musical rhythm as the defining characteristic of what he describes as the increased “linguistic” and “rhetorical” capacity of music. Thus by comparing Nietzsche and Riemann in terms of their overlapping philological and musicological theories of rhythm, I suggest the presence of a theoretical discourse on music as language that functions as a foundation to some of the key arguments of *The Case of Wagner*.

DICHTERLIEBE AS SCHUMANN’S CRITIQUE OF GOTTFRIED WEBER’S MUSIC THEORY

Suzannah Clark
Harvard University

Gottfried Weber’s famous “Table of Key Relations” from his landmark treatise *Versuch einer geordneten Theorie der Tonkunst* (1817–21) has been used on a number of occasions to chart the tonal trajectory of the songs in Schumann’s *Dichterliebe* (Turchin (1981), Lerdahl (2001), Hoeckner (2006), van Rij (2006)). These scholars justify using Weber as an analytical tool on the grounds that Schumann mentions Weber’s treatise in his diaries of 1831. Some speculate, for example, that the reduction from twenty to sixteen songs for the first published edition may have been influenced by Weber’s theory—certainly the abridged cycle makes a tauter journey through the “Table.”

My paper will show the various ways in which Weber’s explanation of key relations differ radically from what we nowadays might consider accepted “instincts” about key relations. This gulf between Weber’s conception and our own has important repercussions for the hermeneutics of *Dichterliebe*. Hoeckner, for example, builds a subtle hermeneutic reading of *Dichterliebe* from Weber. I shall illustrate that his reading is based on modern—and not Weberian—assumptions about key relations.

Indeed, leading up to Weber’s “Table of Key Relations” is an intricate sixty-page explanation of how to decipher and understand the table. My paper will select two curious musical examples that are buried deep within these sixty pages. The first example will offer new insights into the long-standing debate about the tonal ambiguity of the first song, “Im wunderschönen Monat Mai.” I shall argue that its tonal ambiguity represents Schumann’s critique of a theoretical problem raised by Weber. Part of my evidence will come from a musical example that Schumann produced in his diary, which synthesizes Weber’s ideas about acceptable and “monstrous” harmonies. The second example sheds light on Schumann’s seemingly idiosyncratic use of chromaticism in songs eight to ten. I argue that these are Schumann’s compositional solution to another theoretical problem raised by Weber. In sum, Schumann’s compositional responses to Weber not only reveal him to be a discerning reader of music theory, but they allow us a rare glimpse into an early nineteenth-century way of hearing harmony and key relations—and of understanding their meaning.

BEETHOVEN
Daniel Chua, University of Hong Kong, Chair

ENLIGHTENMENT CENSORSHIP IN VIENNA AS A SOURCE
 OF CREATIVE INSPIRATION: *FIDELIO* AND FRANZ KARL
 HÄGELIN'S NOTES ON THE TASKS OF THEATRICAL CENSORS

Martin Nedbal
 University of Arkansas

Scholars often take for granted the notion that the relationship between theatrical censors and authors of operas is marked by a unidirectional chain of command emanating from the censors to limit the creative urges of the authors in respect to political and moral matters. Such views often appear in the scholarly work on Beethoven's *Fidelio*, especially in connection to the famous ban that the Austrian police placed on the opera's first version in 1805. Commentators usually note that this ban was due to the work's political content, and some even suggest that the censors attempted to mollify certain elements perceived as morally dubious.

The writings by Franz Karl Hägelin, the main Viennese theatrical censor in the late eighteenth century, complicate such views. Hägelin's notes on the tasks of theatrical censors provide ample examples of passages and scenes that he considered detrimental for the moral sensibilities of audiences. Similar passages, such as explicit and implicit suggestions of sexual behavior, appear in Jean-Nicolas Bouilly and Pierre Gaveaux's Parisian opera *Léonore ou l'amour conjugal*, on which Beethoven and his first librettist Sonnleithner based their 1805 work. Yet these passages no longer appear in the Viennese opera. The superior moral tone of the Viennese work, however, most likely originated before the censorial ban: Beethoven and Sonnleithner could not have possibly incorporated such extensive transformations in the short time between the ban and the postponed premiere of the 1805 opera.

In my paper I use recent theories of censorship, put forth especially by Peter Höyng and Michael Holquist, to explain the complex interrelationship between the French original, its Viennese adaptation, and Hägelin's self-professed principles. These theories call for a conceptualization of censorship as a bundle of multidirectional negotiations and contradictory discourses stretching beyond censors and authors. I contend that this dialogic understanding sheds new light upon the origins of *Fidelio*, showing that its authors not only subverted and evaded demands of the censors, but also internalized and identified with them. Censorship thus appears not merely as a force of restriction, but also as an element of artistic inspiration.

BEETHOVEN *À LA MOUJIK*: RUSSIANNES AND LEARNED
 STYLE IN THE "RAZUMOVSKY" STRING QUARTETS

Mark Ferraguto
 Cornell University

Sophisticated, sublime, and profusely polyphonic, the finale of Beethoven's String Quartet op. 59, no. 1—based on the Russian folksong "O misfortune, my misfortune"—has been sharply criticized. In 1857, Alexandre Oulibicheff declared the movement a failure, comparing its Russian theme to a hapless serf made to don "the coat and powdered wig of a professor"

but whose “unkempt beard, shoes made of bark, and muzhik-style haircut” protrude from beneath the attire. The finale’s counterpart, the scherzo of op. 59, no. 2, has been equally criticized for its over-the-top fugal treatment of the famous “Slava” hymn: “It sounds as though Count Razumovsky had been tactless enough to hand Beethoven the tune, and Beethoven is pile-driving it into the ground by way of revenge,” writes Joseph Kerman. Richard Taruskin has recently suggested that Beethoven’s settings were designed as ironic parodies. He argues that by transforming “O Misfortune, my misfortune” from a lament into an Allegro finale, Beethoven undermines the folksong’s serious character. He similarly describes Beethoven’s fugal treatment of the “Slava” hymn as “ludicrously academic,” reading it as a satirical send-up of Russian imperial might.

In this paper, I present an alternate view of Beethoven’s Russian folksong settings. Although Beethoven modified the Russian tunes he borrowed from the well-known Lvov-Prach Collection (1790), I argue that such changes were well within the realm of normal practice in arranging popular melodies. At the same time, the considerable financial and social benefits of the commission render “subversive” readings of these movements implausible. Razumovsky supported Beethoven since the publication of his op. 1; he continued to sustain the composer for many years afterward. Razumovsky’s intense interest in “serious” music—which extended beyond patronage to performance and even composition—suggests that the link between folk and learned styles in op. 59 deserves closer examination. Through artful juxtapositions of “nature” and “artifice,” Beethoven’s settings celebrate Russianness through a distinctly Viennese lens. They mirror the complex social position of the Westernized Russian in European society, reflecting not only loyalty to the homeland and the Tsar, but also assimilation of and dependence upon European cultural norms.

ATHENIAN RUINS, AUSTRIAN DESPOTS, AND THE TURKISH MUSIC IN BEETHOVEN’S NINTH

Peter Tregear and Michael Christoforidis
Monash University

For nigh on two centuries, Beethoven’s introduction of “Turkish Music” into the Ninth Symphony has provoked considerable scholarly debate about what this apparent compositional left turn might signify. The importance of the contemporary historical context, in particular, Viennese reactions to the Greek War of Independence, however, have been rarely considered. The Turkish variation is now commonly thought to reflect an aspect of the work’s presumed universal reach, in particular, its desire to express a vision that could encompass all humanity, East and West. Such an idealistic formulation is unquestionably attractive (perhaps especially so today), but it has also served to deflect our interest away from considering more historically-informed interpretative contexts for the music, and its underlying “occasional” origins.

The conception of the finale to the Ninth in 1822–23 in fact coincided not only with a highpoint in Austro-German cultural and political philhellenism, but also with the incipient normalization of relations between the Austrian and Ottoman Empires—an alliance of despots in the eyes of many European liberals of the day. However, in the aftermath of the murder of August von Kotzebue and the issuance of the Carlsbad decrees of 1819, the Austrian government was particularly concerned to suppress references to causes such as the Greek uprising that could serve as ciphers for more localized political issues and for the aspirations

of German nationalists. Beethoven's repeated attempts during this period to reconfigure his score to Kotzebue's *The Ruins of Athens* underscores the depth of his commitment to philhellenism, as well as demonstrates the difficulties that could face a work that alluded too overtly to contemporary events in Greece. These recastings of *The Ruins of Athens*, alongside a re-examination of the score and related documentation, suggest the basis for a new reading of the Turkish variation in the Ninth, one in which the context of German political philhellenism, and Beethoven's engagement with it, plays a much more determinative role than previously considered.

JOINING IN AND JOINING UP: MILITARY ATTENTION, ACTIVE LISTENING, AND BEETHOVEN'S PUBLIC MUSIC

Nicholas Mathew
University of California, Berkeley

This paper explores how the late eighteenth-century folk aesthetic, as advocated by musicians such as Schulz and Reichardt, was radicalized in wartime Vienna in the decades either side of 1800. The evocation of a collective voice in the eighteenth-century Lied and the populist ideal of "singability" were allied with newer conceptions of the ideological power of group singing, previously theorized only in connection with religious worship—most prominently by Sulzer and Schulz in the former's encyclopedia. By no means limited to the Protestant North, congregational singing was encouraged by Joseph II, whose directives on church reform recognized the power of musical participation to promote unity across the disparate Habsburg dominions.

With the onset of war with France, however, questions of public participation took on greater urgency. This paper focuses on two moments: the call for mobilization against the French in 1796–97 and the establishment of the *Landwehr* (a conscription army) under the threat of French invasion in 1808–09. Archival research into the avalanche of music associated with newly formed Viennese battalions during this period provides a wider context for Beethoven's Friedelberg settings, militaristic invocations of a collective voice composed for Viennese volunteer corps in the 1790s—two songs in which Solomon detects the aesthetic origins of the so-called heroic style. This paper argues that the role of a politicized and expanded version of the eighteenth-century folk aesthetic in Beethoven's most vaunted musical style is also traceable in the transformation of the tune of his setting of Berger's "Gegenliebe" from the early 1790s into the exhortative spiritual collectivism of the Choral Fantasy as the climax of his famous 1808 *Akademie*.

The implicit and explicit exhortation to join in becomes a key element in Beethoven's rhetoric, I argue—and one, crucially, that long outlived its Napoleonic origins. The Ninth Symphony in particular reprises and even expands on the Choral Fantasy's performance of public participation. This rhetoric permits the Romantic-modernist trope, repeated by figures as diverse as Richard Wagner and Paul Bekker, that listening to Beethoven is a sort of "ideal" joining in—an idea well-adapted to the eras of nationalist politics and increasingly silent listening that followed Beethoven's death.

BOUNDING MUSIC OF THE AMERICAS

Carol Oja, Harvard University, Chair

IRISH? AMERICAN? RETHINKING IRISHNESS IN AMY BEACH'S *GAELIC SYMPHONY*

Sarah Gerk

University of Michigan

Scholars have long recognized the relationship between Amy Beach's *Gaelic Symphony* and Antonín Dvořák's *New World Symphony*. Beach took both musical and ideological inspiration for her symphony from Dvořák's work. Scholars like Michael Beckerman, who considers the *Gaelic Symphony* the "great response" to the *New World*, envision Beach's work as an explicit and public rebuttal to Dvořák's suggestion that composers look to African and Native American sources for an American style. These scholars suggest that Beach saw Boston's Irish population as occupying similar social space as African Americans in New York City. Indeed, Beach chose Irish music for its purportedly exotic, primitivistic, Othered status, writing that Irish melodies "sprang from the common joys, sorrows, adventures, and struggles of a primitive people." This echoes the sentiments of Dvořák as conveyed in newspaper articles and program notes of the time. Yet, few primary sources relating to the *Gaelic Symphony* disclose an interest in connecting nationalism and Irishness in the work. Indeed, Beach neither discussed the relationship between her work and Dvořák's, nor did she ever describe the *Gaelic Symphony* as an example of an American national style. Critics subsequently neglected the whole issue of nationalism. This raises questions about both Beach's original intent and our understanding of Irishness and music in *fin de siècle* Boston.

This paper will consider how Amy Beach drew from the *New World Symphony* so heavily without explaining the connection. In the process I will contemplate what the symphony tells us about the relationship between composers and aficionados of concert music on the one hand, and Boston's Irish-American community on the other. A reading of the Irish as similar to African Americans neglects to account for the complicated status of Irish Americans at the time. American audiences perceived African Americans as completely Othered, while acknowledging the Irish as part of the framework of American identities. The lack of attention to Irishness, then, bespeaks the acceptance of Irish music, and Irishness more generally, in Amy Beach's world. Beach's *Gaelic Symphony* reminds scholars, then, of the fluidity of ethnic and racial identities, particularly at the end of the nineteenth century.

THE "SENSATIONAL" *BALLET MÉCANIQUE*: THE GENERAL PUBLIC AND AMERICAN MUSICAL MODERNISM IN THE 1920s

Christine Fena

Stony Brook University

When George Antheil opted to bring his notorious *Ballet Mécanique* to his home country for its American premiere in 1927, he anticipated a triumph. "Now is the time to strike the blow," he wrote to his benefactress Mary Louise Curtis Bok. Multiple press notices from Europe had stirred up a flurry of excitement surrounding Antheil and his riotous concerts, reporting that his music summoned the "steel bars" and "sleek, ominous, piercing sounds" of

America's subways, skyscrapers, and factories. Other reports, however, focused on Antheil's publicity stunts and questioned his compositional abilities. As such, when promoters billed Antheil's music as "sensational" for the Carnegie Hall event, they did not realize the extent to which the conspicuous word betrayed the composer. Indeed, the concert occurred when composers were beginning to consider the negative impact of publicity on musical integrity. Copland, for example, wrote in 1926 that the "public" increasingly noticed the "sensational element" above the "purely musical merits" of a work. As American musical modernism was strengthening institutionally, allowing promoters to bill one's music as "sensational" was a double-edged sword: it attracted needed public attention to new American music, but was incongruent with the developing model of esteemed music.

Histories of sensationalism focus on journalism tactics that emerged in the late 1800s, but in music such studies have been concerned with cultural analysis beginning with Adorno's critiques of popular music in the 1930s. Musicologists have considered the sensationalism of *Ballet Mécanique's* American premiere in relation to the concert's striking backdrops, overstated stage props, and effacement of boundaries between "high" and "low" culture. This paper, however, considers the promotion and reception of the concert to examine the conflict between the desire for American composers to make themselves known and the animosity against using sensationalist methods to attain publicity. When the excessiveness of Antheil's modern expression of America was exploited at Carnegie Hall, critics quickly found a distinction between the sensational and the serious. The swift rise and fall of Antheil's popularity in the 1920s provides a lens into the polarization of the roles of the popular and academic media in American modernist music.

CUMULATIVE COMPOSITION: THE APOTHEOSIS OF IVES'S "EMERSON"

Matthew McDonald
Northeastern University

The "Emerson" movement of Charles Ives's *Concord Sonata* has a complex compositional history that spans four decades and includes a series of interrelated compositions: the incomplete *Emerson Overture* (ca. 1910–14), several piano studies (ca. 1910–13), the *Four Transcriptions from "Emerson"* (mid-1920s), and the two editions of the *Concord* (1921 and 1947). Since its publication, the revised edition of the *Concord* has achieved privileged status while the rest of the Emerson music has remained relatively obscure: as Geoffrey Block stated simply, "The second edition is [Ives's] definitive version." My paper challenges this assumption via a close study of the evolution of the Emerson music, beginning with Ives's initial sketches for the overture. Ives mined the overture for music upon which to build the *Concord* movement and numerous other pieces, in some cases literally cutting and pasting fragments from one score to another. Drawing upon my own comparison of the relevant scores, recordings, and manuscript sources, I will present the first concise outline of these interrelationships, using as a conceptual model one of Ives's preferred expressive devices, what J. Peter Burkholder has referred to as "cumulative form." The *Concord* provides an illuminating example of the form. The sonata is organized around Ives's "human-faith-melody," an encapsulation of Ives's idealized vision of the musical past: the theme is first heard in fragments at the beginning of "Emerson," emerges triumphantly near the end of "The Alcotts," and is echoed plaintively by the flute in "Thoreau." The thematic process mirrors the evolution of Ives's Emerson music

from numerous partial adaptations of the original overture sketches to Ives's 1933 recording of the first "Emerson" transcription, a nearly complete reconstruction of the first section of the overture from its various offshoots. Ives ventured into the recording studio hoping to secure technological immortality for this restoration, but he left deeply discouraged by unexpected struggles against the mechanization of time imposed by recording technology. As in many of his later works, Ives's attempt to resuscitate music of the past and to preserve it for the future was shrouded by a profound sense of loss.

REVISITING ROSENFELD:
CARLOS CHÁVEZ AND THE BOUNDARIES OF AMERICAN MUSIC

Carol A. Hess
Michigan State University

Since his death in 1946, the New York-based critic Paul Rosenfeld and his perfervid, image-laden prose have generally inspired little more than an embarrassed shrug among musicologists. In light of recent interest in the historiography of American music, however, Rosenfeld's writings have lately been reexamined, including his reflections on the Mexican composer Carlos Chávez. Some scholars propose that in celebrating the Indian presence in Chávez's music, Rosenfeld exoticized his Mexican colleague. Another, seeking to contextualize Chávez in the 1920s, suggests that Rosenfeld situated him "securely within the neoclassical spectrum."

This paper proposes that Rosenfeld did neither. Rather than fetishizing difference, he saw Chávez's Indianist orientation as a harbinger of musical independence from Europe, a project in which North and South America would share. Central to this enterprise was "intrinsic classicism," a characteristic Rosenfeld believed to be both rooted in an indigenous past and possessed of ancient authority. In voicing these convictions, Rosenfeld echoed contemporaneous idealizations of indigenous Mexican culture by anthropologists, architects, and visual artists. Throughout the 1920s, Edward Sapir, Ruth Benedict, Robert Stacy Judd, Stuart Chase, and Diego Rivera all privileged ancient Mexico in terms of values commonly understood as classic: timelessness, transcendence, universal validity, restraint, and organicism ("wholeness"); indeed, the Aztecs and Mayans were often hailed as the ancient Greeks of the hemisphere. In rejecting neoclassicism as the antithesis of these qualities, Rosenfeld also participated in the quest for what U.S. composer Arthur Farwell called the "truly classic," an ideal Henry Cowell, Roy Harris, Israel Citkowitz, and Aaron Copland (who praised Chávez's "absolute music") also addressed. As in Rosenfeld's perorations on Chávez, this classicizing bent often focused on the primitive, a trend manifested in the New York premiere of Stravinsky's *Rite of Spring* in 1924, in which critics heard not only "great primal force" but outlines that were "clear as a Haydn piano sonata." In fashioning his creation myth for an authentic music of the Americas vis-à-vis Chávez, Rosenfeld therefore anticipated some of the very questions Americanist musicologists debate today, as many challenge the practice of confining "American" music solely to that of the United States.

IMAGINING NEW SOUNDS: THE INVENTION
OF ELECTRONIC INSTRUMENTS
Friedemann Sallis, University of Calgary, Chair

ELECTRIC MUSIC OF THE SPHERES:
JORG MAGER'S TECHNOLOGIES OF ENCHANTMENT

Thomas Patteson
University of Pennsylvania

The German inventor Jorg Mager (1880–1939) was one of the central figures in the development of experimental music technologies during the “long 1920s” of the Weimar Republic. Beginning in 1921, Mager built a series of instruments in which a musical tone was generated by an electric current in a vacuum tube. Inspired by the technological speculations of figures such as Hermann von Helmholtz and Ferruccio Busoni, Mager aspired to the utopian control of all parameters of sound. His instruments were among the first of their kind in Europe, and soon Mager was being hailed in the musical press as an inventor of genius whose instruments would usher in a new era of “electric music.” But the economic crisis of the late '20s and the collapse of the Weimar Republic in 1933 spelled a sudden end to Mager's career. He died in poverty in 1939, and all his instruments were destroyed in World War II.

My paper addresses the significance of Mager's work on three distinct registers. First, Mager's work provides a new perspective on the musical currents of the 1910s and '20s: although decisively modernist in orientation, Mager's inventions explored avenues of musical innovation largely distinct from the dominant trends of atonality, neoclassicism, and jazz influences. Instead, he sought an expansion of musical expression through microtonal divisions of the octave and timbral experiments inspired by Schoenberg's notion of *Klangfarbenmelodie*. On a broader historical level, an appreciation of Mager's role necessitates a re-evaluation of the canonic history of what came to be called “electronic music” in the 1950s. While both historians and composers have tended to portray the earlier part of the century as a time of rather fruitless technological experimentation, many later developments, both conceptual and technical, were anticipated in the work of Mager and his contemporaries. Finally, I will examine how the entwining of technological enthusiasm and metaphysical speculation in Mager's thinking demands a re-examination of the relationship between art, technology, and enchantment in European modernity.

BRIDGING THE GAP BETWEEN MUSIC AND MACHINE:
CYRIL N. HOYLER'S LECTURE DEMONSTRATION OF
THE RCA MARK II SYNTHESIZER CA. 1958

Emily C. Hoyler
Northwestern University

The 1957 invention of the RCA Mark II Electronic Music Synthesizer paved the way for the programmable modular synthesizer and the realization of a whole new concept of musical production. Cyril N. Hoyler was the Manager of Technical Relations for RCA from 1941 to 1959 and toured around North America conducting educational demonstrations of RCA's latest technologies that became known as “Hoyler's Road Show” in the RCA Labs. Of the many

acts in his show, a portable component of the music synthesizer was featured in his later demonstrations. His methods of explanation and description of the synthesizer lend insight into how the public mind in the late 1950s grasped the concept of a music synthesizer.

Using recordings of Hoyler's lectures as a springboard, this paper examines the ways in which tones and tone qualities were created and manipulated by researchers for the RCA music synthesizer and how these processes and results were subsequently explained to the 1950s public in a comprehensible manner. The Mark II was not a marketable technology in a practical sense and was not intended to be mass-produced. RCA's motives for showcasing the synthesizer on tour were not based on sales, but indicative of larger goals. My research will address RCA's intentions and expectations for product demonstration and its effect on public perception. Theoretical ideas behind the Social Construction of Technology help to highlight issues that have characterized the history of electronic music production, namely the increasingly blurred line between musician and technician. The music synthesizer posed difficult conceptual challenges for the public to understand the technology's construction and function.

In the development of the RCA analog music synthesizer, experimentation with different aspects of musical note characteristics led to expression achieved through precise calculations yielding innumerable sound possibilities. The synthesizer brought music creation to a level unfamiliar to most as it literally assembled parts of music to create a whole. As a musician, Hoyler was particularly invested in the realistic reproduction of music through electronic technology. Hoyler's lectures and the portable Mark II component demonstrate the early conceptual barriers in understanding the intersection of music and machine.

ITALIAN TRADITIONS

Roger Parker, King's College London, Chair

“NON BISOGNA TUTTO D'UN COLPO INTRODURRE UN GUSTO STRANIERO”: TRAETTA'S REFORM OPERAS FOR PARMA AND DU TILLOT'S “FRENCH PROJECT”

Margaret Butler
University of Florida

Writing to a friend in 1759, the poet Carlo Frugoni expressed his desire to introduce Parma's theatrical audiences gradually to the French style—a “foreign taste.” He was referring to his libretto *Ippolito ed Aricia* and its musical setting by Tommaso Traetta, an opera representing an unprecedented blend of French and Italian elements. Now regarded as seminal in the history of operatic reform, this innovative work along with Traetta's three subsequent operas for Parma sought to integrate French-style dances and choruses with Italian musical and dramatic conventions in an attempt to “reform” various “abuses” bitterly lamented by mid-century operatic critics. Related concerns over balance and continuity inspired Christoph Gluck's Viennese masterpieces *Orfeo ed Euridice* and *Alceste*.

In 1755, Guillaume du Tillot, director of entertainments at Parma's Bourbon court, engaged a troupe of French performers whose activities are almost entirely unexplored. The troupe presented ballets, *opéras-ballets*, and *tragédies-lyriques* by Rameau, Campra, Mondonville, and others between 1756 and 1758 that set the stage for Traetta's operas for the Teatro Ducale

(Parma's public theater) starting in 1759. One of many French cultural products imported to Parma, the troupe represents the beginning of the city's immersion in French musical, choreographic, dramatic, artistic, and architectural styles that lasted more than a quarter century—du Tillot's "French Project."

Drawing on newly explored material from the Parma State Archives, this study examines du Tillot's theatrical administration and its mechanism, the troupe's French repertory and its relationship to Traetta's operas, and the political role the "French Project" played in the Bourbon quest for hegemony in northern Italy around mid-century. Strategically calculated so as to win ever-increasing approbation, Traetta's works for the Teatro Ducale signify a public attempt at the imposition of French culture in Parma—a complement to and extension of the private attempt represented by the troupe at court. Leaving aside the traditional comparisons with Vienna, this study views Traetta's operas as part of the "French project"'s broad array of luxurious entertainments, thereby demonstrating the importance of context when considering the implications of the varied responses to calls for operatic reform in the eighteenth century.

METHODS AND FORMULAS FOR COMPOSING OPERA IN NINETEENTH-CENTURY ITALY

Nicholas Baragwanath
University of Nottingham

The methods of musical training current in Italy during the nineteenth century differed profoundly from conventional modern teachings. Accounts of rhythm and its relation to phrase structure, for instance, bear little resemblance to the German tradition represented by Koch, Hauptmann, and Riemann, which continues to underpin contemporary theory. Similarly, the modern understanding of musical "form," based on a notion of abstract templates traceable to such sources as Reicha and Marx, began to influence Italian theory only toward the end of the nineteenth century. The study of harmony and counterpoint, as undertaken by Rossini, Verdi, and Puccini (principally through playing and singing), was entirely at odds with modern approaches to similarly named disciplines. In the broadest sense, these teachings comprised a body of guidelines that had evolved over centuries to meet the demands of the church, the court, and the opera industry by allowing trained professionals to produce compositions and performances in a remarkably short time. The pedagogical tradition gradually faded away over the century, together with the practices and industries that gave rise to it, and is now largely forgotten. It has recently come to light through research on the Neapolitan *partimento*, by scholars such as Cafiero, Gjerdingen, and Sanguinetti.

This paper explores the Italian tradition through case studies drawn from contemporary and historical sources (including Fenaroli, Mattei, Asioli, Staffa, and De Vecchis) that underpinned the training received by composers. It seeks to explain some of the once-commonplace fundamentals, methods, and formulas that were taught at Italian conservatories and to demonstrate their significance to the music of Bellini, Donizetti, and Puccini. Rhythm, for instance, was understood through two closely associated but essentially independent systems. "Melodic rhythm" signified the fluid meters of poetry and their expressive variation through the "musical speech-accent" (*accento musicale*), while "accompanimental rhythm" supplemented these vocal verse-phrases with a succession of weak and strong impulses. Formulas for composing melodies involved the "regular motions" and the application of "attachments" (*attacchi*) to a

fixed voice. The paper concludes with an analysis of an aria by Bellini, using terms and concepts that would have been familiar to him.

BETWEEN CHURCH AND STATE: THE INAUGURATION OF
GUIDO'S MONUMENT IN AREZZO (1882) AND THE BIRTH
OF MODERN MUSICOLOGICAL RESEARCH IN ITALY

Stefano Mengozzi
University of Michigan

The 1882 celebrations for Guido of Arezzo, kicked off by the inauguration of the statue that still towers in the center of the modern Piazza Guido Monaco in Arezzo, have been portrayed as the unilateral expression of a distinct ideological brew that combined Italian nationalism and Catholic revivalism. A closer look at the historical records, however, suggests that the erection of the monument became the occasion for a showdown between Church and State over Guido's cultural heritage and over different uses and appropriations of history in post-Risorgimento Italy. A felicitous outcome of this confrontation was the coming of age of Italian musicology.

On one side of the celebrations the civic authorities, who from the outset had promoted both the two-week event and the monument, were eager to memorialize Guido as the "inventor of the musical notes" who had single-handedly secured the musical primacy of the Italian nation among its European rivals. The 1811 biography of Guido by Luigi Angeloni, strongly tinged by nationalist rhetoric, had provided a semblance of historical legitimation to such hyperboles. Angeloni's heated prose still resonated in the editorials, the pamphlets, and the numerous celebratory poems published for the 1882 inauguration, which completed a decades-old process of manufacturing the image of Guido as a national/musical hero.

On the religious side of the celebrations, only a few blocks and a few days away from the markedly anti-clerical speeches that accompanied the unveiling of the statue, the Accademia Petrarca and the Primo Congresso Internazionale di Canto Liturgico held scholarly meetings dedicated to (among other activities) constructing an accurate historical account of Guido Monaco through a critical examination of all the available documentary sources. Significantly, the Congresso took place in the medieval quarter of Arezzo and was organized in polemical opposition to the state-sponsored festival of the Piazza Guido Monaco. Among the notable products of the scholarly endeavors stimulated by the Congresso were the two biographies of Guido published in 1882 by Michele Falchi (the secretary of the Accademia) and Antonio Brandi, which deserve to be considered Guidonian monuments in their own right for breath of investigation, historical imagination, and methodological rigor.

The historical circumstances leading to the scholarly achievements of Falchi and Brandi highlight quite vividly the political and intellectual contexts that witnessed the emergence of modern musical studies in Italy. In the newly independent and united country, musicology began as the product of nationalistic trends and religious interests, as much as in opposition to them.

CONDUCTING TEATRO ALLA SCALA: BEFORE TOSCANINI

Laura Protano-Biggs
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“Franco Faccio has demonstrated that without being famous, nor a baron, nor a knight . . . he can conduct an Italian orchestra admirably.” In this snippet from an 1870 article in the *Gazzetta Musicale di Milano*, Faccio is contrasted with the self-important Hans von Bülow, who visited Milan to conduct the 1870 Beethoven centenary celebrations when Faccio was new at La Scala. Over the next twenty years, Faccio too became famous—but he remained understated. Critics loved the sturdiness of a man no less measured in his moral than musical comportment. Four words spilled continually from their pens: mathematical, precise, conscientious and scrupulous.

Such a characterization stands out amid the overstated rhetoric of Italian dramatic criticism of the 1870s and '80s. In this paper, I probe the historical and cultural contexts that allowed Faccio to flourish in Milan, and explore how his conducting style meshed with broader aesthetic concerns. Drawing on the minutes of La Scala's Artistic Commission, the correspondence of leading Milanese intellectuals, and reviews in contemporary periodicals, I piece together a vivid picture of Milanese music history in the period, and of Faccio's place within that world.

In the 1870s Italians soured on the romance of the Risorgimento and began to desire a Bismarck-inspired political expediency. Letters of Italian politicians indicate that the Milanese wanted to banish the sentimental in favor of the pragmatic. I demonstrate that critics were drawn to Faccio's clean, reliable execution because it embodied this new mode of action and in the public forum of the theater no less, thus showing Milan to be championing new directions. But critics did not understand singers in these terms—the orchestra could be better co-opted to the civic cause than itinerant soloists, who were valued still for their pathos on stage.

The notion of “precision” in conducting today almost inevitably evokes Toscanini's stern demands for accuracy, which some claim reveal his desire to emulate Mussolini. But Toscanini also emulated Faccio. Although Toscanini's authoritarianism was unprecedented in degree, I show that it would have been inconceivable without earlier Liberal ideals and their realization at La Scala under Faccio.

MASS CULTURAL APPROPRIATIONS
Stephen Hinton, Stanford University, Chair

BACH IN THE SHOP WINDOW: WEILL'S *MAHAGONNY* AND
THE COMMODIFICATION OF MUSICAL STYLE

Christopher Williams
University of Toledo

Walter Benjamin's monumental study of the Parisian Arcades—a collection of divergent fragments, quotations, meditations, and vignettes about the city and its meaning that widely outstripped its original purpose as architectural criticism and was left incomplete at the author's death—pioneers the notion that modern urban geography can be expressed in terms

of consumer culture. Although its focus lies elsewhere than music, Benjamin's opus proves surprisingly fruitful for understanding Kurt Weill and Bertolt Brecht's contemporaneous "epic opera" *Aufstieg und Fall der Stadt Mahagonny* (1930), itself a musical geography of a fictional urban space, which is difficult to reconcile with operatic traditions even as they were understood within the Weimar Republic.

The key lies in the unusual genesis of that work, adapted, after a brief hiatus, from the 1927 *Mahagonny-Songspiel*, a short "scenic cantata" sporting an eclectic jumble of musical genres united in their bitter and ironical attacks on consumerist culture. The expansion of the Songspiel into a full-fledged opera was achieved through the appropriation of further disjunct "musical moments" rather than through the setting of a pre-existing dramatic text or by imposing the continuities of German or Italian operatic convention. Weill eschews continuity of style in favor of an overtly consumerist appropriation of disparate and occasionally self-contained musical models, rich in allusive significance. It is, in short, a musical Arcade, enabling Weill to underscore the ironies and stylistic ruptures of Brecht's modular text. By examining Weill's numerous stylistic appropriations—from folksong, *Gassenhauer*, operetta, cabaret, Mahlerian funeral march, and, most penetratingly, Bach passion—one can view the opera as a veritable display case of Weimar Republic musical concerns. This paper examines several points of resonance between Weill's kaleidoscopic invocation of musical styles, of a dramatic continuity shaped by musical diversity, and Benjamin's view of a fragmented but ultimately richly significant consumer culture. As an extension of Benjamin's Arcade, the work can be re-envisioned as the most complete example of its creators' epic theater, a cracked mirror held up the cultural milieu that consumes it.

WHEN SODA MET POP: RE-PRESENTING MICHAEL JACKSON AND HIS MUSIC IN PEPSI'S 1984 CAMPAIGN

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When pre-existing popular music is used in television commercials, songs are spliced and rearranged to fit branded environments. For Pepsi's groundbreaking 1984 "Choice of a New Generation" commercials, marketers re-worked a slogan for Michael Jackson to sing over select fragments of the backing-track to his then-hit song, "Billie Jean." Many would agree that simply replacing Jackson's original lyrics about lust and revenge with a family-oriented slogan had the potential to change any meanings the song previously held in other contexts. But as this paper will demonstrate, the re-presentation of Jackson's celebrity image along with the omission of key musical devices and structures present within the original version allowed "Billie Jean" to take on new meanings within the commercials' settings.

Pepsi borrowed Jackson's most iconic symbols from his MTV videos, concerts, and television performances to emphasize his stardom and mass appeal. Their soda was re-imagined alongside Michael, his brothers, and his music. Friendly visions of the Jacksons performing for thousands of adoring soda-drinking fans replace the shady persona Jackson embodied in the music video for "Billie Jean" and images of aggressive street gangs are swapped with urban children who re-present the costuming and choreography from his "Beat It" video.

Just as the images are downplayed for the commercials, so is Jackson's musical track. In the song's original form, modal and minor keys are weaved together and meticulously worked-out over the course of the song through careful voice-leading gestures that pivot precariously

between the natural- and flat-VI. Disorienting syncopated rhythms that reinforce the message of Jackson's cautionary tale exacerbate these oftentimes-ambiguous voice-leading procedures. But for the sixty-second spots, Pepsi uses only the most climactic and memorable moments of the song, making a version that is noticeably less volatile. "Billie Jean" is thus picked apart, harvested of its themes and stitched back together. Because important structural material is absent from the commercials' soundtracks, musical devices meant to accentuate the tension expressed in the original lyrics sound innocuous against Pepsi's new words. Through close readings of Jackson's image and music in the context of Pepsi's television commercials, this paper contributes to emerging discussions about musical meaning in advertising.

MUSIC AND THE LAW

Jennifer Shaw, University of New England, Chair

MUSIC AND CRIMINAL LAW: RAP LYRICS AS EVIDENCE OF CRIME

Lily Hirsch

Cleveland State University

Studies of the overlap between music and the law have traditionally focused on copyright or intellectual property law. However, music has various connections to the practice of criminal law. In this paper, I will contribute to a new area of musicological inquiry by examining the use of rap lyrics as evidence of crime, criminal intent, and/or criminal mind-set. As early as 1991, a federal court admitted in this way rap music, composed by the defendant, as proof of crime. After the seminal 1994 case in California—*People v. Olguin*—this practice gained legitimacy and, in 2006, was part of the prosecutions' cases at court in Albany, New York; Oroville, California; College Station, Texas; and Gretna, Louisiana.

By reviewing court transcripts of the influential 1994 case, as well as related sentencing, this paper will explore the embedded issues at play in the use of defendant-authored rap lyrics at court—issues of race, authenticity, commercial constraints in the rap industry, and the role of the composer in rap music and music more generally. Building on the legal writing of Desmond Manderson, Sean-Patrick Wilson, and Andrea L. Dennis, as well as discussions of the composer's voice in the work of Simon Frith and Carolyn Abbate, I argue that the prosecution's use of lyrics ultimately reveals and contributes to society's ambivalence about rap—as art and non-art. Indeed, the prosecution presents lyrics at court devoid of context and even music—thus stripping it of its cultural significance as art. At the same time, the courts in some ways admit rap as reflective of its composers' actions and thoughts in keeping with Romantic ideas of music as high art. This latter impulse represents a surprising moment of flux in the legacy of nineteenth-century music aesthetics: Romantic notions of music here seem to extend beyond classical music to rap. These considerations ultimately undermine any reading of a one-to-one correspondence between composer and composition and thus thinking, past and present, that supports such an approach.

COPYRIGHT LAW'S ABSOLUTE MUSIC AND THE
IMPOSSIBILITY OF ABSOLUTE MUSICOLOGY

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This paper examines nineteenth-century Anglo-American music copyright lawsuits that implicitly embrace and extend Eduard Hanslick's idea of absolute music, then explores the implications of this association between law and music. My work is inspired by Anne Barron's suggestion that eighteenth-century copyright law anticipated and facilitated the author-work nexus that formed one pillar of the emerging musical work-concept. As Lydia Goehr notes, authorship was a partial solution to the problem of music's meaning and identity that arose around 1800 after functionality lost its previous, important role. Hanslick, the father of "absolute music," offered another pillar of the work concept by embracing decontextualization, literal and figurative, and by promoting musical formalism. Intriguingly, just as music copyright heralded the importance of the composer, the law also developed its own notion of absolute music.

I begin with *D'Almaine v. Boosey* (1835), which predated Hanslick's formalism in its definition of a musical work and, expanding Hanslick's decontextualization, refused to consider "low" uses of music as a mitigating factor in piracy. Courts continued to push music's absoluteness past Hanslick's limits in a pair of lawsuits over transcription that deemed instrumentation an essential element of a musical work. My final examples explore how the legal notion of absolute music functioned when music allied itself to text and action in the operettas of Gilbert and Sullivan. The pair's American lawsuits reveal that, despite Hanslick's desire to elevate music above text, absolute music condemned composers to a second-class legal status that a more porous musical aesthetics, such as that trumpeted by Richard Wagner, might have avoided.

The necessary role absolute music plays within the legal system raises two striking issues. First, Carl Dahlhaus's embrace of absolute music as a bulwark against Marxist music criticism is problematic given that absolute music, far from resisting economic contextualization, underpins the legal structures that commodify music. And, second, taking up Hayden White's Hegelian connection between law and history, I ask whether any music history is possible without copyright law. In other words, the law's absolute music, by reframing the history of music aesthetics and philosophy, demands a reconsideration of the foundations of musicology itself.

THE MYTH OF VENICE REVISITED
David Kidger, Oakland University, Chair

VOICING THE DOGE'S SACRED IMAGE

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Princeton University

The musical metaphor of civic harmony has become a commonplace in scholarship on the Serenissima, mainly because of the Venetian Republic's own aggressive allegorizing of music in its visual sphere. Yet music's strong allegorical hold on the Republic's visual imagination has overshadowed our understanding of a body of music whose relationship to the visual realm

was not allegorical, but, as my paper shows, actual and animistic. By considering a repertoire at San Marco that conferred sacred powers to icons of the Venetian state, I attempt to restore music's animating relationship to image in late medieval and Renaissance Venice.

This paper first examines the role acclamations, or *laudes ducis*, played in activating the sacro-political functions of the doge as his office gradually shifted from that of potentate into a reified and spiritualized *imago*—or icon—of the Venetian state and its patron Saint Mark. I argue that these music rituals acted on the doge *qua* icon in order to guarantee civic harmony and prosperity through his intercession. As a backdrop to the musical rituals maturing around the doge, I explore the litanies and supplications regularly performed to the miraculous *Nicopeia* icon panel, seen as an honorary patron of the city, whose musical veneration formed a core of civic devotion. Viewing both the doge and the *Nicopeia* as icons of the spiritual and political Republic, I demonstrate the way in which music effected the transformation of icons into animate servants of state. Finally, I briefly extend this analysis to Venice's Mediterranean colonies, where the exportation of such music-icon rituals created a sacred and political topography that legitimized Venetian authority in these colonies. By rereading the music-liturgical sources against the changing currents of Venetian political theology, the chronicle tradition, and contemporary iconographic and material evidence, this paper illuminates the efficacious function of music in Venice, often separate from the issues of stylistic and generic innovation that generally guide the scholarship on music in the Venetian Republic, and reveals a more dynamic relationship between its aural and visual spheres than has hitherto been recognized.

CULTURAL DIALOGUE AND POLITICAL POWER OF SINGING:
THE MASS OF ANDREA GABRIELI AT THE 1585
VISIT OF THE JAPANESE DELEGATION

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Francesco Sansovino's *Venetia citta nobilissima et singolare* (1663) describes the performance of a quadruple-choir Mass on June 29, 1585, during the visit of a Jesuit-led Japanese delegation to Venice. In his book, Denis Arnold posits Andrea Gabrieli's setting of the Ordinary that includes the quadruple-choir *Gloria* to be the most likely possible candidate for this described performance. Beyond its identification, however, this Mass could be considered as evidence of the city's grand welcome to the visitors; moreover, it may have played a symbolic role in political discourses of the Republic.

Andrea's Mass from the 1587 *Concerti*, consisting of a *Kyrie* (single-, double-, and triple-choir), the quadruple-choir *Gloria*, and a *Sanctus* (triple-choir), presented a variety that demonstrated the compositional virtuosity of the Venetian master and exemplified the complexity and refinement of Venetian music. The largest polychoral movement, the *Gloria*, projected powerful images of the Republic; furthermore, the gradual increase in the number of choirs in the *Kyrie*, from single to triple, can be seen as a dramatic preparation for the climactic *Gloria*.

By the late 1580s, a quadruple-choir composition with sixteen independent parts was one of the largest extant settings worldwide, and in a world devoid of electric machinery, it produced one of the loudest sounds man would hear. The inclusion of such massive polychoral music suggests that Venetians accorded the Japanese visit an extraordinary value. Furthermore,

Venetians gave the Japanese a larger and more lavish celebration than the one organized by Pope Gregory XIII, because of the city's political and religious enmity with Rome. Through an examination of Venetian archival sources, other contemporaneous descriptions, and correspondence between Jesuits, this paper explores relationships among various political entities during the visit of the Japanese delegation to Venice, interpreting a politico-religious gesture in Gabrieli's quadruple-choir *Gloria* within the context of Italian interstate relations. Andrea Gabrieli's Mass appears to have been part of the manifold cultural dialogue between Japanese Christians and Europeans in the late sixteenth century, evoking the sound of eternal glory in the ears, the minds, and the memories of the foreigners.

PEDAGOGIES

David Gramit, University of Alberta, Chair

FRENCH CHOIRBOYS AND THE VIOL, CA. 1580 TO 1700

Stuart Cheney

Texas Christian University

This paper explores the teaching of viol—a popular instrument during the sixteenth and seventeenth centuries—to choirboys in French *mâitris* (choir schools) connected to some of the principal cathedrals, collegiate churches, and parishes. Several of these young musicians, including Marin Marais and others, later enjoyed careers as professional players.

Specific information on how viol players began playing their instrument is scarce. Most professional musicians began learning their craft as children, within an educational system led by professional teachers and practicing musicians. An important participant in the French system was the *mâitre de musique*, a licensed professional who taught independently or was attached to an academy or religious institution such as a *mâitrise*. The principal mission of the *mâitrise* was to train choirboys in Latin, grammar, basic mathematics, and above all, singing. In turn, the first job of choirboys was to sing chant and the highest parts in polyphonic music during daily church services. Evidence in archival documents, contemporary writings, and iconography in Paris, Lyons, Troyes, Rouen, Amiens, and elsewhere suggests that from the sixteenth through the eighteenth centuries, several *mâitris* also provided instruction to the boys on the viol and other instruments to a greater extent than formerly understood. Often a *mâitre de musique* instructed the boys in viol; the instrument was more affordable, easier to learn, and better suited to ensemble playing than lutes, harpsichords, or other popular instruments.

Teaching the viol to choirboys allowed small ensembles of the instrument to play purely instrumental genres such as fantasias, but also to support voices as necessary, as when a shortage of singers threatened the choir at Saint-Pierre in Troyes in 1653. Inventories also make plain that several *mâitres de musique* and other church musicians owned one or more viols. The cases of some of the teachers and prominent composer-performers active at *mâitris* in Paris, Troyes, and Rouen provide further missing details of this important connection between religious education and professional, often secular, music-making.

AT THE ORIGINS OF MUSIC EDUCATION:
NEW SOURCES FOR THE HISTORY OF THE EARLY CONSERVATORIES

Guido Olivieri
University of Texas

Established around the end of the sixteenth century and initially intended as charitable institutions, the four conservatories of Naples emerged as the most influential professional schools of music in the early modern era. While the *Ospedali* in Venice hosted mainly young girls who were generally not allowed to perform publicly, the Neapolitan *Conservatori* accepted only boys. Because of this crucial gender distinction, the conservatories became the wellspring of a large number of virtuosi, who fulfilled the high demands of local institutions and were also employed in the major European courts. Already in the eighteenth century the activity of these schools was linked to the international fame of Neapolitan music (“Naples is the capital of the musical world; most of the renowned composers came from one of the numerous conservatories where the students are trained in this art.” Charles de Brosses, 1739). Moreover, the organization and teaching standards established by the conservatories became models for other modern institutions of music education.

Yet, despite their relevance, the Neapolitan conservatories have received scarce attention in recent literature, the most reliable and comprehensive studies still being the works of a few local scholars at the turn of the twentieth century (F. Florimo, 1882; S. Di Giacomo, 1928).

By primarily focusing on the activity of the Conservatorio della Pietà de’ Turchini between 1684 and 1710, my paper analyzes the contracts drafted for the admission of the students and other administrative acts, sources of unique importance that have been thus far completely ignored. These notarial documents not only provide names, roles, and dates of service of the students, but contain also valuable information on the length of apprenticeship and the provenance and socio-economic background of the *figlioli*, as well as shed light on aspects of the life and organization of the Conservatory. The study of these sources, therefore, offers crucial insights and new perspectives on the extensive network of activities of these prominent institutions and on their vital role in the establishment of modern standards of music pedagogy.

HIGH SCHOOL MUSICALS: UNDERSTANDING SEVENTEENTH-
CENTURY ENGLISH PEDAGOGICAL MASQUES

Amanda Eubanks-Winkler
Syracuse University

Bryan White’s discovery of a letter about “Harry’s” music “made” for a ball at Josias Priest’s Chelsea boarding school has reopened questions about the relationship of Purcell’s *Dido and Aeneas* to Priest’s establishment. As scholars have noted, the performance of *Dido* at Priest’s school was not unusual; other works, including Thomas Duffett’s *Beauties Triumph* (1676) and John Blow’s *Venus and Adonis* (1684), were also performed at boarding schools. But what has yet to be investigated is the larger picture, for school “musicals” were routinely performed throughout the seventeenth century. This paper places the school performance of *Dido* within this larger context, considering Robert White’s *Cupid’s Banishment* (1617), James Shirley’s *Triumph of Beauty* (ca. 1645), Thomas Jordan’s *Cupid His Coronation* (1654), and the little-studied Restoration-era work, John Banister’s *Musick; or the Parley of Instruments* (1676). I will focus on two primary questions: first, what purpose did these entertainments serve within the

curriculum of the schools and second, who performed them? To answer the first question, one must understand the place of music and dance within early modern English education. As numerous seventeenth-century English conduct books attest, gentlemen and women needed to possess skills in music and dancing; however, these arts also held the potential to corrupt, leading to degradation, lasciviousness, and, in men, effeminacy. Furthermore, there was an anti-theatrical strain in early modern English discourses that associated public performance by women with sexual profligacy. The answer to the second question lies in the problematic status of music, dance, and public performance, which made it desirable for professionals to take certain roles in these entertainments. This arrangement was mutually beneficial: students did not have to play problematic or unseemly roles and the professionals—many of them court musicians—enjoyed added income. The public theater and the schools also had a close relationship. Jordan and Shirley were playwrights and Priest and Banister had worked in the theaters. By recovering the place of these works within early modern curricular schemes and their manner of performance, this paper illuminates the circumstances of better-known, yet less-documented performances, such as the *Dido* given by the girls at Priest's school.

HEITOR VILLA-LOBOS AND GETÚLIO VARGAS: INDOCTRINATING CHILDREN THROUGH MUSIC EDUCATION

Gabriel Ferraz
University of Florida

In Brazil, from 1932 to 1945, Heitor Villa-Lobos participated in the authoritarian regime of Getúlio Vargas as music educator and what could be construed as an indoctrinator of the regime's ideologies. Villa-Lobos implemented a program of music education in schools that sought to promote discipline among children while socializing them in the school environment and educating them about aspects of the ethnic and socio-cultural formation of Brazilian people. Villa-Lobos had sketched his program of music education in the 1920s with ostensibly purely educational intentions, but Vargas appropriated Villa-Lobos's program and used it as a tool to homogenize the government's nationalistic ideologies among children (and consequently their families). The program was first mandatory in Rio de Janeiro and later was implemented throughout Brazil. Consequently, Villa-Lobos was accused of collaborating with the authoritarian government, but despite having admitted that music could be used as a tool for political propaganda, he regularly excused himself from *personal* interest in the regime, asserting that all he wanted was discipline and love for music. While scholars have mostly speculated whether Villa-Lobos used Vargas to promote his career or Vargas used Villa-Lobos to disseminate the government's ideologies, they tend to overlook the indoctrinating aspects of music education.

My research demonstrates that, despite Villa-Lobos's original educational intentions, he increasingly aligned the directives of his program of music education with the nationalistic politics of the government and consciously instilled Vargas's ideologies in the minds of children. Through the analysis of the extensive archival materials, most of which remain unpublished and unexamined, this paper reevaluates the directives of Villa-Lobos's program and argues that he became an important agent of indoctrination for the government of Vargas. Drawing upon the concept of "indexation" from Thomas Turino's theory of music semiotics and Benedict Anderson's concept of "imagined communities," I demonstrate that, through music, Villa-Lobos rooted nationalistic and patriotic values and the senses of discipline and

civic duty in children's identities, forming a community that "imagined" itself united through these shared ideals.

SIXTEENTH-CENTURY SOLMIZATION IN PRACTICE: WHAT USE DOES IT HAVE IN THE TWENTY-FIRST CENTURY?

Anne Smith

Schola Cantorum Basiliensis

This workshop will provide a practical introduction to solmization, the mutation of hexachords, and the differentiation between the inherent qualities of the individual syllables. This differentiation in quality brings with it a shift in one's hearing of the notes and how they relate to one another and thus has an impact in how we understand the music.

Until recently it has been largely overlooked that numerous sixteenth-century authors reported an inherent difference in quality between the solmization syllables. As early as 1274 Elias Salomonis, in discussing the nature of the semitone step between E and F, wrote that E could be sung with *mi* or *la* and was "very masculine and rigid" and that "F has a womanly agreement and the nature of the feminine sex, and on it only *ut* and *fa* may be sung." Bonnie Blackburn and Leofranc Holford-Strevens have shown how this distinction was so much part of the common knowledge that these syllables came to have erotic connotations in the fifteenth and sixteenth centuries. By the sixteenth century this differentiation, particularly in German humanist circles, was expanded to include the other syllables, *ut* and *fa* being perceived as soft or feminine, *re* and *sol* as average, and *mi* and *la* as hard, masculine.

The application of this information in practice has an impact on how lines are heard, as well as how they progress, there being an increase in hardness in ascending through the lower note of a semitone, with a sense of relaxation in the attainment upper note. Thus solmization understood in this manner has the potential of opening up new perspectives in the performance as well as in the understanding of sixteenth-century music.

After a brief overview of the theory regarding hexachords, inherent sound quality and mutation points, this information will be applied in practice. For this purpose we will sing two relatively simple compositions, one in a "hard" key, the other in a "soft" key, first going through the individual voices before putting them together. The pieces will be chosen so that they demonstrate all of the basic rules of solmization. On the basis of this experience, we will then look at the structural implications on the broader level. Although this workshop is specifically focusing on the sixteenth century, this sort of solmization was still typically being used in Italy in the eighteenth century. Thus the influence of this sort of thinking continued to hold sway for another two centuries. The first instruction in music from the eleventh through the seventeenth centuries—and at times the eighteenth—usually involved solmization with hexachords. Thus it behooves us in the twenty-first century to integrate this basic material into our understanding of this music, as we will come to see it in a new light, perhaps one more similar to the one in which it was perceived at the time.

TEXT SETTINGS AND ADAPTATIONS
Susan Youens, University of Notre Dame, Chair

ORIGINS AND JOURNEYS OF HAYDN'S ENGLISH
CANZONETTA "THE WANDERER"

Sarah Day-O'Connell
Knox College

When Haydn wrote *VI Original Canzonettas* in 1791, he collaborated with one of London's most lively and connected women: poet and salon hostess Anne Hunter authored all six texts. Thanks to Hunter biographer Caroline Grigson (2009), we can now pinpoint the occasion of a second collaboration, in 1795, and moreover, we can consider its gravely different circumstances. Anne was recently widowed, suddenly impoverished, prohibited from appearing in public, and embarked on a life without permanent residence. While staying in a remote cottage she had taken in a friend's troubled niece, Isabella, who had been abducted from her mother, exiled with her father, and then essentially abandoned at boarding school. Remarkably, Anne was able to gain the trust of, and awaken sympathy in, rebellious Isabella, who was present when Anne helped Haydn with a "second sett" of six canzonettas. This time, only one text was Anne's own: "The Wanderer."

I resituate "The Wanderer" within the circumstances of its genesis. Combining musical and literary analysis with research on the women's unpublished letters (especially GB-En MS12961), I consider the song against the backdrop of female wanderers and wandering depicted by Mary Wollstonecraft and Frances Burney, as well as contemporary stereotypes of, and protocols for, the "wandering" and "exile" of widows and orphans, to which Anne and Isabella would have been subject. The interpretation that emerges challenges the song's conventional association with the iconic wanderer figure and connects it with an overlooked trope of an "equivocal" wanderer, who in the loneliness of exile gains liberation and insight, and yet, paradoxically, is threatened by increased exposure to the world. It also sheds light on the apparent incongruity of the next canzonetta in the set, "Sympathy," for the equivocal wanderer possesses a heightened affinity for sympathy, and yet her sympathetic encounters are threatened by her relentless mobility.

Finally, I consider "The Wanderer" as revealed in recordings. Of particular interest are performances that compensate for the "loss" of original associations by producing opportunities for newly contemporary meaning to come through—a "wandering" that ultimately keeps close to home.

ENDLESS FALLING: MUSICAL GLOSSING IN PARALLEL
SETTINGS OF "MA DI CHE DEBBO LAMENTARMI"

Daniel Donnelly
McGill University

"Ma di che debbo lamentarmi" was one of the most popular stanzas of Ariosto's *Orlando furioso* among *cinquecento* composers, and it is little wonder why: the rich imagery of this portion of Bradamante's lament—wherein she compares herself to Icarus borne aloft on the wings of love and incinerated by the intensity of desire—led the critic Simone Fornari to discuss

the passage at length in his 1549 *Spositione*, the earliest published critical analysis of Ariosto's work. Analysis of parallel settings of the same text has long been a way of highlighting the differences between composers' musical styles and aesthetic approaches. In this comparison, however, I am primarily concerned with the opposite phenomenon: do composers working within the same cultural and stylistic sphere tend to regard the same thematic aspects of a text as important, and do they highlight them in similar ways? Furthermore, can these approaches to setting a literary text be integrated into the larger critical discourse of the era?

Vincenzo Ruffo's and Jachet Berchem's settings of this passage are particularly well suited to this endeavor, as both composers were writing in approximately the same period, in the same city, and for substantially the same public. Berchem's long tenure as *maestro di cappella* of the city's cathedral (1546–53) makes it quite likely he would have been acquainted with Ruffo and the musical and literary activities of the Accademia Filarmonica, where Ruffo served as music director from 1551–63. Musical settings of a text can be considered commentaries on it—what Jennifer Bloxam has called “musical glossing.” I will compare Fornari's discussion of poetic imagery and allusion to Berchem's and Ruffo's settings, demonstrating that both composers and literary critics were interested in highlighting similar features of Ariosto's work. Composers participated musically in the literary-critical discourse of the academy by producing subtly different contrapuntal “readings” of the text. While Ruffo's setting focuses primarily on the action of rising and falling through textural connections and mimesis, Berchem's seems more concerned with using imitation and repetition to reflect the eternal cycle of Bradamante's elation and misery—her endless falling.

SAFFO'S LYRE: IMPROVISATION AND NEOCLASSICISM IN NINETEENTH-CENTURY ITALIAN OPERA

Melina Esse

Eastman School of Music, University of Rochester

The scores of many nineteenth-century Italian operas languish in dusty archives and hundreds of works will never see the stage again. But Giovanni Pacini's *Saffo* (1840) is one lost opera that deserves attention. Virtually unknown today, Pacini's treatment of the fabled poetess from ancient Greece was wildly popular with critics and audiences alike: it was praised by Verdi, who was especially struck by the powerful finale, and the work was lauded as Pacini's most sophisticated and unusual to date. Cammarano's libretto notably Romanticized the poet's life: a brilliant improvisatory singer, Saffo loses her lover when she wins Olympic laurels. Driven to despair, she defiles her rival's wedding altar and leaps from a cliff in ritual reparation for her offense.

Despite *Saffo*'s apparent Romanticism, certain aspects of the work seem to demand an alternative explanation. While Pacini's musical structure generally eschews solo numbers in favor of dramatic, confrontational ensembles, Saffo's final aria, a lengthy onstage performance of a spontaneous song, is the opposite of a fiery showpiece. The aria grafts together several closed, symmetrical stanzas, and features much more syllabic text-setting than one might expect in a piece designed to highlight Saffo's ability as a singer. The emergence of such unadorned, dramatic melodic styles is sometimes credited to composers' increasing resistance to singers' desire for improvised ornament—as a triumph of the written over the oral and ephemeral. Instead, I suggest that such styles may have been inspired by the *improvvisatrice*, a female improviser of chanted or sung poetry (made famous in Madame de Staël's 1807 novel *Corinne*).

Now overshadowed by caricatures of capricious divas, the figure of the *improvisatrice* offers new ways of understanding both Pacini's puzzling adherence to neoclassical ideals and the transformation of melodic style in nineteenth-century Italian opera. Reexamining Pacini's additions to the Naples manuscript in light of periodical commentary, which explicitly linked both the ancient poet and Pacini's opera to contemporary *improvisatrici*, I argue that *Saffo* embodies an ideal of performance in which creation and execution are fused together in a moment of inspiration and thus represents a uniquely Italian alloy of Romantic and neoclassical aesthetics.

SCENE UNSEEN:
THE SUBLIME ROLE OF THE ORATORIO MESSENGER

Andrew Shryock
Boston University

Opening the final scene of George Frideric Handel's *Samson*, Manoa entreats the Israelite Officer to report on his son, Samson. "Suspence in News is Torture; speak them out," Manoa pleads. The appearance of this news bearer—originally named "Messenger"—marks the first in a series of cameos. He appeared in five oratorios within four years despite wide-ranging subject matter and numerous librettists.

In this paper, I argue a messenger archetype emerged in Handel's oratorios of the mid-1740s. Unlike his forebear of ancient Greek tragedy, who similarly chronicled far-off events, the oratorio messenger sought to astonish (rather than inform) with pithy descriptions of exceptional occurrences. As a result, the messenger's audience—and by extension Handel's audience—never witnessed a climactic moment firsthand. This is all the more effective in an un-staged theatre work, however. As Joseph Addison claimed in his influential "Pleasures of the Imagination" (1712), "a description often gives us more lively ideas than the sight of things themselves." Without staging, costumes, scenery or the spectacle of the stage, the messenger's abbreviated account serves as the imagination's only guide and overwrought imaginations are quickly transported to sublimity. The oratorio messenger, then, delivers not only news but also the sublime: the elevated state to which poetry, art and music aspired in the eighteenth century.

The oratorio messenger's sublime-seeking reports also reflect Handel and his librettists' place within contemporary intellectual life. Treatises, poems, essays and correspondence attest to a period of heightened interest in the sublime in the mid-1740s. To that end, librettists adapted source texts, abridging and altering messenger-speeches to increase their sublime potential. Handel responded similarly, further concentrating these accounts and distinguishing them in musical setting with various melodic, harmonic and rhythmic devices. The result is a messenger-speech that strives to astonish its audience at every turn.

Less impassioned than the "chorus and drums" sublime of a "Hallelujah" chorus, the oratorio messenger delivered a simmering sublime. He rendered hopeful audiences dumbstruck. Consider the case of *Samson*, where Manoa anticipated his son's deliverance from the Philistines. "Then take the worst in brief," the Israelite Officer replied, "Samson is dead."

WORKERS UNITE!**Amy Beal, University of California, Santa Cruz, Chair****JANÁČEK'S "SVATOPLUK" CHOIR AND THE MAKING OF THE
CZECH WORKING CLASS IN LATE-HABSBURG BRNO**Andrew Burgard
New York University

In 1873—at the age of eighteen—Leoš Janáček began directing the choir of “Svatopluk,” a patriotic, educational, and fraternal organization for Slavic-speaking working-class men in Brno. It was Janáček’s first professional conducting appointment, and yet, within a few months, he transformed the choir from a lightly-rehearsed accompaniment to the group’s social evenings into one of the most musically respected concert groups in Brno. His first compositions were written for this choir, and their success established his reputation as one of the city’s leading musical talents. Scholars and biographers characterize this as Janáček’s triumph while saying little about the role of the choir members, whose surprising enthusiasm and hard work was also necessary for the success. Clearly, the demanding precision of the precocious young director provided the opportunity for the group to attain such high musical standards, but it does not explain why these men with little leisure time and minimal musical training freely invested the effort necessary to achieve this specifically musical distinction. Examined with reference to particular musical qualities of their repertoire (mostly unaccompanied four-part male choruses setting melodic and lyrical material adapted from Slavic folk music, but harmonically and formally rooted in church music), the archival traces of these men’s motivations illuminate neglected meanings in Janáček’s first compositions and also provide rare insight into the affective and personal lives of the choir’s working-class participants.

My study of internal “Svatopluk” documents, such as membership registers and committee minutes, shows that spurious assumptions made in Vladimir Helfert’s influential 1939 biography of Janáček have produced misleading descriptions of the singers’ backgrounds in subsequent secondary literature. Instead of tradesmen with deep roots in the city, the singers were primarily workers in textile factories, recently removed from rural peasant backgrounds. This correction allows a more accurate depiction of this musical collaboration, partnering Janáček’s ambitions with the participants’ personal motivations, and the meanings it held for the singers, who were forging new cultural and social identities as industrial labor in Brno—the center of the Habsburg textile industry—during a period of rapid urbanization, modernization, and, ultimately, nationalization.

**HOW LONG, BRETHERN? GENEVIÈVE PITOT'S MUSIC
FOR THE WPA'S FEDERAL DANCE PROJECT**Jane Ferencz
University of Wisconsin-Whitewater

During the Great Depression, the Federal Arts Project hired thousands of unemployed artists. The Federal Theatre Project began in 1935, and soon after came a call to include dancers. In New York, the always-controversial Federal Dance Project (FDP) featured pioneers of American modern dance. Dance historians have documented the FDP but none discusses its

music, although several prominent composers/dance accompanists were employed. Geneviève Pitot worked almost exclusively with the Project's principal choreographer, Helen Tamiris, creating some of its most significant works. *How Long, Brethren?* (1937) was the Project's most popular dance—its surviving music is this study's focus.

New Orleans native Pitot studied in Paris at 18, settling in New York in the 1920s where she worked as an accompanist and Duo-Art pianist. Her collaboration with Tamiris began around 1930 and she followed her to the FDP. Pitot continued as a Broadway dance arranger post-war, composing for Tamiris, Hanya Holm, and others (*Kiss Me, Kate* and *Li'l Abner* are best known).

How Long, Brethren? chronicles struggles of African-Americans from Tamiris's Lower East Side, Russian-Jewish, Communist-sympathizer perspective. It includes Pitot's arrangements of Gellert's *Songs of Negro Protest*, interspersed with original music. Most materials, including sketches, scores, and differing sets of performance parts survive at the Library of Congress. The scores and parts reveal Pitot's compositional practices and the working methods of WPA copyists and orchestrators. My paper describes *How Long, Brethren's* materials and discusses the dance's social implications and significance.

Saturday noon, 12 November

**“MUSIC IS THE CONTINUATION OF LIFE:” THE POST-WAR SONGS
OF HANNS EISLER (1898–1962) AND PAUL DESSAU (1894–1979)**

Margaret Jackson, soprano

Michael Hix, baritone

Troy University

Allen Perriello, piano

P R O G R A M

Deutschland 1952	Paul Dessau
Im Blumengarten	Hanns Eisler
Sputnik (Ohne Kapitalisten geht es besser)	
Schöne Tage	Paul Dessau
Alles für die Liebste	
Küsse	
<i>from Siebenundzwanzig Lieder aus dem Dreistrophenkalendar</i>	
Das Pferd	Paul Dessau
Der Elefant	
Das Schwein	
Die Kellerassell	
<i>from Tiervers</i>	
Rosen auf den Weg gestreut	Hanns Eisler
Im Weißensee (Da, wo die Chamottfabriken steh'n)	
Nach der Schlacht	
Das Lied vom Kompromiss	
Deutsches Lied	
Immer raus mit der Mutter	
<i>from Lieder nach Texten von Kurt Tucholsky</i>	
Höre Israel	Paul Dessau
Bombardement	Paul Dessau
<i>from Drei Gesänge nach Gedichten von Pablo Neruda</i>	
Traurigkeit	Hanns Eisler
<i>from Ernste Gesänge</i>	

As the Deutsche Demokratische Republik emerged from the wreckage of World War II, composers Hanns Eisler (1898–1962) and Paul Dessau (1894–1979) returned from exile to add their voices to the chorus of a new Communist nation. This lecture recital will explore song literature composed by Dessau and Eisler in the earliest years of the DDR. Each embraced an art form fraught with cultural and political tensions; the emergent songs reflect both an enthusiasm for the young country and ambivalence about how to navigate uncharted musico-cultural terrain.

Among the most prolific Austro-German composers of the twentieth century, Hanns Eisler blended folk elements, politics, and advanced musical techniques into works that expressed a deep commitment to socialist ideals. He settled in East Berlin in 1949 after an extended exile in the United States during the War; confrontations with the F.B.I. and House Un-American Activities Committee during his U.S. residency sharpened the musical critiques he subsequently levied against Western capitalism in his post-War songs. Eisler's 1950s *Lieder* offer a compelling portrait of an influential artist working to reconcile conflicting mid-twentieth century notions of German identity, from the mythically heroic to the destructive.

Like his compatriot, Paul Dessau was among the DDR's most significant composers; a large portion of his music, however, remains unknown. Much of his vocal music is overtly political, whether in response to the Holocaust, his exile, his embrace of Marxist ideologies, clashes with the East German censors, or his reception history abroad. Like Eisler, Dessau left a significant imprint on composition and music education in the new Republic; indeed, his compositional life illustrates the profound intersection of music and politics during the post-War era. Diverse influences including late Romantic extended chromaticism, Jewish song, twelve-tone techniques, jazz, and folk elements mark the more than two hundred *Lieder* at the core of his eclectic compositional oeuvre. Yet his political beliefs and relative isolation in post-War East Germany have kept his music in obscurity in the United States.

This lecture recital will examine the dynamic relationship between politics and compositional practices in East Germany following the War. Of particular interest is a) the enduring use of art song as a tool to express fluid notions of German-ness and b) the ways polarizing forces of nationalism and censorship shaped the vocal works of these two men. We will present songs based on texts of Bertolt Brecht, Kurt Tucholsky, Pablo Neruda, Georg Maurer, and Berthold Viertel.

Steinway piano kindly provided by Sherman Clay Pianos, San Francisco.

Sherman Clay has been the exclusive representative of the Steinway & Sons piano since 1891 and is proud to support the 2011 Annual Meeting of the American Musicological Society.



**THE GUITAROMANIE AND ITS PERFORMANCE PRACTICE:
THE INTERPRETATION OF THE GUITAR IN FRANCE BETWEEN
1800 AND 1830**

Pascal Valois, Guitar

P R O G R A M

<i>Allegro</i> from <i>Sonate Brillante</i> op. 1	Louis-Ange Carpentras (1786–1854)
<i>Variations on the Magic Flute</i> op. 9	Fernando Sor (1778–1839)
<i>Five Andantes</i> from the op. 8 and op. 17	Victor Magnien (1804–1885)

In the beginning of the nineteenth century, the guitar enjoyed a very high level of popularity in France. In the 1820s, this trend was referred to as “Guitaromanie” by the author Charles de Marescot in the book of the same name. Virtuosos from all over Europe and France-born musicians were part of Paris’ vibrant guitar scene; they joined forces to meet amateurs’ ever growing demand for guitar music. Some works remained the cornerstone of today’s repertoire for classical guitarists, like Fernando Sor’s *Variations on the Magic Flute* (1821). However, the best part of the music sank into a relative oblivion. That is particularly true for French guitarists’ output. Among them we find Victor Magnien, who was guitarist, violinist and director of the Conservatory of Lille. Miniatures like Magnien’s *Andantes* (1827), possess strong lyrical qualities combined with a well-crafted and sometimes bold harmony component. Although the most popular forms of the period were variations and pot-pourris based on fashionable opera themes, composers left numerous concertos and sonatas. In his *Sonate Brillante* (1816), Carpentras proves to be a composer in step with the pre-romantic French style: robust musical effects, melodic clarity, and unexpected modulations following harmonically static passages.

The spoken component of the presentation will focus on the description of the ornaments and expression devices used in the music, with an emphasis on some overlooked techniques such as improvisation, portamento, and harmonics used as ornaments.

Saturday afternoon, 12 November

EARLY TWENTIETH-CENTURY GENEALOGIES

Michael Puri, University of Virginia, Chair

“THE STONE IN THE WATER”: DEBUSSY, MESSIAEN, AND THE MEANING OF RHYTHMIC CONTRAST

Timothy Cochran

Rutgers, State University of New Jersey

Messiaen’s idiomatic approach to rhythm is a frequent subject of current scholarship, and most commonly, scholars use Messiaen’s descriptions of his techniques as a point of departure. In this paper, I argue that Messiaen’s writings about Debussy provide insight into rhythmic approaches not described explicitly by Messiaen in reference to his own work. I demonstrate how his interpretations of rhythmic contrast in Debussy (described throughout Tome VI of the posthumous *Traité de rythme, de couleur, et d’ornithologie*) can provide a lens through which to understand similar rhythmic structures in Messiaen’s own work.

Messiaen argues that rhythmic contrast is “the primary state of Debussyan rhythm” (Messiaen 2001, 3), and he highlights moments from across Debussy’s repertoire in which startlingly rapid rhythms interrupt long durations (e.g., m. 19 of “Reflets dans l’eau”). Interpreting this feature of Debussy’s style in light of the composer’s predilection for water imagery, Messiaen defines these rhythmic juxtapositions metaphorically as the “stone in the water”: a violent rhythmic force disturbs a static liquid surface. Throughout Tome VI, Messiaen uses the phrase to underscore moments of rhythmic shock in various works, many of which bear titles that make no explicit reference to water.

Though Messiaen does not name “stone in the water” as one of his own rhythmic techniques, he adopts the underlying expressive strategy of rhythmic contrast as stasis-disruption at hermeneutically significant moments throughout his oeuvre. For example, Messiaen often frames the rapid rhythms and angular contours of birdsong with sustained chords in homophonic textures. Analogous to the shock of a stone disturbing a placid surface, the elongated sonorities suggest the stillness of the environment, which is shattered by the bird’s sudden entrance. Similarly, Messiaen uses rapid arabesques to pierce the calm of sustained chords in works like *Vingt Regards* that contemplate entrances of divine power into mundane experience. Akin to “stone in the water,” Messiaen’s rhythm suggests an overpowering spiritual force that ruptures a tranquil setting. The correlation between Messiaen’s semiotic strategies and his interpretive methods indicate a common logic between analytical and compositional approaches.

RAVEL AND ROBERT-HOUDIN, MAGICIANS

Jessie Fillerup

University of Richmond

When Claude Debussy called Ravel an “enchanted *fakir*” in 1907, he anticipated a critical approach typified by Vladimir Jankélévitch’s 1939 Ravel biography. In it, Jankélévitch evoked

the rich language of theatrical magic, comparing Ravel to a sorcerer, illusionist, and prestidigitator. Contemporary critics used similar terms to describe the composer's music as early as 1909, around the same time that a parallel narrative emerged: Ravel as a master of mechanism and artifice. These themes have been profitably explored, sometimes in combination, by Carolyn Abbate, Steven Huebner, and Deborah Mawer, among others. But a contextual study of theatrical magic, which has yet to be applied to Ravel criticism, would provide a substantive connection between the narratives of mechanism, enchantment, and artifice.

I suggest beginning with Robert-Houdin (1805–1871), the French illusionist whose enduring legacy furnishes a forgotten background for Ravel criticism. Robert-Houdin claimed that he was not a mere juggler but “an actor playing the part of a magician,” which resonates with accounts of Ravel's Baudelairean artifice in life and work. The magician's memoirs and the trade journal *L'Illusionniste* (1902–1914) describe magic tricks as “effects,” a word that recurs in both Ravel criticism and “The Philosophy of Composition,” a theoretical-didactic essay by Edgar Allan Poe which Ravel considered an important influence. Robert-Houdin, who started his career as a clockmaker, featured automata at his *Soirée fantastiques*—often trick automata concealing human figures inside. Ravel's fascination with enchantment and mechanism converge in the presence of these trick automata, which ask different questions of spectators than those previously supposed: not “Is this machine uncanny?” but “Is it real?”

I conclude by considering a moment in Ravel's opera *L'Enfant et les sortilèges* (1925) when the illusory meets the “unreal,” to elaborate on Abbate's persuasive interpretation. Ravel employs two techniques here described by magicians and cognitive psychologists who study magic: exploiting the sensory afterimage and manipulating temporal, spatial, and aural frames. To create an illusory harp sound, for example, Ravel first uses an actual harp to establish a frame of narrative and attentional focus, then creates an aural “afterimage” of the harp in the woodwinds.

WEIGHING, MEASURING, EMBALMING TONALITY

Joseph Auner
Tufts University

This essay considers some of the possible implications of the new musical technologies that emerged at the end of the nineteenth and the early part of the twentieth century for how composers heard, conceived of, and worked with tonality. My starting point is Satie's peculiar little essay, “What I am,” first published in 1912, in which he denies being a musician, describing himself instead as a “phonometrographer,” inspired by science and dedicated to weighing and measuring sounds. To a striking degree, the music and thought of many of the composers who defined musical modernism, including Ives, Mahler, Debussy, Schoenberg, Stravinsky, Bartok, Antheil, Cowell, and Ruth Crawford Seeger, can also be linked with recording, phonography, player pianos, and the burgeoning sciences of sound.

Drawing on a wide range of recent writings, I will propose a set of hypotheses under the categories of weighing, measuring, and embalming concerning how these and other technologies may have served as a catalyst for new ways of thinking about individual harmonies as well as their relationship to each other and to the radically expanded sphere of sound in which music came to exist. While the industrial revolution had focused on extending limbs and muscles to enhance physical capacities of speed and power, the period around the turn of the century has been described as a second phase dedicated to extending the reach of the central

nervous system through the development of technologies to enhance the senses. I will argue that the impact of this second technological revolution has been largely overlooked in the established historical narratives focusing on musical style, compositional technique, aesthetics, and cultural politics. My focus will be on the first half of the century, but there are clear connections to our musical world today, a world in which we have all, to some degree, become phonometrographers ourselves.

ELLIOTT CARTER'S CELLO SONATA: MEDIATING SCHOENBERG AND STRAVINSKY IN POST-WAR AMERICA

Daniel Guberman

University of North Carolina, Chapel Hill

Elliott Carter composed the first movement of his 1948 Cello Sonata amidst highly partisan debates over the direction of postwar American music, which was seen as extending and transforming the European modernist tradition. In publications such as *Partisan Review* composers and critics argued whether America's musical leadership should draw on the schools of Stravinsky or Schoenberg, two émigré composers who had escaped the stain of the Nazi regime. Carter was caught in the middle, a childhood devotee of Schoenberg on the one hand, and a student of Stravinskian neoclassicism under Boulanger on the other. In light of these debates, it is all the more intriguing that recently Carter described his Cello Sonata as combining and juxtaposing the styles of the two composers, with the cello playing the part of Schoenberg and the piano Stravinsky.

I take Carter's statement regarding the narrative between Stravinsky and Schoenberg as the basis for a new analysis and cultural-political interpretation of the sonata's first movement. Musically, I suggest an alternative to the set-theory analyses of Schiff, Kies, and Bernard, based on the premise of the work as enacting a dynamic relationship between two initially contradictory characters. Through the course of the movement, these characters, embodied by the two instruments, explore a substantial middle ground, expressed through a variety of parameters including pitch, rhythm, dynamics, and articulation. Drawing on Charles Seeger's theory of dissonant counterpoint, I analyze these parameters in terms of consonance and dissonance.

Through the aesthetic world of the Cello Sonata, with its seemingly complex surface of abstract musical interactions, Carter engages cultural-political debates about the legacy of the European heritage in a culturally ascendant Cold War America. Carter's self-consciously American style confronts and assimilates the legacies of the two most prominent European émigrés. Thus, Carter begins to establish his position as a leading cultural diplomat by providing a framework within which the styles of European masters can be combined with American music and ideals. The Sonata serves as an artifact that shows traces of debates surrounding America's development as a cultural superpower as it negotiates a relationship with the European cultural heritage.

EXOTICISM REVISITED
W. Anthony Sheppard, Williams College, Chair

MUSICAL EXOTICISM 1500–1750:
 SOME METHODOLOGICAL CONSIDERATIONS AND CASE STUDIES

Ralph P. Locke
 Eastman School of Music, University of Rochester

Several recent musicologists have objected to applying the terms “exotic/exoticism” to works from what historians call the Early Modern period (ca. 1500–1800). Bloechl (2008), for example, argues that the term misleads because representations of place (ethnicity, etc.) in music before 1800 differed in crucial ways from those after 1800 (with the advent of folklore-derived—and often Herder-inspired—musical nationalism and musical “local color”). Yet “exotic” was a standard pre-1800 word for faraway lands (e.g., Rabelais 1552). It remains appropriate, I argue, to musical products of those earlier centuries once its distinct ways of working are properly understood.

Overviews of musical exoticism (MGG2, Bellman 1996, Head 2003, Bartoli 2007, Taylor 2007, Locke 2001/2007/2009) have not adequately stressed this disparity between pre- and post-1800 practices (rightly noted by Bloechl). True, exotic portrayals before 1800 did not generally employ distinctive style markers. Nonetheless, they were regularly assisted by musical means of more usual (*not* exotic-sounding) kinds. This point may seem counterintuitive today because our thinking about musical exoticism tends to be shaped by heavily mimetic portrayals of Otherness in opera (*Madama Butterfly*), musical comedy, and film.

I will sketch here, for the first time, an overview of the ways in which musical exoticism operated during the period 1500–1800, setting forth five interrelated factors: 1) a genre’s expressive capabilities (e.g., opera’s vivid portrayals of rage, seductiveness, etc.); 2) a genre’s inherent/“structural” constraints (e.g., partial or entire wordlessness in danced works and in opera marches/processions); 3) non-musical components (e.g., exotic costume designs for tournaments, court ballets, operas); 4) disparities between surviving notation and actual performance (e.g., added percussion); and 5) contemporaneous beliefs about specific peoples and Europe’s relationship to them (e.g., colonization, empire, Barbary pirates).

These factors will be applied to four case studies: the famous British ballad (“Lord Bateman”) about an Englishman taken captive by a “savage Moor” and put to hard labor; a solo for “Palestine” in a Kapsberger sacred opera (1622); a Luigi Rossi cantata (ca. 1650) in which a Turkish woman threatens to burn the Koran; and the woman-besotted Indian rajah Poro in operas based on Metastasio’s *Alessandro* libretto (Handel’s *Poro* and Hasse’s *Cleofide*, both 1731).

PUCCINI’S *LA FANCIULLA DEL WEST* AND THE “EASTERN” WESTERN

Kirsten Sullivan
 University of Washington

Despite its spectacular premiere in 1910 and a spate of centenary research, *La fanciulla del West* remains the most problematic and undervalued of Puccini’s mature operas. Scholars acknowledge the importance of *La fanciulla* in the composer’s stylistic development, yet

continue to regard the opera as a flawed, refractory work. Modern critiques, however, have persistently measured Puccini's work against anachronistic and inappropriate models. Written for an American opera house and based on an American play, *La fanciulla* resists facile comparison with *ottocento* traditions, European exoticism, or Wagnerian ideology.

A more cogent and sympathetic model comes from the tradition of the American Western film, in particular, what film historian Scott Simmon has dubbed the "Eastern" Western. Puccini scholars have noted *La fanciulla*'s connection to film, but always with 1960s "Spaghetti Westerns" as the point of comparison. Film historians, on the other hand, recognize two distinct eras of western film divided by the so-called "death of the Western" in 1911. The earlier "Eastern" Westerns differ sharply both in iconography and dramaturgy from the later type. They are set in the mountains of California or Colorado, not on the desert plains of Texas, and feature miners or trappers, rather than cowboys, as protagonists. They revel in lush, lake-filled forests, rather than the dust-dry prairie, and depict Native American inhabitants sympathetically as "noble savages," instead of deadly antagonists. The "Eastern" Western accesses the pastoral tradition, where nature provides a utopian space for individual and communal humanity. Puccini's familiarity with the early Western is well documented; indeed, David Belasco's stage production of *Girl of the Golden West*, which the composer attended, opened with motion-picture "establishing shots" of the California landscape.

This paper offers a new reading of *La fanciulla* within the context of the early Western. This approach sheds new light on formerly overlooked aspects of Puccini's musico-dramatic presentation, including the treatment of Native American song, the adoption of cinematic techniques, and the opera's peculiar vision of human redemption.

"SUCCUMBING TO THE ORIENT": HOMOEROTIC ORIENTALISM AND THE ARABESQUE IN RAVEL'S *SHÉHÉRAZADE*

Zarah Ersoff

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In his 1928 *Autobiographical Sketch*, Maurice Ravel discounted his 1903 song cycle *Shéhérazade*, stating that in that piece, he had "[o]nce again . . . succumbed to the profound fascination which the Orient has exerted upon me since childhood." My paper will contextualize Ravel's unease with the cycle's Orientalism by considering its homoerotic origins and its use of the arabesque. Framed as both a marker of aesthetic autonomy and an ornament stirring a purposeless sense of pleasure, the arabesque emerges as an important musical and literary trope.

Ravel drew inspiration for his song cycle from the *Shéhérazade* poetry of his friend Tristan Klingsor (né Léon Leclère), who was an author, Symbolist poet, occasional composer, and decadent Wagnerian. Inspired by two contemporary translations of *Les Mille et Une Nuits* by Sir Richard Burton (1885) and Doctor Charles Mardrus (1899), Klingsor's collection constructs the Orient as a mythical place of sexual freedom and sensual indulgence, mirroring the historical reality that by the *fin de siècle*, the Middle East had become a popular travel destination for European homosexual men. Klingsor's poems frequently speak of a "jeune étranger," a mysterious, effeminate foreigner, whose elusiveness undoubtedly contributes to the narrator's obsession with him. Klingsor's descriptions of the boy's swaying hips, the soft lines of his face, and the curves of his lips and eyes all invoke the arabesque.

Though the foreigner remains completely silent throughout Klingsor's poetry, in Ravel's songs "La flûte enchantée" and "L'indifférent," the *étranger* instrumentally mesmerizes and overwhelms the texted voice of the song's French narrator. In both songs, the effeminate *étranger* is envoiced by sonic arabesques in the flute and violins which disrupt the song's hypermetrical regularity and upset the flow of time within the song's narrative space. Ravel's *Shéhérazade* thus establishes an ambiguous set of power relations between the Orient (the "jeune étranger") and the West (the narrator). Just who is on top—the effeminate Oriental conquest or the Western sexual tourist? Within the frame of the cycle's Symbolist aesthetics, the arabesque functions as a musical and literary motif which constructs queer desire as pure form liberated from the constraints of language.

WANDA, STING, AND "OTHER PERFORMANCE": PERCEPTIONS OF EXOTICISM IN THE EARLY MUSIC MOVEMENT

David Kjar
Boston University

At the turn of the twentieth century, historical performers—outsiders to the mainstream musical world—unearthed and exhibited an "other performance." Musicians such as Wanda Landowska transmitted something from a distant era, something removed from its original context and made new. By the end of the twentieth century, the exoticism of historical performance had almost entirely worn off. Due to the popularity of historically informed recordings, the "other performance" assimilated into the mainstream (Butt, 2004; Meyer, 2009). Recent surveys show that audiences no longer distinguish between early-music and traditional classical music performances (Coldwell, 2005, 2008). This paper discusses these shifts in the exotic paradigm of the early music movement and uses as its bookends two well-known performers with careers spaced nearly a hundred years apart: Landowska, whose contribution to the "other performance" of the early music movement has not yet been fully considered; and Sting, whose recent early-music endeavors have left people wondering if he should be considered a historically informed performer. In Sting's video of John Dowland's *In Darkness Let Me Dwell*, the voice of the depressed man is the same as the obsessive stalker in *Every Breath You Take* or the impassioned lover of the Parisian prostitute *Roxanne*. This extra-musical sense of otherness is not unlike Landowska's personalized and theatrical performances, which were once cynically described by Ralph Kirkpatrick as "hocus pocusness." The exotic nature shared by Sting and Landowska—and the controversy surrounding their performances—provides relevant frames for observing past and present perceptions of the early music movement and the role that the "other performance" plays in shaping those perceptions.

GERMAN OPERA: FUTURE/PAST
Bryan Gilliam, Duke University, Chair

“THE SOVEREIGN ART OF THE PRESENT”: THE *LOHENGRIN*
 PREMIERE, FRANZ BRENDEL, AND THE “WAR” FOR GERMAN MUSIC

Daniel Sheridan
 Carleton University

In 1850, Franz Liszt conducted the premiere of Wagner’s *Lohengrin* in Weimar, which according to Richard Taruskin was one of the significant events in “the christening of the music of the future.” Weimar also served as the locus for numerous figures—Liszt included—devoted to musical progressivism, a gathering popularly known as the “New German School.” The figurehead of this progressive movement was critic Franz Brendel, an advocate for the continuous advancement of musical production in terms of both form and content. Such artistic advancement was conflated by Brendel with the nature of the “great” German works of the past. For Brendel, the “New German School” was intended to represent the musical vanguard, assuring the supremacy of German art. Due to the involvement of Liszt, Wagner, and the city of Weimar, the *Lohengrin* premiere thus functions as a constellation of numerous discourses that frame the production of new music as a crucial component in the formation of German identity.

On one level, the premiere served as a very public front in the so-called “War of the Romantics,” which essentially contested the “proper” course for German music, with the Weimar-based progressives opposing the “traditionalists” of Leipzig and Vienna. The performance of *Lohengrin* served to unite two of the figures put forth by Brendel as outstanding examples of German music, with Liszt heretofore anointed the leader of the movement on the composition and performance end and Wagner noted for theoretical and political writings. Furthermore, the opera’s own content contains numerous resonances within Wagner’s own theories on the intersections of “revolutionary” art and German nationhood. Thus, it is possible to frame the premiere as the moment where several overlapping discourses are mobilized and put into action: Brendel’s ideas about musical progress and the positioning of Liszt as an artistic “leader” and Wagner’s notions about the interface between art, politics, and nationalism.

This paper ultimately serves as a demonstration of the theoretical models that position “nation” as a discursive category. Through the *Lohengrin* premiere, Liszt, Wagner, and Brendel serve to write, perform, and produce a particular model of the German nation.

STRAUSS’S *ELEKTRA* AND THE MODERNIST ASSAULT ON ANTIQUITY

Jason Geary
 University of Michigan

Critical reaction to Strauss’s *Elektra* (1909) was sharply divided. For some critics, *Elektra* signaled the dawn a new era in German opera, while for others it symbolized a wrong turn in Strauss’s compositional development. To adherents of the latter view, Strauss’s opera—and Hofmannsthal’s libretto—represented nothing less than a travesty of the Sophoclean tragedy upon which the work was based. Some of their criticism came in the form of graphic

iconography depicting Sophocles under assault from one or both of the men involved in this “perversion.” Those elements of text and music that contributed to this view have been well documented in recent secondary literature. Less explored, however, are the different attitudes toward ancient Greece that informed critical response to *Elektra* within the context of early German modernist culture.

This paper examines the reception of Strauss’s opera as it relates to competing German views of Greek antiquity that existed at the time. The dominant nineteenth-century view of the Greeks had stressed, in Winckelmann’s famous words, their “noble simplicity and quiet grandeur.” This image was increasingly challenged in the late nineteenth century, a trend perhaps best represented by Nietzsche’s seminal *Birth of Tragedy*, which emphasized the Dionysian element of Greek art and culture. But despite this changing attitude, many turn-of-the-century German intellectuals continued to harbor faith in a more rational, fundamentally Apollonian view of the Greeks. For critics of Strauss’s *Elektra*, this opera symbolized a radical break with a conception of Greece that hearkened back to the neoclassicism of the *Goethezeit*. Thus the violent imagery mentioned above, in which emblems of an idealized past were subjected to a form of brutality divesting them of meaning and authority. Ultimately, though, such depictions—along with written attacks on the opera—seem as much to lament the loss of a German cultural (and musical) past as they do a distant Greek one. Considered alongside more favorable views of *Elektra*, these critiques serve not only to illuminate the aesthetic framework within which Strauss’s opera was created and received, but also to provide insight more generally into the German modernist appropriation of the classical past.

HISTORIES OF MEDIATION

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

NEGOTIATING TEXT AND HISTORY IN RECENT MULTIMEDIA PRODUCTIONS OF EARLY BAROQUE WORKS

Mauro Calcagno
Stony Brook University

Contemporary performers following the precepts of historically informed performance (HIP) approach Baroque music with a freedom from textual constraints counterbalanced by a self-proclaimed fidelity to the score and the original conditions of performance. Recently, dance, opera, and film directors (like Trisha Brown, Robert Carsen, and John La Bouchardière) have developed, I contend, a similar stance by capturing the quintessential theatricality of early Baroque works in ways resonant with postmodern notions of textual instability and multimediality. I discuss this relationship between musical and visual trends through two case studies from 2008, both presenting a seeming contradiction between HIP and “radical” staging.

The production of Cavalli’s 1641 *La Didone* by the renowned theater collective The Wooster Group audaciously juxtaposes the opera with the 1965 science-fiction film *Planet of the Vampires* (see excerpt at <http://thewoostergroup.org/twg/projects/didone.html>). Mixed with elements implying fidelity to the original text—period instruments, Baroque gestures, the imitation of Venetian stage sets, and a careful editorial policy—are features typical of post-modern stagings, such as the blend of high and low art, the fragmented use of disembodied

voices, video screens, electronic sounds, and a general sense of freedom, playfulness, and non-directionality. François Caillat's film *Tancred the Crusader*, billed as a "short opera based on Monteverdi's *Combattimento*," preserves the madrigal in its entirety but intersperses it with spoken dialogue in five different languages, splitting it into sections then rearranged out of sequence. The story unfolds in Tancred's memory while sailing back from Jerusalem on a digitally reconstructed ship. I interpret the film's multimedia strategy as one of remediation, "the representation of one medium in another" by which today's new visual media "achieve their cultural significance by paying homage to, rivaling, and refashioning earlier media" (Bolter and Grusin).

While concerned with notions of authenticity and fidelity, these productions boldly experiment with refashioning the texts of departure, mixing genres and media, and blurring boundaries between live and mediated performance. By keeping the text at their center while emphasizing freedom from it, they echo modern and postmodern negotiations with history present in the HIP movement, as articulated in John Butt's *Playing with History* (2002).

SOUNDING AMERICAN: RADIO SAWA'S MUSICAL DIPLOMACY IN THE MIDDLE EASTERN RADIOSCAPE

Beau Bothwell
Columbia University

In 2002, the Bush administration replaced the Voice of America's fifty-one-year-old Arabic-language service to the Middle East with a new group of stations called Radio Sawa (Radio Together). Modeled on the American Top-forty radio format, these stations mix Arabic and English-language pop music with short news segments as part of an increased outreach to young people in the Arabic-speaking world following the attacks of September 11, 2001. This paper will map the radio and media environment in Damascus, Syria in order to contextualize Radio Sawa and its music within the existing range of radio possibilities available to the Damascene listener.

Based on my analysis of hundreds of hours of radio recordings taken in Syria in 2009 and 2010, as well as a variety of Arabic-language print media and personal interviews, the paper describes the music, talk, and news programming that comprise the radio soundscape in Syria. Pinpointing the musical and programming attributes that differentiate, or fail to differentiate, Radio Sawa from its local competitors, I describe a sonic definition of Americanness defined by the interaction between Radio Sawa and the local media environment. This local definition of Americanness in broadcasting differs from that envisioned by officials and media in the U.S., where Sawa's mix of English and Arabic-language pop music and international news is often advertised to Congress and the American public as more radical than it is perceived in the media environment of the Middle East.

In order to place the Damascus radioscape in the larger context of the various Arab national audiences to which Radio Sawa is broadcast, this paper briefly addresses the neighboring radio markets of Amman, Beirut and Ramallah. Though from the American governmental point of view Radio Sawa represents an attempt to create a unified conception of the U.S. and its policies in the minds of Arab listeners, this paper illustrates that the vastly different radio markets in these four neighboring cities create entirely different backgrounds against which Radio Sawa's particular mix of American, Lebanese, and Egyptian pop music is defined.

LIVENESS RECONSIDERED:
SOUND AND CONCEALMENT IN CIRQUE DU SOLEIL

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Yale University

Cirque du Soleil seems to place a premium on bodily presence. Night after night, acrobats flip, contortionists twist, and countless others perform physically risky stunts before live spectators. Even Cirque's most recent shows, known for their multimillion-dollar theatrical technology and cinematic visual aesthetics, continue to showcase the human body—live, present, and immediate.

Yet Cirque's treatment of its musicians' bodies tells a more complex story of tension and ambivalence. On the one hand, the sounds of its live musicians are discreetly mediated—mixed with pre-recorded tracks and transmitted via multi-dimensional surround-sound speaker systems that alter the musicians' output as well as the theater's natural acoustics. This process is essentially indiscernible to the audience, for whom the music seems transparently live. On the other hand, and more remarkably, Cirque also sometimes inverts this process, hiding its musicians from the audience and thereby making its music seem far *less* live than it actually is. Cirque's soundtracks depend on live performers even when the audience cannot see them: the music is comprised of non-linear, interactive modules whose sequence must be determined at a moment's notice in direct response to the unpredictable timing contingencies of circus acts. The shows' musicians thus perform, in real time, a soundtrack that constantly changes in form but nonetheless comes across as so seamless that it could be mistaken for a digital recording—an extraordinary reversal of the situations in which technology is used in support of a sense of liveness.

In analyzing Cirque's ambivalence toward its musicians' bodies, this paper presents a new perspective on the relationship between the live and the mediatized in contemporary musical multimedia. My study of Cirque productions—which draws upon my interviews with musicians and directors, firsthand “behind the scenes” observations, and close readings—demonstrates that in our age of rapidly increasing digitization, liveness in music is being pushed into different, unprecedented, and even covert roles. Ultimately, Cirque du Soleil, an extremely important and complex entertainment genre, invites music scholars to rethink the meaning of liveness in a world whose values are shaped increasingly by digital media.

THE YOUTUBE SYMPHONY:
ORCHESTRATING AN IMAGE OF INCLUSION ON AND OFFLINE

Sarah Carsman
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Before it had even played a note, Gramophone Magazine proclaimed the YouTube Symphony—an orchestra assembled entirely via user-uploaded video auditions—to be one of the “most inspiring” ensembles in the world of classical music. The project emerged in 2009 as a collaborative effort between YouTube and the London Symphony Orchestra (LSO), with each hoping to capitalize on specific elements of the other's image. The exclusive, old-world prestige of the symphony added credibility to YouTube's legitimacy as a cultural institution, while YouTube's reputation as a modern, youth-centered, global space offered the LSO an ideal means of recasting itself as accessible and unstuffy. The tension between these two objectives

illustrates a central challenge facing orchestras today: capitalizing on their elite heritage while appealing to “non-traditional” audiences.

Critics of the YouTube Symphony have been quick to note that this “global” ensemble is dominated by citizens of the United States. Others observe that, despite the media hype championing the project’s innovative nature, it really represents nothing new. In the end, what is in fact most compelling about the YouTube Symphony is not its novelty, but rather the manner in which it crystallizes relatively longstanding trends in the marketing of orchestral institutions. Most contemporary orchestras have sought to depict themselves as centers of community engagement and global exchange. The idea of multiculturalism, in particular, has emerged as one common route to this end—one that the YouTube Symphony exploits through its purportedly diverse makeup, repertoire choice, and, more recently, inclusion of non-Western instruments.

In this paper, I explore how participants and administrators negotiate this rhetoric of multiculturalism to depict the YouTube Symphony as a vehicle of both inclusion and exclusion. Drawing from the performers’ video logs and official text of the project’s YouTube channel as well as personal interviews and online discussions, I argue that the YouTube Symphony is uniquely situated to reveal an emergent discourse placing the orchestra as a powerful metaphor at the nexus of neoliberal, multicultural, and universalist ideals.

INSTRUMENTS AS SOCIAL FORCES

John Spitzer, San Francisco Conservatory of Music, Chair

ART, COMMERCE, AND ARTISANSHIP:

VIOLIN CULTURE IN LATE NINETEENTH-CENTURY BRITAIN

Christina Bashford

University of Illinois at Urbana-Champaign

In Britain ca. 1880 there emerged a new and sustained interest in playing instruments of the violin family among a wider slice of the population than had hitherto been known. This upsurge in classical “violin culture,” which broke barriers of gender and class (women took up instruments; working-class participation grew) and impacted the social profile of the music profession into the present day, was underpinned by changing cultural values and a growing economic infrastructure. Servicing the violin craze were various developments, including: a burgeoning violin trade (involving imported factory fiddles and connoisseur-led collecting of older instruments), lessons and professional training, instrument-centered journalism (several magazines, including *The Strad*, were launched), music publishing, concert life (violin recitals proliferated, with female soloists becoming role models for women learners), and the certification of achievement (the College of Violinists was among many new “diploma mills”). For all that, the concept of the violin as a social-economic cultural good has been largely unprobed, despite important recent work by Paula Gillett and Simon McVeigh (in women’s history) and Brian Harvey (organology). Indeed, music historians have tended to investigate trends in mass instrument-playing and commerce (e.g. piano culture, brass bands) that gel more readily with received ideas about nineteenth-century Britain as the vanguard of technological advancement, industrialization and the social spread of music-making.

Using untapped primary sources (including the violin press and institutional archives), this paper demonstrates the extent, nature and impact of the violin craze into the 1910s, and probes the paradox of the rising popularity of crafted wooden instruments in times that celebrated music's connection with industrial innovation and mechanization. It suggests that commerce around the violin did more than key into established Victorian ideas of art music's civilizing power and its utility as a means of self-improvement, or capitalize on shifting cultural assumptions that had linked instruments with gender. Rather, it produced a multifaceted ideology that idealized the instrument's roots in centuries-old artisanship and the natural world, while downplaying its debt to the machine and commercial age. As such, violin culture may exemplify broader tensions observed in the arts and crafts movement in Britain.

NABUCCO'S BAND

Marcelo Campos Hazan
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On- and offstage bands are routinely featured in the operas of Giuseppe Verdi. Scholars allege two particular motivations for Verdi's adherence to the stage band tradition. The first is his provincial background directing and composing for bands, which supposedly carried over to his operatic career. The funeral march in *Nabucco* (1842), most tellingly, is said to derive from his bandmaster years. The second motivation is the militaristic character of his early-period operas, for which the performance of brassy marches by parading bands was particularly suited. To the extent that these early operas, notably *Nabucco*, have been interpreted by musicologists as covertly patriotic, stage bands have been accordingly viewed as symptomatic of Verdi's commitment to the Risorgimento.

Taking *Nabucco* as a paradigmatic case, I argue that Verdi's motivations are more adequately understood when connected to wider sociopolitical and aesthetic circumstances. My paper falls in four short sections. I begin by critically examining a neglected autobiographical anecdote describing the premiere of *Nabucco* at La Scala. Based on this examination, I identify the Austrian First Infantry Regiment band as the one hired for *Nabucco*'s premiere. Second, following band historian Antonio Carlini, I study the role of municipal and military bands in *ottocento* society, highlighting the importance of the Austrian regimental bands stationed in Lombardy-Venetia at the time. Third, drawing on both Italian- and German-language scholarship, I discuss both the makeup of the First Infantry Regiment band and its role in disseminating *Nabucco* beyond the theatrical sphere, thus illuminating the opera respectively from a performance practice and a transmission history perspective. Finally, based on the composer's correspondence and contemporary reviews, I contextualize Verdi's early-period stage bands within an operatic aesthetic that privileged increased levels of sound. Verdi's bands, I explain, blurred boundaries of music and noise and led him to popular acclaim while exposing him to critical condemnation. I conclude that *Nabucco*'s band does not foreground Verdi as a composer attached to his bandmaster background or interested in channeling Risorgimento patriotism, but rather as one who was finely attuned to local aesthetics and performance circumstances.

THE ORCHESTRA METAPHOR:
MUSIC AS A SOCIAL FORCE IN AMERICA

Anna-Lise Santella
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In 1927, the Caxton Institute published volume 19 of its twenty-volume series, *Fundamentals of Musical Art*. The series assembled well-known music journalists under editor-in-chief Dr. Edward Dickinson, a retired Oberlin professor of music, to present a compendium of classical music knowledge aimed at the average middle-class person who sought to educate him- or herself on matters of culture. While the series as a whole offers a fairly standard overview of Western music, volume 19 is different. Written by cellist/journalist Robert Haven Schauffler and radio personality Sigmund Spaeth, *Music as Social Force in America and the Science of Practice* seems intended both to sum up the series and to offer a method of bringing the reader's new-found musical knowledge into practical use. It accomplishes this by demonstrating how musical institutions can reform society and build communities out of people who might not otherwise communicate. To this end, the book adopts a stance espoused by what Derek Vaillant (*Sounds of Reform: Progressivism and Music in Chicago, 1873–1935*, 2003) has called “musical progressivists,” and recommends amateur music-making as a solution for a wide variety of social ills.

At the heart of the book's argument stands the community orchestra, which unifies and enlivens a divided and stagnating community. Drawing on the work of John Mueller (*The American Symphony Orchestra: A Social History of Musical Taste*, 1951) and John Spitzer (“Metaphors of the Orchestra and The Orchestra as Metaphor,” 1996), this paper examines *Music as a Social Force* as a window on attitudes about orchestral music-making, musical amateurism, and urban development in the 1920s and '30s—attitudes that affected the direction of the WPA-era Federal Music Project, and still influence U.S. arts policy today. It also outlines the way in which the ideological position of the orchestra as both the target and source of a grand metaphor of social structure made it a model tool for Progressive-led reform in America, promoting education, nationalism and assimilation and ultimately cementing the orchestra's privileged position in the hierarchy of American music-making and urban culture.

SOUSA'S BAND IN THE SOUTH PACIFIC

Craig B. Parker
Kansas State University

This year marks the centennial of one of the most remarkable tours ever by a musical organization, the 1910–11 round-the-world tour by Sousa's Band. During this 352-day excursion, Sousa, two female soloists, and fifty-three bandmen travelled 47,346 miles and performed 479 concerts. In the course of this musical circumnavigation, they concertized in England, Ireland, Scotland, Wales, South Africa, Australia, New Zealand, Canada, and the U. S. (They played eight concerts at San Francisco's Dreamland Park during this excursion.) At that time, no other large musical organization had ever undertaken such an extensive tour. Their repertoire included multi-movement suites for band, orchestral transcriptions, operatic excerpts, popular songs, instrumental and vocal solos with band, and, of course, Sousa marches.

John Philip Sousa (1854–1932), one of the most popular musicians in American music history, is remembered today primarily for his 138 marches, most notably *The Stars and Stripes*

Forever (1896–97). Not just a composer of three-minute miniatures, Sousa also wrote fifteen operettas, eleven suites for band, seventy songs, and numerous other pieces. Although Sousa's works ranked among the best-selling publications of his time, he was equally renowned as a conductor. He directed the U.S. Marine Band (1880–92) before forming his own civilian group, which he molded into the finest concert band in the world. Sousa's Band toured the U.S. annually (1892–1931), in addition to making four European tours (1900, 1901, 1903, and 1905), and one round-the-world tour. During its forty-year existence, Sousa's Band played 15,623 concerts.

To demonstrate the far-reaching influence of Sousa's Band, and in commemoration of the centennial of their epochal tour, this paper focuses on the tour's Australian and New Zealand portions. During this segment, Sousa's Band travelled 8,276 miles and performed 158 concerts in twenty cities, often to sold-out houses. Topics to be covered in this presentation include Sousa's programming practices for these performances, music written especially for this tour, critical reaction to the band (positive and negative), and the influence of Sousa's performers on musicians in Australia and New Zealand. Documentation for this presentation is derived primarily from the unpublished Sousa's Band scrapbooks at the U.S. Marine Band library in Washington, D.C., from reviews and feature articles in Australian and New Zealand newspapers, and from the copious financial records and diaries of the musicians on this tour.

THE JEWISH CONNECTION

Klára Móricz, Amherst College, Chair

FROM MENDELSSOHN TO MENDELSSOHN (BARTHOLDY): RECONSIDERING JEWISH PARTICIPATION IN GERMAN MUSICAL CULTURE IN LATE EIGHTEENTH-CENTURY BERLIN

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Modern scholarship has largely addressed the role of Jewish-born musicians in German musical culture through nineteenth- and twentieth-century climactic instances, particularly the lives and works of acknowledged composers, conductors, and interpreters starting from the generation of Giacomo Meyerbeer and Felix Mendelssohn. The performance of Johann Sebastian Bach's *St Matthew Passion* in Berlin in 1829—the first since 1736—promoted and conducted by the nineteen-year-old Mendelssohn, heralded the revival of Bach's music and, as Celia Applegate (2005) notes, “laid the foundation stone for the ‘imaginary museum’ of musical works of the past and made music, Bach's music, *German* music, as essential to what it meant to be German as the language itself.” This performance also offers a historiographical threshold that marks the admittance of Jewish-born musicians into the public sphere of German music.

However, Jews' engagement with art music as patrons, collectors, amateur performers, and even composers had begun to emerge in Berlin already in the preceding three generations. As the Jewish-born salonière Rahel Varnhagen noted in 1829, she and her circle had known Bach's music all her life, having obtained musical tuition that consisted completely of the music of “Sebastian [Bach] and all the Bachs and his school.” Varnhagen's observation epitomizes the significance of art music, particularly that of Bach, for members of the newly emergent Jewish

bourgeoisie in Berlin during the last third of the eighteenth century, who embraced Moses Mendelssohn's conviction in the need for acculturation and self-improvement of Jews for gaining civil emancipation.

Drawing on autobiographical and public documents, this paper traces the genealogy of the German-Jewish musical intertwinements represented in the 1829 *Passion* performance back to the generation of Babette Solomon, Felix Mendelssohn's grandmother, who was among the first Jewish children in Berlin to have enjoyed a comprehensive humanist education, and whose present the *Passion* score was. The paper argues that Jewish cultivation of music, particularly that of Bach, in the decades around 1800 operated in the negotiation of modern German-Jewish identity, leading up to, rather than beginning with, the 1829 revival performance of the *Passion*.

THE REALITY VEILED IN THE NIGHTMARE SCENARIOS OF SCHOENBERG'S EARLY OPERA LIBRETTOS

Carol Baron
Stony Brook University

Die glückliche Hand and *Erwartung* share a sequential narrative that focuses on the German-Jewish community during the dissolution of the Austro-Hungarian Empire. This narrative (1) criticizes the Viennese Jewish community for causing its own destruction through assimilation and (2) depicts the Jews as political "scapegoats" in the context of unleashed competitive nationalism.

The primary sources for the librettos and stage sets are: Leviticus, related Biblical commentary, and political incidents reported in newspapers. The Biblical themes were transmuted into timely works through metaphorical parallels to the topical situations Schoenberg targeted.

Schoenberg and Pappenheim, his librettist for *Erwartung*, concealed the politically problematic issues in their librettos from the Viennese censors by depicting distorted experiences that can be characterized as hallucinatory, hysterical, and erotic—clichés of Viennese Expressionistic theater, which I elaborate. Forty years after repeatedly denying literary or symbolic meaning in *Die Glückliche Hand*, Schoenberg added a handwritten note to the holograph he donated to the Library of Congress, affirming its symbolic nature. Both this note and Carl Dahlhaus's shrewd accusation that Schoenberg was untruthful have not been discussed previously.

Schoenberg's use of both Bible stories and Biblical commentary raises, anew, questions about his Jewish education. I introduce a recently discovered syllabus that outlines his formal religious education, and I explain its significance for the first time. Schoenberg's references to Judaic literature and his articulating concern for the Jewish community, less than ten years after his Protestant baptism and at a time his personal correspondence criticizes the bourgeois values of the Jewish community, raises other questions about his relationship to Judaism. I will place that correspondence in the socio-political history to which it relates, citing the work of historian Andrew G. Whiteside, and further documentation through comparable statements in works by contemporaries and/or associates, such as Karl Kraus and Arthur Schnitzler, and a retrospective novel by Robert Musil.

My paper contributes significantly to the biography of Schoenberg's early years. Recognition of the text sources for these works will inform future analytical work that ascribes relationships between music and text. Most importantly, my findings will impact future performances.

THE JEWISH *WEST SIDE STORY*

Elizabeth Wells

Mount Allison University

West Side Story, the canonic American musical of 1957, has always stood as a stark portrayal of juvenile violence, racial tension, and star-crossed love. Both its musical and choreographic techniques mark the work as a turning point in the style and structure of musical theatre, ushering in a new era of more modern and integrated musical theatre works that were made possible by its particular innovations. Fewer are aware that the musical began life as a tale of warring Catholics and Jews on Manhattan's East Side, shifting the ethnic focus quite substantially from the work we now know. Although the Dance at the Gym and "America" have become synonymous with the Puerto Rican flavor of the work, the original production was planned with a Passover Seder as one of the central numbers. The authors' own identities as Jews have been discussed by Greg Lawrence in *Dance with Demons*, his biography of Jerome Robbins, and by Arthur Laurents in his own autobiography, *Original Story By*, substantiating how important these identities were to the creative process and the underlying themes of the show. Leonard Bernstein, as well, explored Jewish themes in his early compositions, and an ongoing fascination with the Jewish topos crops up in his musical-theatre works, specifically *Candide*.

Interrogating the musical's roots as an expression of Jewish identity at mid-century reframes this canonic work in a fascinating light, exposing the tensions and agendas of its collaborators, producers, and audiences. Through an investigation of primary source documents from the Leonard Bernstein archive at the Library of Congress, and recent oral history interviews with Arthur Laurents, a new and more complex *West Side Story* emerges, reframing this musical as a potent commentary on Jewish identity and lived experience in the 1950s. *West Side Story* arguably will remain known as a plea for racial and ethnic tolerance; however, viewing that plea as a statement of post-war Jewish social and cultural concerns raises larger questions of how Jewish identity on Broadway spoke to its audiences and critics during its time, and continues to speak to our own.

REPOSITIONING BERNSTEIN'S SYMPHONY NO. 2:

THE AGE OF ANXIETY

Katherine Baber

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Among Leonard Bernstein's three symphonies, Symphony no. 1: *Jeremiah* (1942) and Symphony no. 3: *Kaddish* (1963) have been characterized as explicitly Jewish since their premieres, while Symphony no. 2: *The Age of Anxiety* (1949) has been viewed as a retreat from Jewish themes. Similarly, studies of post-Holocaust culture tend to emphasize the silence of American Jews, artistic or otherwise, during the immediate postwar years. However, *The Age of Anxiety* is also a Jewish work, not only through its association with W. H. Auden's poem and the Jewish character Rosetta, but in Bernstein's musical conceptualization of conflict and communal identity.

In the final movements of the Second Symphony, "The Masque" and "The Epilogue," Bernstein deploys a range of styles to articulate a narrative arc which moves from fracture to a tentative statement of community. This narrative mirrors emerging patterns of

memorialization among American Jews during the late 1940s, as identified by Hasia R. Diner. In particular, the structure of Symphony no. 2 resonates with multiple discourses on the preservation of Jewish culture, support for survivors, and the reconstruction of Jewish communities. Bringing together archival documents from Bernstein's 1947 tour of Israel, where he began work on the symphony, with a topical and narrative analysis, *The Age of Anxiety* may be repositioned as a particular kind of Jewish work. Although Bernstein would not address the Holocaust directly until drafts for an unfinished opera in 1989, his Symphony no. 2 is implicitly a Holocaust symphony, even though it precedes the crystallization of the term. Through the role of the "piano protagonist" identified in his program notes, Bernstein offers a meditation on existential loss and conflict, as well as the possibility of a new community, akin to the Jewish metaphysical concept of *Tikkun* ("making the world whole").

The Age of Anxiety ties together various strands of Bernstein's musical understanding and politics—music and language, the importance of the blues and jazz, the American symphonic tradition, and the general ambivalence surrounding nuclear advancements and international politics during the early Cold War—and offers a definition of Jewish musical identity at a crucial historical moment.

MUSIC AND PHILOSOPHY

Leo Treitler, Graduate Center, CUNY, Chair

THOMAS HOBBS AND THE UNLIKELY SONOROUS SUBJECT OF SEVENTEENTH-CENTURY POLITICAL PHILOSOPHY

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In his *Leviathan* (1668), Thomas Hobbes leverages the infamous pessimistic claim that, without government, humans are doomed to exist in a state of interminable enmity: a state of "war of all against all." This depiction of Hobbes obscures what is most compelling about *Leviathan*: the combination of natural philosophy with political philosophy that grounds Hobbes's insistence on understanding human materiality as a precondition for theorizing political life. In *Leviathan*'s opening pages, Hobbes espouses one of the most radical materialist positions in early modern philosophy, describing the human being as a bundle of strings that conduct sensation, thoughts and memories from the body's surface to the brain and heart. This paper traces Hobbes's string-like conception of the body and mind to his experience with music theoretical experiments with the vibrating string in the work of Marin Mersenne, René Descartes, and Galileo Galilei. By showing how Hobbes's political system relies on precisely this acoustic and resonant view of physiology, this reading locates the new acoustical science at the foundation of early modern conceptions of citizenship and socio-political order.

Hobbes's materialism has an explicit political objective: to attack the doctrine of the incorporeal soul by which ambitious clergy, whom Hobbes blames for the English Civil War, maintain undue political power. To become rational political subjects, Hobbes maintains, we must first understand our bodies as subjects of rational inquiry. For Hobbes, this rationalization entails accepting that human minds and bodies operate according to the same physical laws that govern the movement of light, pendulums and, importantly, vibrating strings. The materialism that forms the unlikely foundation of Hobbes's *Leviathan* derives from acoustical

experiments and debates among Mersenne and the Cartesian circle with whom he engaged daily during his exile in Paris (1634–37) as well as his life-long musical practice as a viol player and lutenist (Aubrey 1689). While the connection between the vibrating string and rationality has been richly documented (Erlmann 2010, Gouk 2002, Kassler 1995, Christensen 1993), this paper traces the transformation of acoustic rationality into a theory of early modern citizenship.

KANT'S TRANSCENDENTAL IDEALISM AND THE DOCTRINE OF THE AFFECTS

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King's College London

In his 1790 *Critique of the Power of Judgment*, Immanuel Kant famously dismissed music as “more pleasure than culture” (§53). In this paper, I explore Kant's dismissal of music from three perspectives. The first follows most previous examinations by focusing on Kant's discussion of music in §53 of the *Critique*, seeing his view as a statement of the longstanding doctrine of the affects. This doctrine formed the core of the *Aufklärung* (German Enlightenment) view of music, of which Kant's position is therefore representative. The second perspective brings into play Kant's comments on music from elsewhere in the *Critique*. Kant's view of music now comes to seem less straightforward. Despite providing a basically orthodox statement of the doctrine of the affects, I argue, Kant is ambiguous about music's nature and value. This problematizes his relationship to Enlightenment musical thought.

The third perspective lays out my central argument: the reason behind Kant's negative assessment of music is the philosophical context of transcendental idealism. This context undermines certain key presumptions of the *Aufklärung* necessary for a positive assessment of music conceived according to the doctrine of the affects. It does so in relation to three areas: Kant's notion of aesthetic disinterestedness; his views on rhetoric; and his theory of reality. I demonstrate how the first two of these are dependent on the third, meaning that Kant's negative assessment of music stems from his transcendental idealism as a whole. My understanding of Kant's relationship to the *Aufklärung* draws upon recent scholarship by philosophers including Frederick Beiser, Andrew Bowie, and Manfred Frank.

Mark Evan Bonds has argued that reconceptions of music in late eighteenth-century Germany were driven not by changes in music, but by a new conception of all the arts (*Music as Thought*, 2006). I conclude by going further and suggesting that a driving force behind changes in musical thought was, as exemplified by Kant, the development of philosophy initially unconcerned even with art in general. My paper thus provides an example of how a musicological reading of contemporary philosophical research can uncover the significance of philosophy for the history of musical thought.

NATURE OPENS ITS EYES: ADORNO, MUSIC, AND NON-HUMAN NATURE

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New York University

In his Beethoven manuscripts, Adorno writes that the “act of being endowed with soul,” or the emergence of the human soul out of non-human nature, is “reenacted by all music.” For

Adorno, all music repeats the “historical gesture” in which “nature, having become the ego, opens its eyes as ego . . . and becomes aware of itself *qua* ego as nature.” All music repeats “the act of animation, of being endowed with soul, over and over again.”

This paper will demonstrate that the dialectic of the human and non-human nature that emerges here lies at the heart of Adorno’s philosophy of music. Thus, in his monograph on Mahler, he writes that Mahler “meditates on animals” because, through them, “humanity becomes aware of itself as impeded nature and of its activity as deluded natural history.” And in *Aesthetic Theory*, he writes: “he alone would understand music who hears . . . with all of Siegfried’s familiarity with the language of the birds.”

To a large extent, this paper will present itself as a response to Daniel Chua’s recent essay, “Beethoven’s Other Humanism,” which sees Adorno’s thought of nonhuman nature as an affirmation of death, and which thus seeks to elaborate instead a recuperated thought of the human. Contra Chua, this paper will argue that Adorno’s thought is motivated by a persistent concern with reconciliation; that reconciliation for Adorno must always entail reconciliation with non-human nature; and that the transience of nature, its passing away, becomes the site for the experience of such reconciliation: transience, or death, is thus also the precondition for any reconciled life. This is why Adorno calls music’s repetition of the emergence of the transient human from transient nature “closest to reconciliation and also to lamentation.”

This essay will conclude with a reading of the “Heiliger Dankgesang” from Beethoven’s A minor Quartet op. 132, in the context of Adorno’s writings on late Beethoven. While these writings are usually read socially and culturally, this essay will read them for Adorno’s thought of natural history: their often-cited concern with decay will thus appear as indexing the unavoidable passage of transient nonhuman nature, which in turn appears as a horizon of reconciliation.

RE-READING JACQUES ATTALI’S *BRUITS*

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In the quarter century since it first appeared in English translation, Jacques Attali’s *Bruits* has come to occupy a central place in Anglo-American musicology, a standard point of reference in discussions concerning music’s relation to society. Much of the book’s appeal derives from its inversion of the relationship conventionally held to exist between these two spheres. In Attali’s account, music functions not as a medium that passively registers the influence of extrinsic social forces, but as an augur, its sonic patterns providing a presentiment of some future socio-economic order. *Bruits* thus turns the traditional Marxian understanding of the relation between base and superstructure on its head: music, long seen as standing at a remove from political economy, is instead placed squarely at its center.

Yet for all of its suasive power, the central claim of *Bruits*—that musical change prefigures social change—is also its least substantiated. What the book never fully spells out are the precise mechanisms by which music performs this prophetic function. This paper seeks to make sense of the lacuna at the center of *Bruits* by situating it in the context of the political debates taking place in France at the time of its initial publication in 1977. Attali’s position as one of the leading intellectuals of the *Parti socialiste*, and his involvement in disputes pitting the party against rivals on both the left and right, find expression in key concepts used to frame his claims regarding music’s prognostic power. But they also find expression in the model of

post-capitalist social relations that Attali sketches in the concluding section of *Bruits*, in his description of a future society of composition. A comparison of Attali's original conception of this socio-musical utopia to the more cautious and qualified one presented in the revised second edition of *Bruits* (2000) reveals that Attali's text, far from presenting an impartial account of music's relation to social change, advances a particular, partisan vision of such change. This in turn throws into relief the distance separating Attali's agenda in writing *Bruits* and the ends to which it has been put in Anglo-American musicology.

OPERA AND ORATORY IN SEVENTEENTH-CENTURY ROME

Anne MacNeil, University of North Carolina, Chair

DECEIVING THE EYE AND PLEASING THE EAR IN ALESSANDRO SCARLATTI'S *LA STATIRA* (ROME, 1690)

Ayana Smith
Indiana University

When Gianvincenzo Gravina delivered his *Discorso sopra L'Endimione* for the Arcadian Academy in 1691, he unveiled a new theory of verisimilitude based on the "image of truth"—*l'immagine del vero*. Because the eye is the direct pathway to the imagination, which resides in the intellect, Gravina decries the earlier seicento mannerist poets for appealing only to the ear, and develops a complex mechanism for the representation and reception of truthful images via drama.

Although Gravina was the first Arcadian to create an analytical framework for verisimilitude based on visual aesthetics, a precedent exists in the 1690 opera *La Statira*, written by Cardinal Pietro Ottoboni and composed by Alessandro Scarlatti. *La Statira* is saturated with visual frameworks akin not only to Gravina's *l'immagine del vero*, but also to the baroque culture of "deceiving the eye" as exemplified by Annibale's Palazzo Farnese gallery frescoes (completed in 1604), and the ekphrastic critical approach used by Giovanni Pietro Bellori in *Le vite de' pittori, scultori et architetti moderni* (1672). All of these materials were directly associated with Queen Christina of Sweden.

La Statira combines an unusual set of anachronistic narratives drawn from the life of Alexander the Great. Each of the main characters contributes a different type of visual perspective to the opera. Alexander represents the most commonly-known iconographical depictions of his life. The court painter Apelles functions as the "visual narrator" of the opera, as his paintings are attributed the power of altering fate. Campaspe, Alexander's mistress and Statira's rival, represents a moving portrait when, at the very center of the opera, she dresses as Flora and indicates early modern anxieties over female erotic subjectivity. Oronte, Statira's fiancé, verges into the ekphrastic mode. By showing how the various modes of visually-based narrative interact in *La Statira*, this paper will not only show how this opera bridges the aesthetic programs of the late Queen Christina's *Accademia Reale* and the nascent Arcadian Academy, but will also provide new ways of thinking about Roman baroque opera within the broader intellectual culture.

THE CARDINAL-PATRON AS SAINT:
OPERA AND THE ORATORY IN SEVENTEENTH-CENTURY ROME

Virginia Christy Lamothe
Belmont University

When the Roman composers Stefano Landi and Virgilio Mazzocchi stepped into the oratory of the Archconfraternity of Santissimo Crocefisso del San Marcello, their world was turned upside down. Inside the confraternity existed the liminal world of a brotherhood which aimed to make no distinctions between aristocrat or servant, merchant or musician. Within the fellowship of this *communitas*, these composers participated in the music of Latin-texted liturgies designed to illustrate Bible stories, saints' lives, and other tales from the *Legenda aurea*.

But outside the walls of the oratory, the liminal world of their brotherhood-*communitas* realigned itself to the confined social order of seventeenth-century Rome. Musicians in this world were not aristocrats. A cardinal, such as the nephew of the reigning Pope Urban VIII, Francesco Barberini, was their patron. Landi and Mazzocchi were chosen to compose operas on the lives of saints to be performed before an audience of high-ranking clerics and heads of state. But a paradox remained: how could a wealthy cardinal be like the saints and martyrs the church promoted in these operas and Rome's nightly liturgies? How did the values of wealth and power coexist with values of humility and poverty?

The concept of *liminality*, or a state of being between physical or social spaces, as conceived by Arnold van Gennep and Victor Turner, provides an analytical inroad to understanding the faith of seventeenth-century Roman patrons, their audiences, and composers. The Archconfraternity of Santissimo Crocefisso of Rome is well-known for its many musician members, including Palestrina, Marenzio, and Carissimi. But mine will be one of the first examinations of this oratory's music and its role in determining the devotional lives of the most powerful rulers of seventeenth-century Rome. In the process, this paper will also provide a new outlook on the tonal functions of early seventeenth-century aria—one often described as “between key and mode.” By viewing the society of seventeenth-century Rome as one that could be stood on its head, new answers can be found as to why opera subjects were chosen and how their tonal-modal ambiguity reflects the liminality of their plots.

PRE-MODERN MATERIALITIES

Susan Boynton, Columbia University, Chair

SCRIBAL PUBLICATION AND THE SIXTEENTH-
CENTURY ITALIAN MADRIGAL

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The study of handwritten sources of music in the sixteenth century has largely concentrated on the end of the process of construction, copying and compilation in the production of bound volumes. That scribes gathered together the material they copied is taken as a given, but how that music circulated and the mechanisms by which scribes gathered their material has generally not been explored. Taking the early Italian madrigal of the sixteenth century as its focus, this paper proposes that both individual pieces and collections circulated by

a process which literary scholars Harold Love (*The Culture and Commerce of Texts*), Brian Richardson (*Manuscript Culture in Renaissance Italy*), and others have called “scribal publication.” The term “publication,” in its proper historical context (well before the age of print) required two elements: an author making a text public and thereby relinquishing control of the text to its users. These are the two actions upon which the concept of any sort of publication rests. While we commonly assume that the term “publication” is synonymous with printing, it was not so applied until late in the sixteenth century. Other terms, like “posted in light (*posti in luce*),” were used instead.

This paper describes how the hand-copied, bound volumes into which madrigals were collected were compiled. The correspondence of sixteenth-century musicians and patrons and other archival materials that reference madrigals reflect this process of scribal publication. It demonstrates that the distribution and circulation of the early madrigal parallels and intersects with that of its necessary component, sixteenth-century Italian verse. Composers, poets and scribes gave or sold their works, individually or in groups, to patrons and consumers; and collectors, patrons and scribes compiled them into the sources we now admire and study.

WORDS WITHOUT SONG: GENOVA, BIBLIOTECA UNIVERSITARIA A.IX.28, AND INTERSECTIONS BETWEEN THE NOTATED AND UNNOTATED TRANSMISSION OF TRECENTO “*POESIA PER MUSICA*”

Lauren McGuire Jennings
University of Pennsylvania

Although long recognized, the corpus of text-only sources transmitting “*poesia per musica*” hides in the shadows of Trecento scholarship. Little discussed outside a few introductory studies by Alberto Gallo, Gianluca D’Agostino and Agostino Ziino, their cultural significance has been marginalized due to ostensible dependence on musical sources. Remaining tangential to our understanding of fourteenth-century musical life, they have been considered useful for their welcome philological clues and enticing traces of lost notated *canzonieri*—but little else. All this is unarguably valuable, yet these sources have much more to tell us about the reception of Trecento polyphony.

This paper examines intersections between the literary and musical traditions of song from two angles through the lens Genova, Biblioteca Universitaria A.IX.28. First, focusing first on Genova A.IX.28 itself, I explore the musicological implications of its un-notated song. Copied by Giovanni and Filippo Benci between 1462 and 1485, this Florentine *zibaldone* contains Landini’s epitaph and four *ballate* with the provocative rubric “*canzone del ciecho delli borgani*,” hinting at the organist’s continued cultural import in Florence throughout the Quattrocento. Tracing connections between Lorenzo Benci (the brothers’ father), Coluccio Salutati, and Florentine music-making found here and throughout the Benci library—including in Filippo’s *laudario*, Chigi L.VII.266—I argue Landini’s presence in this *zibaldone* is indicative of the family’s association with the composer through shared intellectual milieu.

Secondly, I probe Genova A.IX.28’s concordant sources (three text-only manuscripts and eight musical ones), discussing differences between the two material traditions of Trecento song. Sq, Pit, and other the other relevant notated sources are characterized by an elevated graphic panorama. Well-ordered, elegant and professionally copied, they reflect the consumption of polyphony in socially elite circles. The text-only sources—plain and informal—locate the same songs in a rather different environment. Considering the comparatively low grade

of their physical form, I argue that these music-less books reflect a broader reception. What is more, as Genova A.IX.28 demonstrates, some—rich in the clues they contain regarding their provenance—allow us to more precisely articulate certain social and cultural circles in which Trecento song circulated than do the musical sources alone.

MATERIAL CULTURE AND MUSIC: THIRTEENTH-CENTURY CONDUCTUS AND SIGILLOGRAPHY

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With a very few exceptions, texts and music of thirteenth-century polyphony are preserved in bound codices. It is therefore more than striking to discover the text of a thirteenth-century conductus preserved in two contemporary seals. In addition to three musical sources and a large number of textual sources, the text of the conductus “Porta salutis ave” is found on two thirteenth-century seals from Middleton Abbey in Dorset and Arbroath Abbey on the East coast of Scotland.

This discovery raises important questions not only about the possible cultivation of music at Middleton and Arbroath, but also about the ritual and institutional function of text, music or both. Middleton Abbey is only fifteen miles from Netherbury, where the music of the polyphonic sequence “Verbum bonum et suave” was found in the clock chamber of St Mary’s Church, and Arbroath is about the same distance from St. Andrews, where W1 was copied.

Furthermore, an important link between “Porta salutis” and the East coast of Scotland exists in the fact that W1 was designed to preserve a three-part version of the piece of which only two were copied. The paper also presents the discovery of a source (US-NYcub N-66) which allows the partial reconstruction of this version.

The thirteenth-century polyphonic conductus is found copied in the large collection of “Notre-Dame” sources, W1 as well as Florence, Madrid, and W2. But it was frequently preserved monophonically, and often with just its text alone. In these cases, it could be argued that the monophonic version or just the text functioned as a synecdoche (*pars pro toto*). The presence of the text emblazoned on a seal suggests an extension of the same practice, and this unique occurrence prompts questions about the thorny issue of the function of the conductus, as well as the specific musical features—themselves very rare—in “Porta salutis ave.”

TINCTORIS THE READER

Emily Zazulia

University of Pennsylvania

Antoine Busnoys’s *Missa L’homme armé* commits one notational error after another—at least according to Johannes Tinctoris. It uses mensuration signs to indicate proportions, numbers to indicate mensuration, and invents signs “so wrong and so far from all appearance of reason [to be] worthy of example.” But Busnoys’s peculiar mensural usage is the result of painting himself into notational corners that have no agreed-upon solution and devising signs *ad hoc* to suit his needs. Such innovations did not sit well with Tinctoris, who must have had Busnoys’s mass on his mind as he composed his *Proportionale musices* (before 1475), a treatise describing the proper notation of mensuration and proportions. Not only does Tinctoris

excerpt sections from Busnoys's *Missa L'homme armé* to exemplify erroneous usage, but virtually every notational transgression Tinctoris lists can be found in Busnoys's mass.

I have discovered that Tinctoris's own *L'homme armé* mass constitutes another reply to Busnoys—this time through compositional means. Considering the importance Tinctoris placed on proper rhetorical exemplars, it should come as no surprise that he apparently engaged actively with Busnoys's music. Rather than cite Busnoys directly, Tinctoris responds through his handling of notational challenges: his mass follows the earlier work in its patterns of mensural augmentation, by employing the same unusual division of the cantus firmus, and in a particularly striking use of hemiola in the "Confiteor" that recalls the analogous section of Busnoys's setting. This response is all the more potent because it features the very solutions to Busnoys's "errors" that he prescribed in the *Proportionale*. While there is nothing remarkable about Tinctoris using notation that he elsewhere identifies as correct, it should give us pause that he does so in precisely the same context in which he had criticized Busnoys. I argue that Tinctoris's musical borrowing, if it can properly be called borrowing at all, lies less in his notational choices than in the musical problems he tackles and effects he achieves. This new reading of Tinctoris's *Missa L'homme armé* stands to enrich our view of the *L'homme armé* tradition and challenge our understanding of fifteenth-century musical borrowing more generally.

TWENTY-FIRST-CENTURY METHODOLOGIES FOR TEACHING MUSIC HISTORY: A ROUNDTABLE DISCUSSION

Colin Roust, Chicago College of Performing Arts,
Roosevelt University, Chair

The conceptual foundation of the undergraduate music history "survey" has remained essentially unchanged for the last fifty years. Since the publication of Donald J. Grout's *A History of Western Music* (1960), most music history courses emphasize the stylistic development of select composers throughout the six periods of Western art music (courses taken either chronologically, or "out of order," depending on the institution). Issues of canonical hegemony have only served to add more material to the course content.

We propose a roundtable discussion that challenges the fundamental concept of the traditional survey. The goal here is not to discuss the quotidian matters of teaching, but rather to provoke discussion by offering alternative methodological frameworks for our foundational courses.

The first position paper, "A Postmodern Methodology for the Postmodern Era," challenges the perpetually modernist approach to teaching music of the last sixty years. Chronology is abandoned in favor of units designed around issues faced by composers, musicians, and audiences, including: the early twentieth century ascendancy of modernism and the avant garde; the development of mass media, electronic, and digital technologies; cultural pluralism; and developing issues within the classical music industry. The ultimate goals of the course are to focus on music making, rather than just on compositions, and to discuss what is happening in music now.

The second position paper, "Ethnomusicology as a Paradigm for a Teaching Methodology," calls for a set of teaching procedures modeled on what has been termed "(ethno)musicologies" by Henry Stobart—a roundtable of musicologies informed by ethnomusicological aims. This approach dismisses the prejudices and complexes of the conventional canon while drawing

on traditional music of the West heard in a new perspective. Teaching thus is augmented by women's and Hispanic musics, by salon and Hispanic repertoires, and by the kaleidoscope of today's concert music, among others. Everywhere possible, such "other" repertoires are called upon and a pecking order of values is avoided, thereby awakening undergraduates to context and possibilities. Comments on Western performance and on music as ritual likewise reflect methods of ethnomusicology.

The final position paper, "Music and Identity: An Alternative Approach to the Music History Survey," proposes an approach that examines music in social contexts—a reflection of identity (ethnicity, gender, and spiritual identity), and as a product of human endeavors (such as politics, war, and love). By viewing music through these various lenses, students discover the myriad ways in which music provides connections to the past and context for lives lived in the present. Such understandings not only enhance students' ability to think independently and critically about their diverse musical soundscapes, but allows them to make new connections between music and life. As evidence for these claims, this paper includes assessment materials in the form of Student Learning Outcome reflections.

Sunday morning, 13 November

1811/1911

Dana Gooley, Brown University, Chair

LISZT: ORGANIST, LECTOR, ACOLYTE, AND RUBRICIAN

David Cannata
Temple University

In 1870, as Pius IX sought spiritual proxy for the loss of his temporal power, a renewed emphasis on the Liturgy of the Mass (in essence, the public face of the Church) counterbalanced the more divisive edicts of Vatican I. Without question, the nineteenth-century Mass enjoyed considerable personal and regional variance; but Pius left no doubt that ritual was part and parcel of his authority, as celebrated in that watershed publication, the *Manuale Sacrarum Cæremoniarum* (Rome, 1869–72), the codification of papal expectations, authored by Pius's *Rex Cæremoniarum*, Pio Martinucci.

Liszt, both musician and religious professional, already set on the *cursus honorum*, the path to final ordination, with his hasty induction through Minor Orders in 1865, was always wary of anything that circumscribed his duty as an artist and his worship as a believer. While most of his liturgical works fall in line with Martinucci's rubrics, Liszt's two organ masses, the *Missa pro Organo* (1879) and the *Requiem für die Orgel* (1883), exhibit the composer's unique liturgical stance. In both works he multitasks equally as Lector and Acolyte (in line with his clerical duties), but, contradictorily, by writing music that measures out the business of the Mass, he functions as a Rubrician, something well beyond his liturgical authority because the creative impulse often subverts the ecclesiastical plan.

This paper will examine how these works embrace Liszt's professional aspirations and his contemplative world. With the *Missa*, Liszt sought to enhance his ecclesiastical standing and promotion: as Cardinal Gustav Hohenlohe's Choral Vicar (in all but name), the music readily speaks to Liszt's eye on a musical position high in the Catholic establishment in Rome, ambition both founded upon and confounded by Hohenlohe's contradictory behavior in the wake of Vatican I. The *Requiem*, however, discloses its secrets in quite a different manner. Here Liszt combines musical and liturgical perspectives into an elegant hagiographical discourse, one that rewrites the centerpiece of the ritual, the *Dies iræ*, refocusing the tenebrous tone of the rite into a personal and guardedly-hopeful lament for the recently deceased Richard Wagner.

“FORM AUS JEDER NOTE”: LISZT'S INTENTIONS—
THE DEVIL'S IN THE DETAILS

Rena Mueller
New York University

Whether composing for the piano or conducting the orchestra, Liszt was preoccupied with notation and its visual impact on the performer. For his entire compositional life, his innovations in musical language far outstripped the capacity of standard nineteenth-century notational conventions, as is evident from the extant source materials. In short, he saw

notation as the passkey to transmission and understanding. Yet many thought his indications trivial or technically “precious”; to some they seemed incongruous, or even slapdash, because they appeared neither systematic nor analogous. Eventually, this led to misguided editors revising Liszt’s sanctioned texts, especially for the piano, and later reprints repositioned much on the staff or page, homogenizing variants throughout. The question remains, did Liszt’s seemingly incongruous notation transmit some visual or sonic idea to the performer that would otherwise have been lost? And how can we restore his originals?

This paper examines how Liszt extended the limits of many notational symbols, some of which combined two perspectives of performance indications—for instance, tempo and rhythm—into one symbol, using a rhythmic idea and notation to underscore a tempo indication. This attitude stands as the keyboard equivalent of Wagner’s concept of *Melos* and, subsequently, *Tempo Modificationen*: tempi delineated by their optimum execution speed, which can then be gauged by the rhythmic intricacies as transmitted by notation. A hierarchy of tempo indications by means of various typefaces placed above, between, and below the staves, identified principal structural articulations, as did stemming, especially over the bar-line, something that his publishers in the 1840s and ’50s were not keen to attempt. Using commentaries from contemporary journals and reviews of performances, confirmed by Liszt’s holograph manuscripts and corrected proofs, as well as startling recordings by Liszt pupils and followers, Liszt’s musical ideas for the printed page presented the very opposite of what some music publishers wished for. He advocated inconsistent but purposeful notation, always anticipating nascent technical developments, and ultimately establishing the physical strategies of modern-day piano technique.

THE TOPICALITY OF NOSTALGIA: MULTIPLICITY OF REFERENCE IN THE POSTHORN SOLOS OF MAHLER’S THIRD SYMPHONY

Timothy David Freeze
Indiana University

Ever since the premiere of Mahler’s Third Symphony in 1902, the posthorn solos in the trios of its third movement have polarized critical and scholarly opinion alike. Driving the dichotomous reception are assumptions about the solos’ stylistic origins. Where Eggebrecht hears a vivid imitation of a folksong idiom, for instance, Adorno finds an illustration of Mahler’s “provocative alliance with . . . shallow popular songs, street ballades, hits.” Yet with the exception of melodic similarities to folk tunes, little musical evidence has been adduced in the musicological literature of ostensible stylistic references. My examination places the posthorn solos in the context of the popular music of Mahler’s day. Drawing on contemporary reviews, sheet music, and military band manuscripts in Austrian and German archives, I uncover palpable references, since forgotten or neglected, both to the genre of sentimental trumpet solos, common in salon music and band concerts, and to posthorn stylizations distinctive to popular music. Mahler demonstrably knew these repertoires, and critics often cited them in reviews. These allusions do not negate the solos’ likenesses to folksong and the sound of actual posthorns. Rather, Mahler’s score refers to multiple musical styles without being reducible to any one of them.

The multiplicity of reference helps explain the polarized reception of the posthorn solos and necessitates a reevaluation of their function within the symphony’s larger semantic project. Likenesses to folksong and the sounds of functional posthorns channel the instrument’s

traditional associations with separation and idyllic times past. But, at the same time, the pointed allusions to contemporary popular music, where the nostalgic effusions of posthorns were most frequently encountered in Mahler's day, are powerful conduits of the present. These divergent implications can be reconciled using the lyrics to the symphony's songs, which thematize issues of life and death. In this interpretative context, the posthorn solos, along with the popular marches of the first movement, can be heard as a celebration of earthly existence. Whereas the exuberant marches rejoice in life's generative and creative impulses, the posthorn solos pay their own tribute to life, tinged with the awareness of its inevitable end.

MAHLER AND THE BREAKING OF THE MUSICAL VOICE

Julian Johnson

Royal Holloway, University of London

This paper investigates the ways in which Mahler's music stages the breaking of its own expressive voice. It goes beyond the idea, explored in my recent study, *Mahler's Voices* (Oxford, 2009), that Mahler's music exhibits a self-critical attitude to the conditions of its own language (through irony, parody, quotation, or generic deformation). Instead, it argues that at the height of its powerful affirmation of voice and meaning, Mahler's music sounds a pre-echo of its own muteness; at the heart of the promise of the *symphonic* (many voices sounding together), it unleashes the spectre of the *aphonic* (the loss of voice).

Before any consideration of genre, form, or semantics, this is manifest in the substance of orchestral sonority itself, by means of a set of compositional strategies running through Mahler's output. I discuss these, with examples drawn from across Mahler's career, under the follow headings: 1. Violent strikes; 2. Abysmal silence; 3. Falling apart; 4. Drowning out; 5. Hyperintensity; 6. Fragmentation. All of these have to do with the use of orchestral sound to achieve either the violent interruption of the musical discourse or various ways of undermining it to the point of collapse and silence. My concern is thus not with the way that "orchestration" serves more abstract musical ideas but, quite the opposite, with the way in which sonority threatens to break the musical discourse.

The context for this discussion is not so much the self-evident link to the aesthetics of Expressionism, but rather the contemporary crisis of language played out in Austrian *Sprachkritik* in the work of Fritz Mauthner and others. The three volumes of Mauthner's *Beiträge* appeared in 1901–02, but were written over the preceding decade, which makes his project contemporary with the Wunderhorn Lieder and Mahler's first four symphonies. While this link may be readily accepted in relation to the "language games" Mahler constructs from heterogeneous musical materials, my more radical proposition is that Mahler's symphonies come close to revoking their own expressive claim in the most drastic of ways—by unvoicing themselves.

AFRICAN AMERICAN MIGRATIONS
Charles Carson, University of Texas, Chair

BORDER CROSSINGS: THE ANTI-SLAVERY MOVEMENT AND THE
 ENTREPRENEURSHIP OF SEÑOR LOUIS CASSERES, A SPANISH-
 AFRICAN PIANIST IN NOVA SCOTIA AND MASSACHUSETTS, 1851–62

Michelle Boyd
 Acadia University

Throughout the mid-nineteenth century, numerous musicians crossed over borders along the Atlantic seaboard, travelling from town to town, from North America to the West Indies, to give concerts, teach, and otherwise seek employment. In order to survive, these musicians had to be both entrepreneurs and opportunists, which in turn required them to develop both techniques of self-promotion and “the ability to perceive an opportunity and take advantage of it effectively” (Weber 2004, 5). Using newspaper records, letters, and other archival documentation, this paper explores the career of one such musician, Señor Louis Casseres, who came to Nova Scotia from the West Indies in 1852 and made a concert tour to England before relocating to Massachusetts in 1859. The borders Casseres crossed, however, were not only geographical: a Spanish-African pianist, his talent as a musician combined with his genealogical heritage enabled him to cross racial borders as well.

In Nova Scotia, Casseres became the province’s foremost pianist. He moved among elite social circles and was appointed the prestigious title of pianist to the Lieutenant-Governor. His African parentage, though, was never mentioned: Casseres was referred to as the “Spaniard.” In England and Massachusetts, however, Casseres identified as “coloured.” Several anti-slavery publications used Casseres as a model of black achievement; in return, he sought the assistance of prominent abolitionists to further his career.

Casseres’ celebrity was limited even during his lifetime, and today he is an obscure figure. Nonetheless, his experiences offer valuable insight into the world of nineteenth-century North America’s working musicians, both black and white. As an entrepreneur, Casseres exemplifies how the opportunist-musician could craft and negotiate his career, by forging social alliances and by using even his own identity as a self-promotional tool. At the same time, as a Spanish-African performer Casseres exemplifies how a career in classical music could open doors for African-Americans in the mid-nineteenth century (Wright 1992 and 2006). Moreover, by situating Casseres within the context of the anti-slavery movement and its search for models of African-American accomplishment, this paper recognizes the role of musicians within abolition, and reveals how enterprising musicians could benefit from this role.

“ON PATROL IN NO MAN’S LAND”: BLACK SOLDIERS
 AND SHEET MUSIC DURING WORLD WAR I

Christina Gier
 University of Alberta

This paper traces musical practices within the black units of the U.S. Army during World War I and situates them in the context of sheet music, African American discourse of progress and the war. A selection of sheet music examples illustrates the racist attitudes towards blacks

that utilize minstrel stereotypes, for example “Mamie’s Chocolate Soldier,” “You’ve Got to Go In or Under” and “You’ll Find Dixieland in France.” Segregation was strict military policy, and while white soldier musical practices were well-funded, musical training and activities were not similarly supported for black regiments. Two African American divisions began organization in the fall of 1916. I delve into records on the black soldiers and black soldier bands and examine Signal Corps footage that shows black soldier bands performing under white sergeants. The footage also shows black soldiers playing a cello and trumpets while off duty, apparently in more jazzy styles. White military bandleaders would have led black band regiments, except for in the case of Sergeant James Reese Europe, who joined the army in 1916. There was a camp that briefly trained black soldiers to be officers. The Committee on Training Camp Activities and military did not keep extensive records on black troops, but Emmett J. Scott, who was assigned by Wilson to be the Special Assistant for Negro Affairs to the Secretary of War, wrote a book about their service entitled *Scott’s Official History of the American Negro in the World War*. Among other insights, he writes in detail about music-making and black songleaders, but also details the lesser status of the soldiers who had fewer resources. I examine two African American musicians and soldiers: James Reese Europe and Noble Sissle, who published songs before and after the war. Sissle’s manuscript biography of Europe offers direct insight into their wartime experience, and Reid Badger (1995) provides excellent detail on Europe’s life and accomplishments. This paper illuminates musical details of Europe’s war-related popular songs that were published after his return and around the time of his untimely death. It contextualizes them in the perceived racial progress during the war, which sharply contrasts the mainstream discourse of race and difference.

PLAYING EASTERN, ENACTING AFRO-ORIENTALISM:
THE HAMPTON SINGERS AND WILLIAM BRADBURY’S
ESTHER, THE BEAUTIFUL QUEEN

Nita Karpf

Case Western Reserve University

William B. Bradbury published his sacred oratorio *Esther, the Beautiful Queen* in 1856. *Esther* enjoyed enormous popularity, with thousands of performances throughout the United States and many reported in Africa, Australia, Canada, Great Britain, New Zealand and Singapore. Bradbury’s score went through many reprints, rendering it one of the most successful vocal works of its era. Performers and audiences envisaged the possibilities for colorful staging and dramatic enactment and *Esther* rapidly underwent transformation into Orientalist music theater. Contemporaneous reviews document audience fascination with Oriental costumes and the splendor of a stage set as an exotic palace. When interpreted by those already “Other-ed” by the white population—such as African Americans—*Esther* assumed additional layers of representation and symbolism associated with what James Parakilas terms “auto-exoticism.” To illustrate, I turn to a performance of *Esther* in 1893 by the Hampton Singers in the famous Daly’s Theatre of New York. In a review of this performance, published in *Harper’s Magazine*, celebrated author Charles Dudley Warner acknowledged, albeit with evident surprise, that the Singers were “perfectly at home in their Oriental costumes,” and emphasized how they communicated a “profound realization of the characters” they portrayed. Musically, the Singers endowed their uncondoned performance with what Warner described as “primitive pathos” and “semi-tropical” nuances—pejorative terms that nonetheless convey the

presence of interpretive practices quite beyond the capabilities of Eurocentric critical acumen and vocabulary. Moreover, Bradbury's rather sparse and imprecise score invites improvisation, talk-singing and chanting—components of the “heterogeneous sound ideal” of African-American music making, as characterized by Olly Wilson. The Hampton production of *Esther* embodied what Susan Nance calls “playing Eastern,” and served as a communal strategy that allowed black performers and audiences to experience a level of cultural expression and participation otherwise denied them by the white population. Their interpretation transcended the constraints of U.S. “internal colonization” (as explicated by Malini Schueller) and, in so doing, offered an early manifestation of Bill Mullen's conception of “Afro-Orientalism.”

“MANY ARE THE ROADS WHICH LEAD TO HAMPTON”:
THE CURIOUS CASE OF THE INSTITUTIONAL HISTORY
OF “SOMETIMES I FEEL LIKE A MOTHERLESS CHILD”

Felicia Miyakawa

Middle Tennessee State University

“Sometimes I Feel like a Motherless Child,” often cited as one of the most popular and memorable Negro Spirituals, is conspicuously absent from the earliest documented history of spirituals. It does not appear in the first well-known collection of spirituals, *Slave Songs of the United States* (1867). Nor is it printed in collections that track the repertoire of the Fisk Jubilee Singers, such as Seward's *Jubilee Songs as Sung by the Jubilee Singers of Fisk University* (1871) and Marsh's *The Story of the Jubilee Singers with their Songs* (1881). Indeed, whereas the Fisk Jubilee Singers brought the spiritual as a genre to the public's attention in the 1870s, “Motherless Child” does not seem to have been part of their repertoire.

The song's history is, however, wrapped up in the legacy of a rival ensemble, The Hampton Students, which toured to raise money for Hampton Institute and published collections of the songs in their own repertoire. The inclusion of “Motherless Child” in the 1901 edition (and subsequent printings) of *Cabin and Plantation Songs as Sung by the Hampton Students* solidified its place in the growing canon of spirituals. It soon entered the art music world in settings by Samuel Coleridge-Taylor, Harry T. Burleigh, and Clarence Cameron White. But even as the tune journeyed away from Hampton, it remained curiously bound to composers, performers, and choir directors affiliated with what is now Hampton University.

Based on archival work at Hampton University, this study tracks the passage of “Motherless Child” from plantation song to choral staple to art song and beyond. As my presentation will illustrate, the entrance of “Motherless Child” into the repertoire of The Hampton Students around the turn of the twentieth century and subsequent move beyond Hampton, only to return again, is the story of north/south, black/white/Native American, and even U.S./international relationships that have characterized Hampton's history. And the telling of this story reveals a networked cast of characters, all invested in the health and growth of African-American music in the early twentieth century, crossing paths in Tennessee, Mississippi, Massachusetts, New York, Connecticut, London, and, of course, Hampton, Virginia.

COMPOSITION AND THEORY IN THE FIFTEENTH CENTURY

Jessie Ann Owens, University of California, Davis, Chair

THE *CONIUNCTA* IN FIFTEENTH-CENTURY ITALIAN MUSIC THEORYLinda Cummins
University of Alabama

The conventional view of the doctrine of *coniunctae* in fifteenth-century Italy, based on Seay's and Ellsworth's research, holds that its fountainhead was the Berkeley Compendium (Paris, 1375), which presented an array of eleven "coniuncta" hexachords beyond the seven of the *musica recta* system; the doctrine is supposed to have appeared in Italy first around 1400 with anonymous treatments of eight *coniunctae*, with Ugolino expanding the array between 1431 and 1448, Hothby (1470s) describing hexachords on the remote pitches F sharp, A flat, B, D flat, and E, and Florentius de Faxolis, late in the century, stating the full Berkeley array plus a twelfth hexachord on very high B flat. Research by Gümpel suggests that the Berkeley array found a much earlier reception in Spain, and *coniuncta* theory a more rapid development there, than in Italy.

I offer a reassessment based on recent research by myself and others. Scant evidence supports the emergence of an eight-*coniuncta* array in Italy by 1400; but a version of Nicolaus de Capua's *Compendium* (1415) unknown to La Fage already restates the Berkeley array with an additional incomplete hexachord on very high C. An array like one of Ugolino's appears—earlier than his—in tabular form in an Italian manuscript dated 1429 and reappears elsewhere. An Italian manuscript dated 1463–64 includes one treatise with hexachords built on F sharp, A, B flat, B, D, E flat, and E (anticipating Hothby by more than a decade), and another with an array identical to Florentius's, anticipating his by two to three decades.

A new Italian source for Berkeley I (in addition to the two Ellsworth knew); the four sources for Ugolino's *Declaratio* II; two concordances for the portion of Nicolaus's *Compendium* bearing the treatment of *coniunctae*; other treatments of *coniunctae*, some unpublished, some not previously cited—these, along with those mentioned above, constitute a nexus of texts that attest to an early and widespread interest in extended arrays of *coniunctae* in Italy that, as in France and Spain, do not appear to be an outgrowth from a basic array of eight *coniunctae*; and to an interest that continued through the fifteenth century.

FROM TWO-PART FRAMEWORK TO MOVABLE MODULE: CHANGING COMPOSITIONAL PROCESS IN THE FIFTEENTH CENTURY

Julie Cumming
McGill University

In "Discant, Counterpoint, and Harmony" (*JAMS* 1962), Richard Crocker discusses the concept of the "two-part framework" in the late middle ages and Renaissance. I will look at the use of the framework in musical examples over the course of the fifteenth century, and at its role in the development of pervasive imitation. My findings suggest that compositional process remained successive throughout the century.

In many three-part fifteenth-century pieces, especially chansons and hymn settings, the cantus and tenor parts constitute a two-part framework for the whole composition. In some

three-voice music, however, and in even more four-voice music, the two-part framework does not stay in the same voices for the entire piece. This is obvious in duet sections that include a contratenor voice, in which the framework shifts to the sounding voices for the duration of the duet.

The two-part framework can move around the texture even when all voices are sounding. Standard compositional techniques, often based on improvisational practice, allow us to identify the location of the two-part framework in different sections of a composition. These include parallel imperfect intervals (sixths and tenths), canonic writing, and cadential voice leading. Finally, the repetition of a two-voice contrapuntal combination, or module, in a different pair of voices indicates movement of the structural pair from one pair of voices to another.

In the last quarter of the century there is an increasing preference for repeated musical material presented in imitation. Most imitative presentation types involve the repetition of a two-part module in another pair of voices, as Peter Schubert has shown (*JAMS* 2008). It follows that three- and four-voice imitative textures with overlapping *soggetti* are only possible when the framework can move around the texture. I will demonstrate this by identifying the shifting position of the two-part framework in Josquin's *Virgo prudentissima*.

Imitative texture did not require a move to simultaneous composition. What changed was the length of the compositional unit: as Jessie Ann Owens has shown, composers worked phrase by phrase, constructing the two-part framework for that phrase, adding the other voices, and then moving on to the next.

PACING AS FORM IN FIFTEENTH-CENTURY MUSIC: A TALE OF TWO TRACTS

Jesse Rodin
Stanford University

Is there “form” in sacred music of the fifteenth century? This question is remarkably difficult to approach using contemporary sources: while music theorists such as Johannes Tinctoris describe positive attributes of polyphonic music (e.g., *suavitas*, *dulcedo*, and *varietas*), they offer little help in thinking about the organization of musical time over a long span. Modern scholars such as David Fallows and Christopher Page have contributed elegant analyses of temporal unfolding in small-scale rondeaux, but such pieces are exceptional in being governed by *formes fixes*. When confronting large-scale sacred works, by contrast, we most often channel formal questions through the lens of cantus-firmus treatment. And yet the cantus firmus typically functions as a pre-compositional constraint, with only modest implications for the experience of singing and listening.

I suggest we have much to gain through the study of large-scale organization in this repertory. Composers such as Johannes Ockeghem, Johannes Regis, and Josquin des Prez shaped their sacred compositions through a careful manipulation of pacing—by regulating mensuration, texture, rhythmic activity, high notes, cadences, and other parameters to create peaks and valleys that unfold over lengthy spans. To explore these ideas I turn to an example that affords the possibility of comparative analysis, a case in which a composer betrayed his formal priorities in the course of reworking a colleague's composition. In setting the tract *Domine non secundum peccata*, Josquin apparently set out to improve upon the demonstrably earlier setting by his fellow papal singer Bertrandus Vaquerus, modeling his composition on Vaquerus's but

tinkering with texture, voicing, and other devices to achieve a more satisfying result. Josquin's "editing" of formal weaknesses in Vaqueras's setting stands not only to enrich our view of Josquin as borrower, but to elucidate the priorities fifteenth-century composers brought to bear on long-range musical design.

MOTIVIC ORGANIZATION IN JOSQUIN'S CORE-REPERTORY MOTETS: INNOVATION AND CONVENTION

Jennifer Thomas
University of Florida

In 1964, Lewis Lockwood tantalizingly closed his seminal article on Renaissance parody technique thus: "a sense of motivic organization . . . would eventually grow, under very different means of harmonic extension and control, into one of the permanently significant modes of Western musical thinking."

Lockwood's scholarship continues to shape discourse on musical borrowing, but his observation about motivic organization awaits systematic examination with respect to early modern music. Josquin's most widely circulated and securely attributed motets comprise an ideal repertory for a case study of motivic organization around 1500. Important studies of motivic treatment addressed later or narrower repertoires (Godt, Quereau, Rifkin). We still need a convincing picture of motivic organization across a significant early repertory—a critical step in understanding the subtle and pervasive ways that pioneering composers introduced and developed motives as a means of constructing works and establishing unity within them.

Eight motets (*Ave Maria*, *Benedicta es*, *Inviolata*, *Miserere*, *Pater noster*, *Praeter rerum*, *Qui habitat*, and *Stabat mater*) represent the span of Josquin's career, several compositional types, and various textures, with and without cantus firmus. Moreover, the adoption of these works as models by Josquin's contemporaries and successors conveys their perception of his use of motives.

Building upon effective methodologies and concepts introduced by Cumming, Judd, Milsom, Perkins, Rodin, and Schubert, among others, my study of Josquin's use of motive reveals his virtuosic treatment of these essential musical kernels and their key role in creating his musical structures. In imitative works like *Qui habitat*, motives are prominent, while in others, such as *Pater noster*, they are so hidden as to evade notice. Some motives recur in several works, transformed and recontextualized contrapuntally, harmonically, and rhythmically, sometimes emerging as new conventionalized idioms.

Josquin's contemporaries and successors engaged in similar compositional techniques; core repertory motets by Agricola, Mouton, Richafort, and others provide context for understanding Josquin's practice. Clearly, the motive proves to be fundamental for Josquin's generation in creating coherence and growth in musical forms. The adoption of such motivic organization resulted in a new musical language, one in which innovation could quickly become convention.

GENRE, CODE, AND TRADITION IN FILM MUSIC
James Buhler, University of Texas, Chair

UNRAVELING MUSIC IN HITCHCOCK'S *ROPE*

Kevin Clifton

Sam Houston State University

The technical achievements of *Rope* (1948), Hitchcock's first full-length color film that appears to be shot in one continuous scene, have overshadowed its filmic content. In an interview with François Truffaut in 1962, Hitchcock himself said of the film's significance, "I undertook *Rope* as a stunt; that's the only way I can describe it. I really don't know how I came to indulge in it." (Truffaut, 1983) Based on Patrick Hamilton's play *Rope* (1924), which was inspired by the real-life murder of a Chicago teen by Leopold and Loeb, two University of Chicago students who murdered simply to see if they could get away with it, the filmic action follows the daily events of a macabre dinner party, where the guest of honor lies dead in a trunk. My paper explores the dramatic employment of music in the film, in particular Phillip Morgan's (played by Farley Granger) on-screen performance of Francis Poulenc's *Mouvement Perpétuels*. My reading focuses on one scene in particular, one in which Phillip, at the piano, is cross-examined by his ex-school teacher, Rupert Cadell (played by James Stewart). Adhering closely to Gorbman's approach to studying film music in her groundbreaking text, *Unheard Melodies* (1987), I interpret the "cat-and-mouse" interrogation scene with three codes in mind: (1) "Pure" musical codes, with an emphasis on fragmented texture and discordant bitonality between the left hand and the right hand of the pianist; (2) "Cultural" musical codes that considers why and how Poulenc's music is appropriate for the film; and (3) "Cinematic" musical codes that directly considers the "anchorage" in which the music relates to the filmic narrative. In the case of the cat-and-mouse scene, Philip's on-screen musical performance ultimately foreshadows his capture by the police. My research fills in a gap of Hitchcock criticism, since an in-depth study of the use of music in *Rope* has yet to be undertaken in the scholarly literature.

PARIS BLUES: HISTORY BY HOLLYWOOD

Andy Fry

King's College London

The 1961 film *Paris Blues* engages a familiar set of ideas about African American musicians in the city: racial equality, sexual liberation, and artistic recognition. As a Hollywood movie of the Civil Rights Era, however, it struggles to mediate between these imagined French attitudes and equally imagined American expectations, such that it titillates but does not shock. Since the 1957 novel on which it was based, the experiences of an African American musician (played by Sidney Poitier) had been displaced from the center by the compositional aspirations of his white band-mate (Paul Newman). Yet the priority awarded the latter is, Krin Gabbard has argued, subtly subverted by Duke Ellington and Billy Strayhorn's soundtrack.

In this paper, I seek to understand the film's conflicts instead by locating it at the meeting point of three loose genres: the jazz film; the film noir; and the "Frenchness film"—Vanessa Schwarz's term for mid-century movies such as *April in Paris* and *Gigi* that draw on imagery

of the Belle Epoque to connect art to entertainment. *Paris Blues* at once updates this last trend and perhaps signals its end: visual references to Tourist Paris are half-hearted, and France's dynamic role in consumer culture is downplayed. Similarly, conventions of film noir are both invoked—in the black-and-white film, dark wet streets, and drug taking—and rejected in the dramatic trajectory. Jazz films' focus on the music's ambition to be Art is retained. Importantly, though, the African American presence on screen makes visible the music that lay behind all three genres: from biopics of white jazz musicians, through film noir's smoky jazz clubs, to tapdancing through Paris. Thus the reason *Paris Blues* is dramatically unsatisfying, I suggest, is that it is caught between conflicting modes of representation: an attempted realism—embracing questions of civil rights and a noirish mode—and a nostalgia for a vision of Paris that Poitier's very presence reveals had never been. Paradoxically, however, it may be this very ambivalence or instability that bring *Paris Blues* closer to capturing the signification, if not the real experience, of African American music/ians in France.

THE PHANTOM ON FILM

Cormac Newark

University of Ulster

The cinematic reception of Gaston Leroux's novel *Le Fantôme de l'Opéra* goes back almost as far as the book's publication in 1911, beginning with Matray's *Das Phantom der Oper* (1916, now lost). This contiguity makes film the ideal medium through which to reflect on the sophisticated nature—developed from a long French literary tradition of opera in the novel—of Leroux's strategies for integrating lyric performance into prose narrative.

The first part of this paper will offer an overview of these strategies as interpreted in different national contexts, making general reference to the *circa* thirty film adaptations of the novel 1925–2004 so far identified in the course of my research. It will show in particular that the iconic status of Chaney's performance at the keyboard in Julian 1925, which faithfully follows the novel in gesturing silently towards a superhuman, fictional music (the Phantom's own opera, *Don Juan triomphant*), has obscured the complex (but sometimes no less faithful) translation into film of Leroux's rendering of other, real pieces, which incorporates quite virtuosic handling of levels of intertext. Initial examples will be drawn principally from the post-1925 U.S. versions, from the bizarre rewriting of Chopin as opera in Lubin 1943 to the subtle use of visual cues from Verdi in Markowitz 1983.

The main body of the paper will examine three much less widely distributed traditions within this corpus: Italian (PolSELLI and Gastaldi 1964; Argento 1987, 1998), South American (Carreras 1954; Cortés 1960; Ibáñez Menta and Reguera 1960; Rangel, Fugulin and Riccò 1991), and Chinese (Maxu 1937 and 1941; Yuan 1962; Yu 1995). It will show how each of these traditions engages on the one hand with local concepts of performance-of-performance, singing-in-film and, more broadly, opera-in-culture, and on the other with a gradually more dominant Hollywood cinema, to create increasingly complex products of cultural transfer.

GETTING OFF THE TROLLEY:
MUSICALS *CONTRA* CINEMATIC REALITY

Raymond Knapp
University of California, Los Angeles

Film musicals find a variety of ways to avoid the “second-act problem” common to stage musicals, which after a dramatic first act too often seem to spin their wheels while audiences wait for the “eleven o’clock number” and finale. However, the most drastic of these ways—ceasing to be a musical, in some important sense—often seems expressive of the second-act problem in a deeper sense. Film musicals that choose this path—*The Wizard of Oz* (1939) and *Meet Me in St. Louis* (1944), for example—carry through with a sense of resignation and sometimes wistful acceptance, with the faintest bow toward conventional gestures of (musical) closure. In such instances, it is as if movies, unlike most (but not all) stage musicals, in aspiring to a more full-bodied sense of realism than their stage siblings, must as an expression of that realism acknowledge that the “second-act problem” is something that *people* have, not just their dramatic artworks.

But just as interesting are non-musical films that get off the trolley in a different sense, unexpectedly *becoming* musicals; examples include *Bagdad Cafe* (1987) and *Pane e tulipani* (*Bread and Tulips*; 2000). What links these films with their earlier, apparently obverse cousins is something I term the “divorce trope,” in parallel to the “marriage trope” of conventional musicals, whereby the successful pairing of the principals resolves the central larger plot issue, as well. In the divorce trope, it is the central (generally female) protagonist who must on her own facilitate a “musical” world as a place of liberation, as an alternative to a rejected, male-dominated “real” world.

While this structural principle is especially conducive to film, where standards of filmic realism are easily opposed to (and yet often gracefully intertwined with) musical numbers, it is also interesting, finally, to consider how the divorce trope plays out in the cinematic stage musicals of Stephen Sondheim, where—for example, in *A Little Night Music* (1973) and *Sweeney Todd* (1979)—it transforms into a trope of male alienation.

INSTRUMENTS FROM THE INSIDE OUT
Elisabeth Le Guin, University of California, Los Angeles, Chair

“WRITING, NOT ABOUT THE BODY, BUT THE BODY ITSELF”:
LUTE MANUSCRIPTS AND THE RESISTANCE TO
PRINT IN EARLY MODERN ENGLAND

Graham Freeman
University of Toronto

Scholars of the lute in the English Renaissance refer to the period between 1580 and 1610 as the “Golden Age.” The most famous English lutenists, such as John Dowland and Daniel Batcheler, were most active during this time, and it was in this period that the lute became the most popular virtuoso instrument in England. The music composed for lute over these thirty years—approximately 2100 individual pieces—constitutes one of the largest instrumental

repertoires in the Renaissance, and many pieces, such as Dowland's famous "Lachrimae Pavan," achieved considerable fame well beyond the boundaries of England.

The vast majority of this repertoire, however, is in manuscript and exists not in the hands of the composers themselves but in miscellanies compiled by student amateurs. Despite the fact that continental composers had been publishing printed lute music since the 1550s, English lutenists remained stubbornly opposed to the world of print music, preferring instead to transmit their music both orally and in manuscript. This paper will explore the aesthetic temperament of the English lutenists and provide some answers to the questions concerning their reluctance to embrace typography as a medium for the solo lute repertoire. It is my contention that the reasons for the rejection of print are many, but that among the most important is the desire to maintain the open interpretation of a primarily improvisational art, and to prevent these improvisational events from being forever fixed by the printed page. I will also make connections between the English preference for oral and manuscript dissemination of lute music and broader themes such as resistance to political and religious authority, the general role of manuscript culture in Renaissance England, and the idea that the lute manuscript represents a physical manifestation both of the relationship between the teacher and the student and the way in which lutenists saw the act of copying the manuscript by hand as a performative act unto itself.

"FATTO DI FIEMME":
FORESTS, STRADIVARI, MUSIC, AND SUSTAINABILITY

Aaron S. Allen
University of North Carolina, Greensboro

Fundamental to the sound of Western art music, the violin family forms the backbone of ensembles from chamber to stage. Professional violins depend on two endemic natural resources: pernambuco and spruce. Bows are made from wild pernambuco that grows only in Brazil's Atlantic Coastal Forest. *Pau brasil* was so important to European colonial powers—who used it to dye regal garments and warred over it with each other and with indigenous peoples—that they named the country Brazil after the wood. Today, the tree is nearly extinct: 8% of the original forest is extant, and only 5% of pernambuco habitat remains.

Spruce has fared better. The species is widely distributed, but the Italian red spruce growing in the unique alpine microclimate of the Val di Fiemme's Paneveggio Forest makes excellent soundboards. Stradivari used this resonance wood, and his creations have contributed to the renown of the Forest; myths abound regarding his jaunts through the Paneveggio selecting the most musical trees. Such associations led to this region's nickname: "the forest of violins." The Venetian Republic also wanted Paneveggio's tall, strong trees for their navy, but Fiemmesi traditions of conservation since the twelfth century, along with unique topological features, thwarted such threats. Today, more trees grow than loggers harvest. When a luthier says her work is "fatto di Fiemme" (made from/of Fiemme), she acknowledges the unique material that contributes to her creation.

In this ecomusicological investigation, I draw on ecology, cultural history, ecocriticism, and musicology to consider the life history of a cultural commodity (Appadurai 1986): the violin. The values accorded to individual tree species and to the creations dependent on them by craftsmen such as Stradivari together create a ripple effect that reverberates globally. Tracing the history, across centuries and continents, of these violin woods 1) contextualizes and, I

hope, accords value to the material basis for musical culture, and 2) provides lessons about sustainability: even as record and ticket sales of Western art music decline, efforts to sustain this elite culture have impacts, both positive and negative, that are felt well beyond the ephemeral sounds of the concert hall.

“THE HORA STACCATO IN SWING!”: JASCHA HEIFETZ AND MUSICAL ECLECTICISM

Joshua Walden
Johns Hopkins University

In a 1946 article in the *New York Times*, Jascha Heifetz characterized his taste for the music of his adopted country, the United States: “I have never hesitated to play Stephen Foster’s ‘Jennie With the Light Brown Hair’ . . . Why should I go hunting for its Viennese or Parisian equivalent and try to palm that off as art because it has a foreign name? Foster’s tune is art in its class.” Throughout his career, Heifetz demonstrated his perception of the fluidity between the categories of “folk,” “art,” and “popular” music. In recitals, he juxtaposed typical concert repertoire with works based on traditional genres, such as Joseph Achron’s “Hebrew Melody” and Pablo de Sarasate’s “Habanera.” He published editions of canonic violin repertoire and arrangements of standards by George Gershwin and Irving Berlin, and even wrote his own songs under the pseudonym Jim Hoyl. This paper examines Heifetz’s recital programs, compositional sketches, and scores he annotated for performance, to consider how he elided notions of “high” and “low,” complicating his audiences’ understanding of these distinctions. It presents a case study of his “Hora Staccato,” to illustrate how Heifetz’s work as a composer, editor, and performer blurred seemingly entrenched stylistic categories. The hybrid nature of “Hora Staccato,” based on a piece he heard Bucharest in a performance of the Romany violinist Grigoraș Dinicu, contributed to its popularity, and inspired its arrangement for ensembles associated with a variety of musical genres, from concert orchestra to swing band. Many editions featured a blurb describing Heifetz’s “discovery” of the melody played by a “young gipsy violinist,” implying that Heifetz, in an act of ethnographic research, encountered a tune with a tantalizing, exotic past. Heifetz recorded and performed “Hora Staccato” repeatedly, and is shown playing it in the 1939 film *They Shall Have Music*. In 1946, as Jim Hoyl, Heifetz published “Hora Swing-cato,” a song whose lyrics boast of the melody’s stylistic versatility: “Even Tommy plays it and/ Sammy sways it and/ Jascha plays it up in Carnegie Hall./ It’s the mania way back in Romania.” This presentation considers the legacy of Heifetz’s musical eclecticism in instrumental performance and recording.

THE POLITICS OF MUSIC: BRONISLAW HUBERMAN’S MUSICAL INTERNATIONALISM

Kira Alvarez
Stanford University

The Polish-Jewish virtuoso violinist Bronislaw Huberman (1882–1947) was an international celebrity who is mostly remembered today for his critical role in the foundation of the Palestine Symphony Orchestra in 1936, renamed in 1948 the Israel Philharmonic Orchestra. But Huberman was also a spokesman of the Pan-Europe movement, and a vociferous critic of the Nazi regime. Through founding the Palestine Orchestra, Huberman saved not only a large

number of musicians from Nazi persecution, but energetically involved himself in creating a Jewish homeland in Palestine. Huberman's three lives—as a musical virtuoso, a Pan-European activist, and as a Jew—were filled with tensions and themes that far transcend the usual confines of a musician, and that justify renewed attention. Art and politics, cosmopolitanism and nationalism, served as polar opposites between which Huberman navigated his way through the tumultuous and troubled interwar years, culminating in his foundation of the Palestine Orchestra in the 1930s.

Existing scholarly treatments of Huberman are cursory and misleading, and leave more questions than answers. The foundation of the Palestine Orchestra was indeed the crowning achievement of Huberman's career, but we also need to understand the man's life and intellectual formation, and in particular his political and musical thought. His "three lives" as a musician, a spokesperson of the Pan-Europe movement, and as a Jew active in Zionist Palestine, intersected and helped produce each other. In my presentation, I demonstrate how these various aspects of Huberman's life interacted with and informed each other. The first part considers Huberman as a musical virtuoso of international renown, indicating the repercussions of the lifestyle that this profession forced on him, and the skills he developed to act out the role of virtuoso successfully. The second part deals with the political Huberman, and sketches out his "political-musical" thought that underlay his political, Pan-European commitments. The third part addresses Huberman's "discovery" of his Jewish background, and how this influenced his internationalist convictions and his attitude towards Zionism. Finally, in the fourth part I deal with the foundation of the Palestine Orchestra, showing how this process engaged—and reconciled—all aspects of Huberman's previous life.

**MAPS, PATHS, AND TEMPORALITIES: MUSIC IN THE
TWENTIETH AND TWENTY-FIRST CENTURIES**
Seth Brodsky, Yale University, Chair

THE ELUSIVE PATH:
THE GENESIS OF KURTÁG'S *KAFKA FRAGMENTS* AND ITS PARADOXES

William Kinderman
University of Illinois at Urbana-Champaign

György Kurtág's *Kafka Fragments* op. 24 for soprano and violin (1985–86) center on the archetypal theme of wandering: the seeking of an elusive path. This longest of Kurtág's compositions defies prevailing notions of modernism and postmodernism. Alex Ross recently described this "great and mysterious Hungarian composer" as "a composer of neither/nor—neither ruthlessly new in his methods nor remotely traditional, neither atonal nor tonal." The pithy texts Kurtág extracted from Kafka's diaries and set to music in the forty *Kafka Fragments* call into question the existence of a "true path" while nevertheless asserting the need to keep searching for an elusive goal as an inescapable existential necessity. Kurtág's treatment of this paradoxical quest can be explored in the context of his allusions to earlier musical styles, and particularly Schumann, whose characters Eusebius and Florestan appear in Kurtág's cycle.

This paper is supported by interview material with the composer and firsthand study of the voluminous sketches and drafts held at the Sacher Foundation in Basel. The Basel manuscripts include drafts of songs rejected from the completed work and shed light on points of

intersection with Kurtág's other compositions; his response to the Kafka text "The Closed Circle is Pure" plays a role in the *Kafka Fragments* as well as in his chamber work *Hommage à R. Sch.* Whereas "The Closed Circle" emphasizes the sanctuary of the inner self, as symbolized by a metaphorical treatment of tonal consonance, his setting of "The True Path" (subtitled "Hommage-message à Pierre Boulez") delivers a critique of deterministic thinking. "The True Path" is especially demanding for the performers, since the violinist must play like two musicians at once, achieving a tensional balance of paired voices, whereas the soprano must successfully sustain long low notes that convey the central message: "The true path goes by way of a rope . . . just above the ground." The use of quarter-tones suggests an homage to Bartók's final work, his Sonata for Violin Solo, while the static slowness and hypnotic repetitions, together with the motive of stumbling, are reminiscent of another culminating *Wanderlied*: Schubert's "Hurdy-Gurdy-Man" at the end of *Winterreise*.

MUSICAL MAPPINGS: THE CULTURE OF LATE TWENTIETH-CENTURY NEW MUSIC IN NEW YORK CITY

Caroline O'Meara
University of Texas

At the end of the twentieth century, the terms "uptown" and "downtown music" were commonly used to describe opposed music practices in American new music. This paper argues that this mapping both represented and changed American musical culture, consolidating a diversity of currents in the social life of new music. These terms came to symbolize a divide between artistic generations that originated from a structural opposition in the field of American new music. I use ideas from social theorists including Pierre Bourdieu and Henri Lefebvre to examine the relationship between downtown and uptown music, linking compositional ideologies, techniques and social formations to the lived experience of Manhattan. While much recent scholarship about this period looks into the geography of downtown Manhattan and its connection to cultural forms, I contribute a new consideration of uptown's geography in my analysis. By balancing out this discourse, this paper argues that music's role in the social production of space should be included in musicological studies.

I begin by exploring the years that "downtown" and "uptown" first became terms that the New York new music community used to talk about their own musical practices. The origins of these terms and the ideologies they represent delineate important boundaries in the social, economic and musical organization of American new music in the late twentieth century. "Downtown music" eventually became a pragmatic term to describe American new music beyond Manhattan, what in other contexts might be called experimental music or, less frequently, avant-garde music. If we consider the obvious, that downtown and uptown Manhattan exist—they are not only discursive constructs, they are not utopias—what about these spatial specifics set them apart from each other? Examining these spaces' rituals of inclusion and exclusion, including access to university training and government funding, uncovers how the experiences of these rituals manifest in compositional approaches. It is not only the lived experience of American geography that creates these mappings, but also our conceptions and perceptions of these spaces that make evident the relationship between these geographically situated fields of cultural production.

“NO MORE MINUTES, NO MORE SECONDS!”: THE MANIPULATION
OF TIME IN ACT II OF JOHN ADAMS’S *DOCTOR ATOMIC*

Robert Lintott
University of Maryland, College Park

“There are no more minutes, no more seconds!” exclaims Robert Oppenheimer, the protagonist of John Adams’s 2005 opera *Doctor Atomic*. The work, premiered by the San Francisco Opera, revolves around the weeks and days leading to the first test of a nuclear weapon in July, 1945. Oppenheimer’s assertion is more than mere dialogue; as this paper demonstrates, it is the philosophical premise of the opera itself. Adams and his librettist/director, Peter Sellars, aim to break down the psychological perception of time throughout the work, and nowhere is this done more effectively than in the final sequence before the world’s first nuclear detonation.

In opera, the perception of time is of central importance for both the characters onstage and the audience. This study builds on the writing of Barbara Barry, Carolyn Abbate, Thomas Reiner, and David Grayson—who have focused on the study of time in instrumental music—to explain how multiple layers of time in the libretto, score, and staging are treated in *Doctor Atomic*.

This paper offers a case study of time in an operatic setting by examining the “Countdown Scenes” (Act II, Scenes 2–4) of *Doctor Atomic* to show how the composer and his librettist-director work together to manipulate the flow and perception of time in the mind of the viewer. Specifically, Adams and Sellars delineate between the “now” of 1945, and the timeless—that which applies as well to 1945 as it does to any other era—within the work. I discuss the manner in which the opera’s libretto, comprised of fragments of literary works and scientific documents, outlines the “now” and timeless through a regimented separation of those categories of text. I then show how Adams’s score, through innovative use of traditional compositional techniques, emphasizes the breakdown of narrative and temporal structures. Finally, using the film version of the opera, I demonstrate how Sellars further delineates multiple layers of time in his blocking and distribution of stage space. The methodology used in this paper is applicable to other staged musical works, and will, I hope, pave the way for future exploration of time in opera.

GERMANY YEAR 38,969,364,735:
OPERATIC REMEDIATION AND CONTEMPORARY ART

Arman Schwartz
Columbia University

Scholars and critics have recently begun to devote increasing attention to the visual and technological mediation of opera, exploring its complex afterlives on DVD, film, and in live performance. Yet another crucial site of mediation, the reworking of operatic texts by visual artists, has been largely uninterrogated. Contemporary art offers musicology more than just new disciplinary terrain to annex, though. Instead, it suggests a potentially rich occasion for dialogue, as many visual artists have been addressing themes that are also of pressing concern to operatic criticism and practice.

My paper focuses on two related projects: William Kentridge’s *Black Box/Chambre Noire* (2005), a mechanized puppet theater that memorializes the South African artist’s sustained engagement with Mozart’s *The Magic Flute*; and a series of works inspired by Wagner’s

Parsifal—reading machines, sound recordings, an orchestral score requiring roughly 38 billion years to perform—that were produced by the Vancouver-based artist Rodney Graham beginning in 1989. As even this brief description suggests, both projects dwell on mechanical repetition and other extremes of temporal experience; Kentridge and Graham refer frequently to Freudian conceptualizations of trauma and mourning in their theoretical writings, and both artists are clearly attracted to operatic texts that are themselves engaged with the cyclicity of ritual.

Why is the category of temporality so central to these appropriations of operatic history? I suggest that repetition offers a novel way to think through—and, somewhat paradoxically, escape from—the more disturbing political dimensions of Mozart's and Wagner's operas. Furthermore, I explore how time contributes to the articulation of a new form of operatic anti-theatricality, one that resists the easy pleasures of operatic spectacle without resorting to the neo-Brechtian tactics of many contemporary stage directors. Working at the margins of the British Commonwealth, Kentridge and Graham relocate opera to a darkly comic netherworld poised between past and present, center and periphery, automation and liveness, a strange place whose creative and critical potential this paper aims to explore.

**THE OPERATIC VOICE IN THE AGE OF
MECHANICAL REPRODUCTION**
Hilary Poriss, Northeastern University, Chair

GIUDITTA PASTA AND THE HISTORY OF
MUSICAL ELECTRIFICATION

Ellen Lockhart
Princeton University

This paper charts the development of metaphors of musical electrification, from the first experiments in “animal electricity” into the realm of Italian operatic performance. In the last decade of the eighteenth century, northern Italy was the site of a scientific revolution, when Luigi Galvani discovered that frogs’ legs could be animated by means of electrical current. His experiments in “animal electricity” were reproduced in salons and on stages across Europe, often enhanced with lighting effects and musical accompaniment. Music itself was often described as an electrical force, which could transmit charge from one body to another, or redistribute the electrical currents within an individual, without the need for metal conductors. One result was an early form of music therapy: in his 1816 medical treatise, Angelo Colò suggested that epileptic seizures could be cured by means of musical accompaniment, directing the patient’s electrical current rhythmically away from the brain and into the limbs. Another consequence was a new lexicon and theoretical apparatus for describing music’s effects on the listener. Writers drew most frequently on metaphors of electrification in describing Italian operatic performance—and in particular the performance of women. This had some basis in electric science: women were believed to carry a negative charge, and thus the female singer could act as a lightning rod, drawing the positive charge in the atmosphere into her body (which would display the symptoms of shock), and transmitting it into spectators through song. The earliest performer to be described consistently in such terms was Giuditta Pasta, in writings by Stendhal, Chorley, Ritorni, and Cantù. For these writers, Pasta’s ability to electrify

her audience derived both from her mercurial voice and from her distinctive acting style: she was known for suddenly stiffening her body into poses lasting two to three seconds, directly in time with musical events; her teacher, Talma, reportedly taught her that an action should precede its music in a flash, the way lightning precedes thunder. This research into electric animation may enrich our understanding of performative presence, musical effect, and the interaction of visual and musical media within early *ottocento* opera.

THE ART OF ARTLESSNESS, OR, ADELINA PATTI TEACHES US HOW TO BE NATURAL

Roger Freitas

Eastman School of Music, University of Rochester

In this study, close analysis of a single celebrated performance prompts a reconsideration of what it meant to sound *natural* and *simple* in the nineteenth century. The performance in question—the 1905 recording of “Home, Sweet Home!” by Adelina Patti (1843–1919)—may at first seem too trifling to support such scrutiny. The pioneering scholars of nineteenth-century performance practice (C. Brown, Crutchfield, Philip, Leech-Wilkinson) and even the major Patti biographers (Cone, Klein) and vocal historians (Steane, Scott) have disregarded it. To be sure, both song and singer enjoyed wide renown: Patti was unquestionably the leading vocalist of the late nineteenth century, and the contemporary prominence of this hymn to the humble home is beyond question. I show here, however, that despite her celebrity Patti’s contemporaries associated her too with notions of simplicity and unaffectedness, in both her person and musical style. Indeed, musicians and critics—including Hector Berlioz, Eduard Hanslick, and Giuseppe Verdi—almost universally described her in these terms. Naturalness formed the core of the Patti persona, and she adopted “Home, Sweet Home!” as her calling card. Yet even a casual listen to her rendition seems to call all such testimony into question. For if today naturalness and simplicity are evoked by interpretive understatement, Patti’s flood of pronounced and now-unusual effects must strike modern ears as contrived in the extreme. With in-depth transcriptions, tempo graphs, and audio examples, however, I show how Patti’s choices—often modeled on speech—actually do work together to suggest her characteristic artlessness. It is merely that the artlessness of the nineteenth century now “reads” as complex, that earlier naturalness has come to sound unnatural. This essay thus illuminates not only how the newly-recognized performance practices of Patti’s era could be deployed to convey specific impressions—an issue still largely unexplored—but also how the sense of basic properties like naturalness and simplicity could change fundamentally over time. Indeed, this research offers a sounding musical complement to recent studies of operatic virgins and ingénues (Senici, Smart, Parker, Locke), showing the methods—so foreign to the modern stage—through which innocence could be conveyed in song.

“RECOLLECTIONS OF PUCCINI”: TAMAKI MIURA’S FINAL RECORDING OF *MADAMA BUTTERFLY*

Kunio Hara

University of South Carolina

For over two decades, musicologists, literary critics, and cultural historians have been engaging in a lively debate concerning Puccini’s *Madama Butterfly* and its relationship with

the development of European and American imperialism at the turn of the twentieth century. While many scholars characterize the opera negatively as a quintessential product of Orientalism that informs and perpetuates unsettling Western attitudes toward the exotic Other, some propose alternative interpretations of the work. Most recently Ralph Locke, in his comprehensive and insightful monograph *Musical Exoticism: Images and Reflections* (2009), demonstrates the ways in which the opera can be understood to articulate a critique of Western imperialism. Likewise, cultural historian Mari Yoshihara reveals, in her article “The Flight of the Japanese Butterfly: Orientalism, Nationalism, and Performances of Japanese Womanhood” (2004), the unexpected ways in which the Japanese musicians in the first half of the twentieth century reinforced and subverted that very ideology through their engagements with the opera.

This presentation joins this ongoing discussion on the political dimension of *Madama Butterfly* by focusing on a recording made by Japanese soprano Tamaki Miura, on April 9, 1946 during the early days of the Allied occupation of Japan. Prior to the war, Miura had enjoyed an international career performing the part of Cio-Cio-San in Europe, the United States, South America, and Japan. The recording consists of excerpts from Puccini’s opera and Miura recounting her visit with the composer at his villa in Torre del Lago. It was broadcast on the radio four days later, several weeks prior to the untimely death of the soprano. A close reading of this recollection, written descriptions of the recording session, and contemporary reviews of it demonstrates that Miura and her compatriots sought to make sense of the emerging political reality—the collapse of Japanese imperialism and the forging of a quasi-colonial relationship with the United States—through Puccini’s opera. Ultimately this presentation, rather than offering a fixed interpretation of *Madama Butterfly*, seeks to discern its political significance at a particular moment and place in the turbulent history of the twentieth century.

ROUGH TUNES: ENRICO CARUSO AND THE EMERGENCE OF THE OPERATIC RECORDING ARTIST

Karen Henson
Columbia University

It is a truism of the early history of sound recording that the new technology initially favored loud, focused sounds, whether Thomas Edison reciting “Mary Had a Little Lamb” into the recording horn, John Philip Sousa marches, or the voice of the first operatic recording star, Enrico Caruso. As is well-known, Caruso rose to fame in the early 1900s as a star of the new technology. The key turning point was when the pioneering producer F. W. Gaisberg traveled to Italy and between the tenor’s performances as the freedom-fighting student Federico in Alberto Franchetti’s *Germania* (1902) recorded excerpts of him singing in a Milan hotel room.

In this paper, I will offer the first in-depth exploration of Caruso’s emergence as a recording artist, from the tenor’s first recordings for Gaisberg to his million-selling “Vesti la giubba” of 1907. In particular, I will explore the sources and appeal of Caruso’s style of recorded vocality, which shifts in these years from a light approach, one that is error-prone but that also communicates an overall sense of each number, to a more familiar, forceful, self-conscious style of interpretation, one in which arias have become moment-to-moment unfoldings and opportunities for tenor display. In the first part of the paper, I will contextualize this shift by providing what could be described, borrowing from the sound studies scholar Jonathan Sterne, as a

brief history of the “possibility” of Caruso. This history includes the by then nearly thirty-year debate about the possibilities of sound recording for opera (the “new” technology had been invented as early as 1877). It also includes two important practical contexts: operatic singing in turn-of-the-century Italy and at Caruso’s newer home, the Metropolitan Opera; and pre-existing traditions and practices of recording song, which until Caruso had been dominated by various U.S.-based popular singers performing what Gaisberg described as “rough tunes.” In the second part of the paper I will offer close readings of three of Caruso’s “tunes,” which he recorded and re-recorded during this period: Donizetti’s “Una furtiva lagrima,” Verdi’s “Questa o quella,” and Puccini’s “E lucevan le stelle.”

POWER AND AESTHETICS IN EIGHTEENTH-CENTURY FRANCE Downing Thomas, University of Iowa, Chair

THE QUIET HAND: AESTHETICS OF BODILY DECORUM IN THE KEYBOARD MUSIC OF FRANÇOIS COUPERIN

Eric J. Wang

University of California, Los Angeles

When François Couperin published the second book of *Pièces de clavecin* in the mid-1710s, in the preface he urged his readers to consult his *L'Art de toucher le clavecin* for fingerings and advice on how to play certain passages of music. He regarded these directions as “absolutely indispensable”; the music could not exist without the right instruction. Indeed, many scholars and performers have regarded Couperin’s “Méthode” as one of the first documents of the eighteenth century to provide concrete and practical advice on how to play French keyboard music in a “proper” manner.

I would like to give special consideration to the title itself, in which Couperin chooses the word “toucher,” the sensation of actually touching the instrument. Whereas other French treatises, such as Saint Lambert’s or, later, Rameau’s, focus more specifically on the mechanical aspects of keyboard technique (i.e., “la mécanique des doigts,” such as fingerings and ornaments), Couperin specifically foregrounds the performer’s body through physical sensation—that is, touch rather than execution.

Through this viewpoint, I argue that *L'Art de toucher le clavecin* is not just pedagogical in nature; rather, Couperin’s performance directions document ways in which the French regarded the body during performance. Just as Louis XIV’s courtiers at Versailles were expected to dance with grace and seeming effortless, Couperin reinscribes the concept of bon goût with the harpsichordist. His fingerings, for example, do not necessarily facilitate easier execution, but often emphasize the “quiet hand,” which is perfectly centered over the keyboard and positioned for the absolute minimum of physical motion. In this paper, I will demonstrate, through the preludes from *L'Art de toucher le clavecin* and selected works from Book II of *Pièces de clavecin*, how the keyboardist’s body, like dancers, serves as an analog to the French court aesthetics of physical balance and decorum.

“UNPARDONABLE NEGLIGENCE”:
AESTHETIC CONTINGENCY AND THE MANUSCRIPT
DISSEMINATION OF FRANÇOIS COUPERIN’S *PIÈCES DE CLAVECIN*

Byron Sartain
Stanford University

Frustratingly little evidence testifies to the everyday value of François Couperin’s music within his community. Of the few sources available, his treatise and published scores have provided some access into his musical world, but musicologists have generally ignored manuscript copies and instrumental transcriptions of Couperin’s *pièces de clavecin* because of the redundancy of their contents and their distance from the composer. Yet these manuscripts, viewed collectively, expose unrecognized themes of Couperin’s eighteenth-century reception.

The fifty-six manuscripts known to me, several of which have never received scholarly attention, demonstrate that the Parisian community of amateur musicians knew Couperin merely as a composer of a few popular melodies. Surprisingly, only about twenty of Couperin’s pieces appear frequently across the manuscripts. These are primarily early and simple pieces, half of which correspond to texted versions that circulated concurrently with Couperin’s publications, as shown by Davitt Moroney’s research on parodies of Couperin’s keyboard music. Several of these chosen pieces immediately follow the introductory dance pieces in the *premier ordre* from Couperin’s first keyboard collection—a prioritized placement that suggests their popularity preceding the publication. Furthermore, some of the copies’ dissimilarities from the printed editions indicate the circulation of exemplars other than the published keyboard settings. Others posit memory and oral performance as channels of distribution, and many such divergences demonstrate conflicting attitudes about the utility of ornamentation.

These dissemination patterns provoke reassessment of Couperin’s historical position. Scholars have assumed that his fellow Parisians appreciated him as we do: for his synthesis of national styles, his exquisite dance pieces, and the refined character pieces that liberated him from traditional forms. Yet Couperin’s most musically sophisticated pieces were seldom disseminated in manuscripts, suggesting a general lack of interest in these works. The few pieces that did circulate fluctuated without respect for the integrity of his published settings, despite his disdain for unfaithful performances as “une négligence qui n’est pas pardonnable.” Thus I argue that a principle of aesthetic contingency allowed Couperin’s popular tunes to live hazily, resisting his claims of artistic authority and subverting his attempts to elevate himself above the standard practices of his time.

THE TORMENTING ORCHESTRA

Olivia Bloechl
University of California, Los Angeles

This paper examines orchestral depictions of torment and punishment in eighteenth-century French tragic opera. Scenes involving violent corporal punishment by supernatural means—which I term “penal scenes”—occur with increasing frequency across the century, reaching a zenith with the Paris operas of Gluck, Piccinni, and Sacchini. Lullian opera had embodied sovereign judicial authority in merciful *dei ex machina*, but eighteenth-century opera supplemented these figures with *terrible* orchestral music—tremolo, rapid scales and arpeggios, *alla zoppa* syncopation, and so forth—depicting violent torment or terror. In these

scenes, the orchestra plays a double role: characters experience it as a punitive force, but its *terrible* idiom can also express tormented characters' fear and suffering.

I position opera's penal scenes as part of a late-absolutist "theater of punishment," focusing on the dramatic function and politics of the *terrible* orchestra. I argue that the use of what David Buch calls orchestral "terror" in Rameau's *Hippolyte et Aricie* (1733), Gluck's *Iphigénie en Tauride* (1779), and other works mediated broad changes in absolutist penal justice: particularly, a new focus on the criminal and criminality, and the generalization of moral antipathy to crime.

Early absolutism emphasized the aggrieved, but merciful sovereign (judicial violence being delegated to magistrates and executioners). In contrast, Enlightenment judicial discourse stressed the criminal, his crime, and its punishment on behalf of society. Opera's penal scenes registered this shift in how justice—especially judicial violence—was imagined and legitimated. The old *deus-ex-machina* convention had enshrined the *roi justicier*, but even where this convention was retained, *terrible* orchestral writing redirected attention toward characters' punishment and internalization of the law.

The *terrible* orchestra's offstage, depersonalized force provided a sonic homology for a penal authority largely distanced from the monarchy, but not yet vested in the nation, while its expression of terror cultivated a subjective sense of judicial violence. I conclude that opera's tormenting orchestra theatricalized this violence in the interest of social control, insofar as its depiction of "just" punishment encouraged abhorrence of crime and criminal sensibility. This relationship to late-absolutist justice sheds light on the politics of one of the eighteenth century's signature musical innovations.

THE CASE OF RAMEAU'S *PARQUES*: CROSS CASTING IN *HIPPOLYTE ET ARICIE*

David A. Wells
Stockton, Calif.

The music of Jean-Philippe Rameau's first *tragédie en musique*, *Hippolyte et Aricie* (1733), was so new, different, and forceful that audience members found it overwhelming. In fact its most musically daring section—the second of two *trios des Parques* (Fates)—proved too difficult or too strange for singers at the Opéra. Rameau cut the number, but left it intact in the published score. Modern scholars, including Cuthbert Girdlestone, Graham Sadler, and Sylvie Bouissou, have devoted space to the trio, concentrating, not surprisingly, on the scene's arresting music. Few writers, however, mention the other peculiarity of the trio: the fact that the Fates are cross-cast roles. Classical sources, including writings by Seneca, Plato, and Pindar, all agree that the Fates are three sisters. But in *Hippolyte et Aricie* they are portrayed by two tenors and a bass.

I argue that a complete understanding of Rameau's *trio des Parques* and his characterization of the Fates requires analyzing not just the music he wrote for them, but also the reasons he assigned them to male voices. In this paper, I examine possible textual and musical sources for Rameau's cross-cast Fates, with a focus on similar roles in the operas of Jean-Baptiste Lully. Lully included cross-cast parts in nine of his fourteen *tragédies en musique*, and as Julia Prest has pointed out, most of those were female mythological figures with decidedly unfeminine characteristics. By comparing how the two composers cast a variety of female characters from classical mythology, I show that Rameau followed Lully's example almost precisely. I refer to

the descriptions of the various characters in classical sources to explain the composers' casting decisions.

An examination of how the two composers treated their cross-cast characters shows that while Lully wrote music for his cross-cast parts that was not drastically different from that of his other characters, Rameau's innovation was to support his portrayal of monstrous characters with appropriately frightening music. Rameau used this combination of theatrical device and compositional technique to represent the Fates as the most powerful and terrifying characters in *Hippolyte et Aricie*.

SEEING THE BODY

Susan McClary, Case Western Reserve University, Chair

SIFACE (GIOVANNI FRANCESCO GROSSI), A CASTRATO, VOICE, AND VIRILITY

Louise K. Stein
University of Michigan

The castrato singer has been a source of continued fascination for musicologists. In recent years work on seventeenth-century castrato singers has contested stereotypes deriving from eighteenth-century caricatures, characterizations, and anecdotes, but the castrato's "ambiguous" gender and seeming incongruity in heroic roles remain problematic for many interpreters. The inconsistent or unstudied material traces of the seventeenth-century castrato's operatic performances have sometimes inhibited attempts to understand his early history, in spite of the all-important contributions of Rosselli, Freitas, and Murata, among others.

Following a late seventeenth-century observer's remark that castrati "had not the least semblance, one to another," my aim in this paper is to investigate the voice, roles, person, and career of Giovanni Francesco Grossi (1653–97) known as *Siface*, perhaps the most applauded castrato of the late seventeenth-century operatic stage. In attempting to understand Siface's fame and social mobility, I have studied his correspondence, his interaction with patrons and prospective employers in public and private theaters across Italy, various documents about his daily life, and, most importantly, the libretti and musical scores of his operatic roles.

Siface constructed his career carefully, managed it himself, was especially wary in his business dealings, and cultivated a high level of personal elegance. He developed an unmistakable trademark through a consistent pattern in his roles—a kind of vocal fingerprint within a distinct onstage theatrical persona whose availability he both controlled and marketed.

Several unexpected revelations emerge from my study. What I have learned about Siface's voice calls into question the oft-repeated description of the castrato voice as particularly loud, powerful, metallic, or sturdy, especially when his roles are compared to those of some of his colleagues. This comparison also prompts a reexamination of what scholars understand as vocal virtuosity in the late seventeenth century (a crucial period in the history of opera and *bel canto* singing), as well as a reconsideration of the nature of onstage virility.

My conclusions about who Siface was (in private and in public), and what endeared him to his audiences, will be supported by references to documents as well as excerpts from opera scores and libretti from the years 1683–96.

LISTENING TO PORTRAITS:
MUSIC AND THE EIGHTEENTH-CENTURY OPERA CELEBRITY

Berta Joncus
Goldsmiths College, University of London

Theatre and art scholars have recently identified the origin of the modern cult of the celebrity with the broad circulation of players' images which began in the eighteenth century—a time when likenesses of singers also proliferated. Drawing on a study of over two hundred “official” portraits, intimate portraits and caricatures, including unfamiliar iconography of Senesino, Faustina, and Bernacchi, this paper examines the various ways in which pictures of singers evoked music to guide their reading.

The strongest contrasts are to be found between intimate portraits, in which singing is an act of seduction, and caricatures, in which it manifests human absurdity. So while Rosalba Carriera depicts Faustina as an irresistible siren, the caricaturist Ghezzi shows us a short, manish presence. Using a surface allure to instantiate musical powers, Amigoni suggests how a young singing castrato could excite desire; Ghezzi, by contrast, mocks the grotesque exertions and physiognomy of castrati, turning discomforting subjects into humorous objects.

Official portraits situated vocalists within the establishment, denoting their achievements by depicting scores and instruments. The singers Bernacchi and Fabbri, who both directed the Accademia Filarmonica in Bologna, were represented in the same manner as the Academy's composers. Their likenesses—a bust of Bernacchi and an oil of Fabbri holding sacred music—consolidated their status as musical worthies in Padre Martini's portrait collection of Academy members.

In London, the need to market singers encouraged artists to pair official portraits with legible notation, allowing educated spectators to “hear” as well as view images. Engravings of Senesino and Farinelli with their trademark arias not only identified each singer with specific roles and affects, but the choice of musical fragment itself will likely have served as a kind of shorthand for fans' recollection of the performance. Such “sounding” portraits could also taunt: in a mezzotint of Giulia Frasi, the aria by Giardini she holds sets up a satire of her girth and pretension.

Common to all of these images, as the startling naturalness of a newly discovered London bust of Senesino (by Roubiliac?) makes clear, was their dialogue with audiences hungry for proximity to the musical celebrity.

“SHE IS NEITHER CLEOPATRA NOR THE QUEEN OF SHEBA,
NEITHER AIDA NOR L'AFRICAINNE”: THE BLACK FEMALE
OTHER IN POSTWAR GERMAN OPERA PRODUCTIONS

Kira Thurman
University of Rochester

Following the demise of Hitler's racist Third Reich and the end of World War II in April 1945, something shocking began to occur in both East and West Germany: within months, African Americans poured into Germany to perform in concert halls such as the Berlin Philharmonic or to sing in major opera houses, such as the Komische Oper. This paper asks the following question: why did German opera directors want to hire African American female opera singers? Some performances, such as Ella Lee's debut as Tosca at the Komische

Oper, received praise and accolades, while others, such as Grace Bumbry's premiere at the Bayreuth Festspielhaus, caused national scandals. Tellingly, a powerful and resonant notion of a black female Other emerged in German opera productions and German opera reviews. Seeking "black goddesses" with "dark, smoky voices," directors often perpetuated lingering racist notions of black female sexuality and reinforced an ongoing belief that black singers possessed a "natural" musicality inherent within them.

This paper stems from a simple premise: like Christopher Small and other scholars, I argue that it is not only important to understand what work is being performed in a given moment, but that it is also essential to understand who is performing it. Beginning in 1945 and ending with the construction of the Berlin Wall in 1961, my paper argues that German opera directors such as Wieland Wagner and Walter Felsenstein hired black female opera singers for their own aesthetic purposes, ones that embraced using race as a Brechtian tool of estrangement, for example, and sought out the racial Other. Ultimately, the opera performances that took place in postwar Germany reveal that race was being performed on the German stage and discussed in the public sphere, with the physical presence of singers such as Ella Lee, Gloria Davy, and Leontyne Price acting as catalysts that sparked larger aesthetic discussions about who the black female Other was in Germany's musical and racial imagination.

FEMININE, MASCULINE, AND "IN-BETWEEN": GESCHWITZ AS *NEUE FRAU* IN BERG'S *LULU*

Silvio dos Santos
University of Florida

In the conclusion of Berg's *Lulu*, the audience is left with the dying Geschwitz, a lesbian character whose self-sacrificing love for Lulu and eventual decision to fight for women's rights is cut short. At several stages of the compositional process, Berg considered alternate endings for the opera and even considered leaving Lulu alive, making Geschwitz the only fatal victim of Jack the Ripper. This subtle change from the original plays, where Geschwitz is murdered simply because she gets in the way, complicates the meaning of her death in the opera in ways that have not been explored in the scholarship. Because Geschwitz is left alone on stage and sings a soliloquy similar to those reserved for operatic heroines, it is her death, not Lulu's, that is supposed to receive emotional responses from audiences. While Geschwitz's *Liebestod* has been praised for its musical beauty, Berg has been criticized for weakening her character and not having established her tragedy in the opera. This conflicting reception is largely a result of Berg's dramatic adaptation of Geschwitz's role from the original plays, written decades earlier.

In this paper I argue that Berg modernized Geschwitz according to notions of the "third sex" and refashioned her character as a *neue Frau* (Modern Woman). As a cultural phenomenon in the 1920s and '30s, images of the *neue Frau* embodied ideals of modernity and emancipation, but their androgynous quality also pointed to conflicting notions of gender identity and power. I demonstrate that Berg linked the musical structures associated with Geschwitz to social and gender instability represented throughout the opera. Most importantly, he changed the meaning of her death: she becomes a sign of degeneration and pays the ultimate price for the loss of her feminine identity. Ultimately, Berg turned her character into a signifier of the tragic effects of the newly reinforced laws criminalizing homosexuality in Germany and Austria.

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Exhibit Hall Map

Pacific Concourse

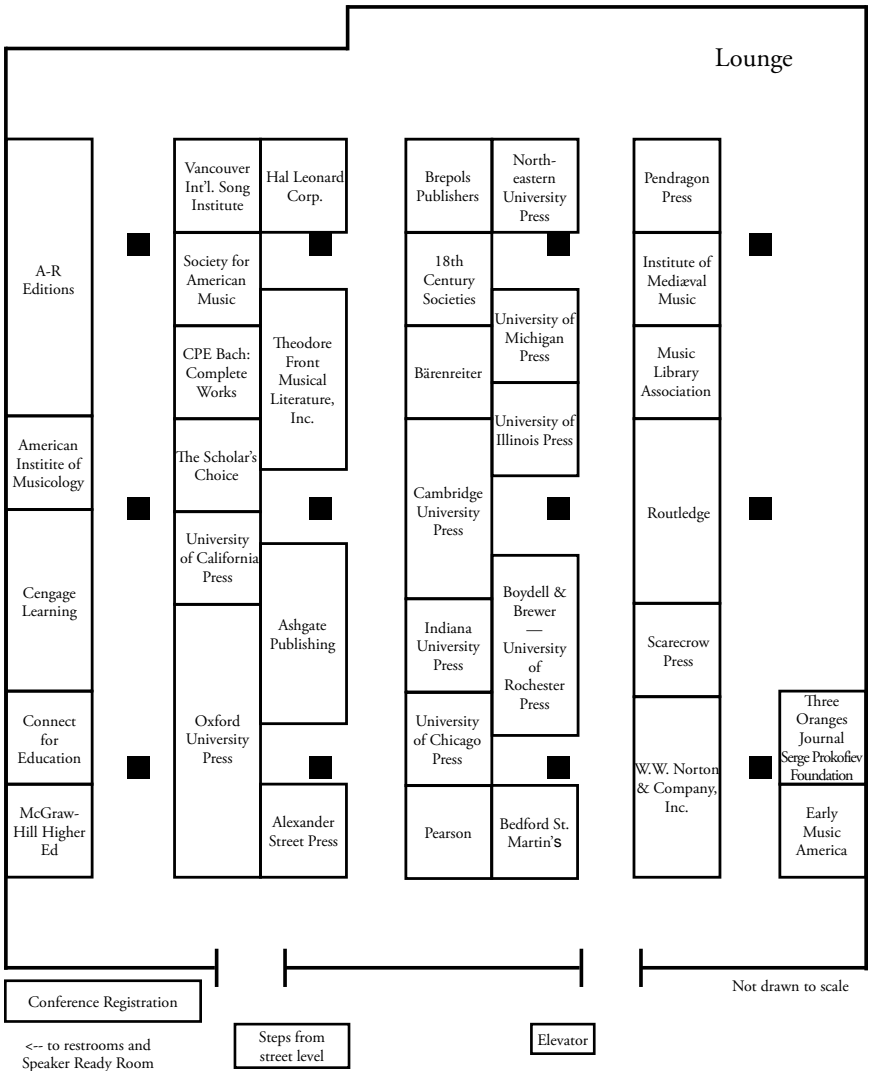


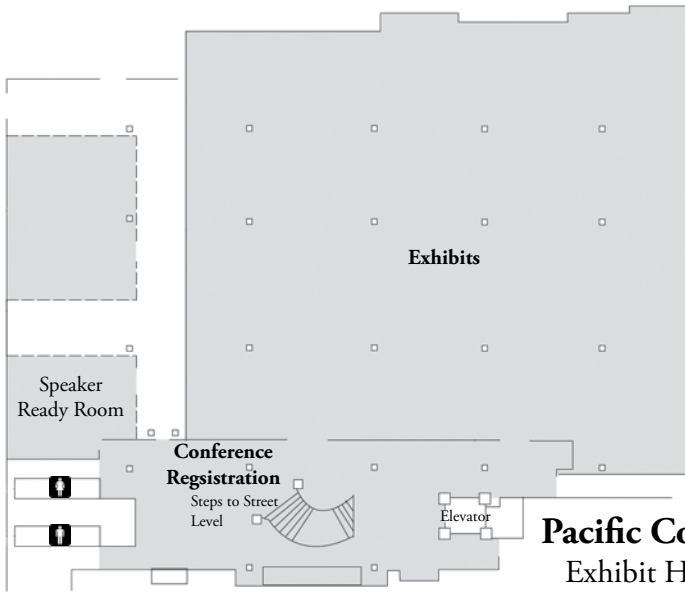
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Thursday, 1 p.m. to 6 p.m.

Friday and Saturday, 8:30 a.m. to 6 p.m.

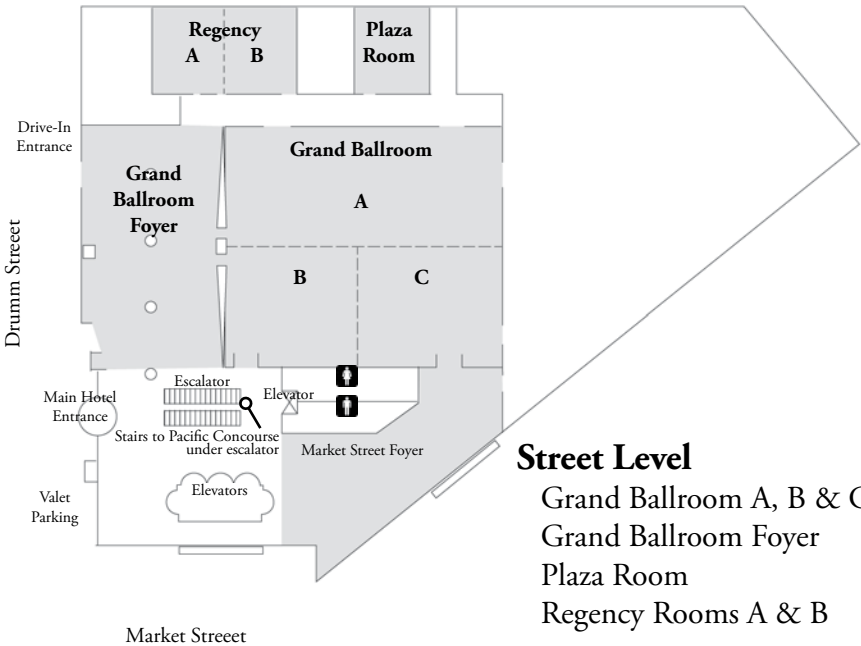
Sunday, 8:30 a.m. to noon

coffee breaks in the lounge morning and afternoon daily



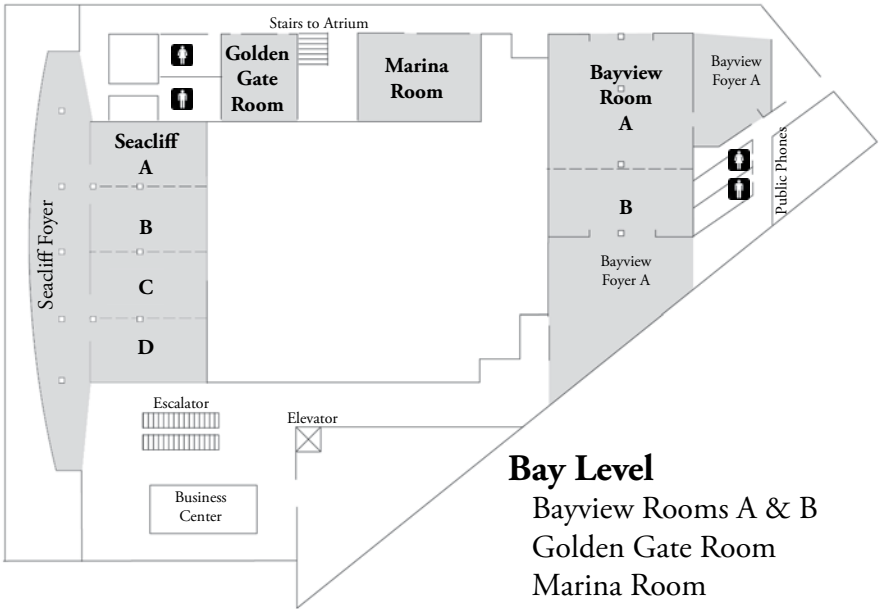
Pacific Concourse

- Exhibit Hall
- Conference Registration
- Speaker Ready Room



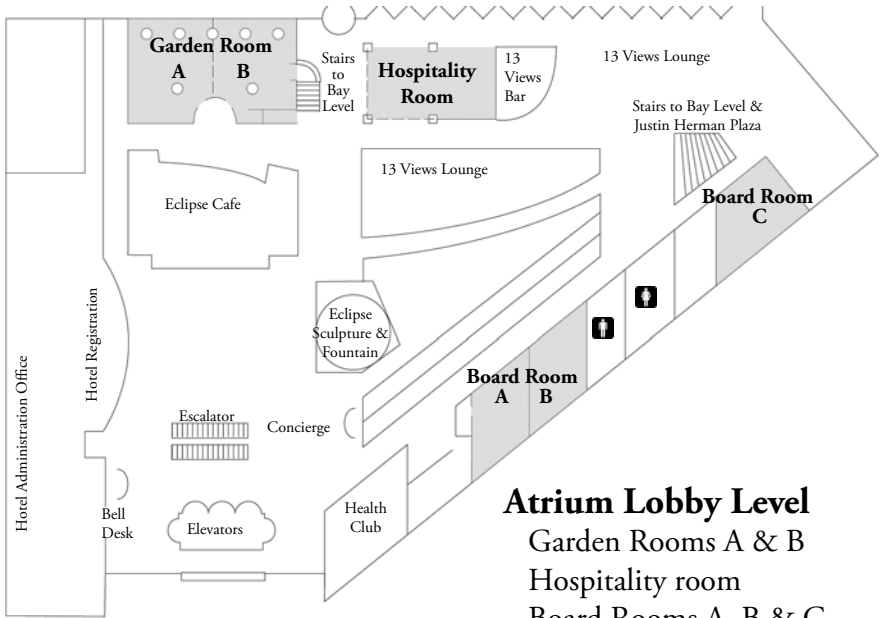
Street Level

- Grand Ballroom A, B & C
- Grand Ballroom Foyer
- Plaza Room
- Regency Rooms A & B



Bay Level

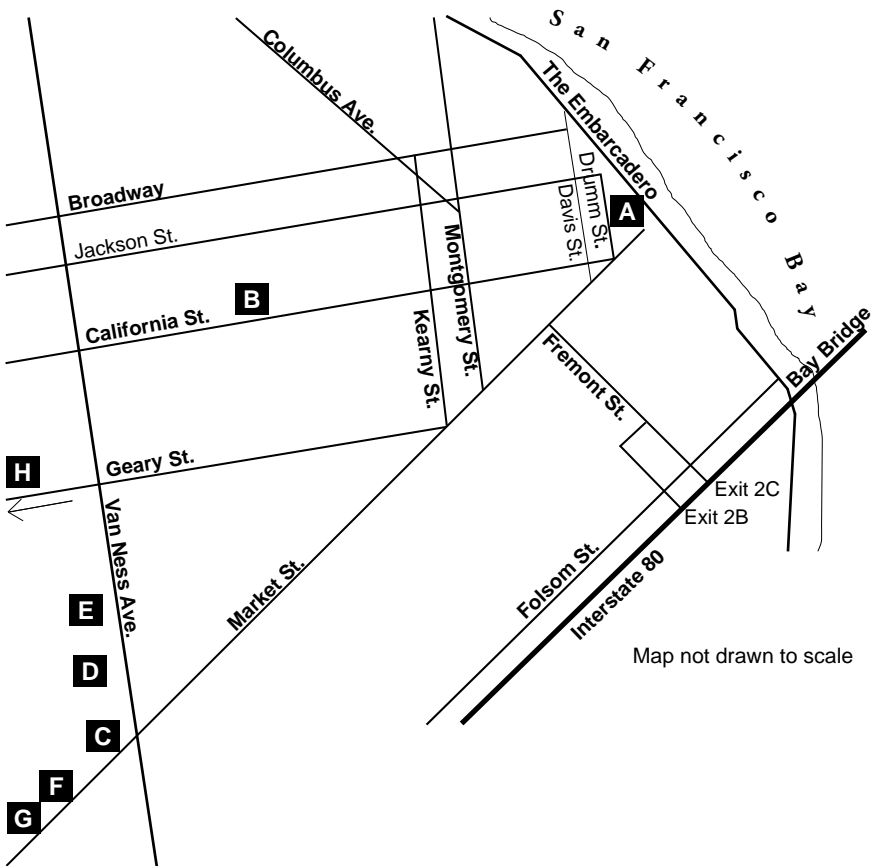
- Bayview Rooms A & B
- Golden Gate Room
- Marina Room
- Seacliff Rooms A, B, C, D



Atrium Lobby Level

- Garden Rooms A & B
- Hospitality room
- Board Rooms A, B & C

San Francisco Conference Sites



- A Hyatt Regency Hotel, 5 Embarcadero
- B Grace Cathedral, 1100 California St. (0.9 miles, 5-12 min. by MUNI)
- C San Francisco Conservatory of Music, 50 Oak St. (2.5 miles, 9-17 min. by MUNI)
- D San Francisco Symphony, Davis Symphony Hall, 201 Van Ness Ave. (2.3 miles, 12-15 min. by MUNI)
- E San Francisco Opera, War Memorial Opera House, 301 Van Ness Ave. (2.2 miles, 9-15 min. by MUNI)
- F LGBT Center (LGBTQ Session), Castro District: 1800 Market St. (2.3 miles, 12-21 min. by MUNI)
- G Blackbird Bar (LGBTQ Party), 2124 Market St. (2.8 miles, 11-21 min. by MUNI)
- H Lands End, Ecocriticism Study Group outing, Lincoln Park (6.6 miles, bus leaving from Hotel at 8:00 am)