

NB: This message includes the PROGRAM, ABSTRACTS, DIRECTIONS AND PARKING INFORMATION for the October 1 chapter meeting.

Dear Colleagues,

The fall chapter meeting will take place on Saturday, October 1, 2005, in room B-120 in the Department of Music at George Washington University in Washington, D.C. We thank Laura Youens Wexler and her department for hosting the meeting.

Barbara Hagg-Huglo
Chair, AMS Capital Chapter
Associate Professor of Music
University of Maryland, College Park

PROGRAM

9:30 a.m. - Coffee and Tea

Morning Session: 20th-century Topics

Chair: Frank Latino, University of Maryland, College Park

10 a.m. - Ryan P. Jones, Sunderman Conservatory of Music, "Outlining a Jazz Pedagogy: Reconsidering the Career of 'Cannonball' Adderley"

10:30 a.m. - Michael Boyd, University of Maryland, College Park, "Merging the Classroom and Hallway: My Predilection for The Afghan Whigs' 'My Curse'"

11:00 a.m. - Discussion

11:10 a.m. - Coffee and Tea

Mid-morning Session: Rivalry and War in Early Music

Chair: Barbara Hagg-Huglo, University of Maryland, College Park

11:15 a.m. - Richard Wexler, University of Maryland, College Park, "Bruhier, Isaac, and Josquin: A Lost Mass Recovered"

11:45 a.m. - Andrew H. Weaver, The Catholic University of America, "The Politics of Printing: Reflections of War in a Motet Print from the Habsburg Court of Ferdinand III (1637-57)"

12:15 p.m. - Discussion

12:30-2:30 p.m. - Lunch

2:30 p.m. - Business Meeting

Afternoon Session: Darwinism, Serialism

Chair: Mark Katz, Peabody Institute

3:00 p.m. - Anna Harwell Celenza, Peabody Institute and Johns Hopkins University, "Kampf ums Dasein: The Impact of Popular Darwinism on Music Aesthetics in *fin-de-siècle* Vienna"

3:30 p.m. - Jennifer DeLapp, University of Maryland, College Park, "Music, Imagination, and Serialism in the U.S. and Britain, 1946-60"

4:00 p.m. - Discussion

ABSTRACTS In Order of Presentation

“Outlining a Jazz Pedagogy: Reconsidering the Career of ‘Cannonball’ Adderley”
Ryan P. Jones, Sunderman Conservatory of Music

The most effective teaching models lead by example, relying upon inspiration to make an impression upon students. This was the approach adopted by Julian ‘Cannonball’ Adderley (1928-75), a 1960s hard bop alto saxophonist who exemplified a brand of music education that was rare for a jazz figure of his time and stature. A former high school band teacher, Adderley was concerned with the future of jazz. Throughout his career, he directed and performed in youth concerts, promoted fellow musicians, and lectured in collegiate demonstrations with his band. In 1964, Adderley even participated in a wide-ranging panel discussion on the status of jazz and its viability with a host of distinguished musicians and critics. As a band leader, Adderley spread musical awareness among his audiences and lectured regularly before his own performances. As his career became bound up with the soul jazz movement, Adderley also became committed to bridging the gap between jazz aficionados and popular music enthusiasts.

In this paper I trace the pedagogical strain that Adderley wove through his training and professional life in music. From this standpoint, Adderley's career assumes a more prominent place in the history of jazz in the last half-century than scholars have generally observed. As though part of some larger, premeditated design, this lifelong compulsion to teach directed and framed Adderley's career in a variety of important ways. His career thus offers a moving counterexample to the cliché, "Those who can, do; those who can't, teach."

“Merging the Classroom and Hallway: My Predilection for The Afghan Whigs’ ‘My Curse’”
Michael Boyd, University of Maryland, College Park

The critical discourse commonplace to popular culture, and thus popular music, is aptly demonstrated by the television show *American Idol* in which judges comment and viewers vote weekly on contestants’ performances. Yet musicologists rarely engage in this type of discourse, even when studying popular music, instead expressing taste peripherally through the selection of pieces to be studied and using analysis to confirm the status of these works. Simon Frith has addressed this paradox in his book *Performing Rites*, where he contends that scholars are insincere to remove criticism from dialogue about popular music, and that they should argue for and explain their taste. To accomplish this, Frith proposed the simultaneous use of two types of discourse which he dubbed “hallway” and “classroom.” The former encompasses less formal discussions that engender criticism, while the latter is comprised of traditional scholarly dialogue.

Frith’s dual approach indeed enables analysts to represent their views and interpretations more completely, which I demonstrate through an analysis of The Afghan Whigs’ song ‘My Curse.’ (This song is from the 1993 album *Gentlemen* and features guest vocalist Marcy Mays, the singer/bassist for Scrawl.) From a broader perspective which I place in the ‘hallway’ category, I am drawn to ‘My Curse’ because its lyrics (‘Hurt me baby. I flinch so when you do. Your kisses scourge me. Hyssop in your perfume ...’) exude and romanticize a despondent affective state. It is reinforced by Mays’ vocal declamation, which subtly references a blues style through frequent pitch scooping and loose temporal/metrical practice. The affective state engendered by these attributes exemplifies a trend that pervaded popular culture in the early 1990s, from music to television, and even to comic books. My fascination with this fad stems

from my heightened contact with popular culture when I was an impressionable high school student.

I also appreciate this song for more specific, 'classroom,' reasons. 'My Curse' has a formal design that is unusual, because it largely avoids lyrical and melodic repetition. The verse-like sections proceed normally, repeating melodic material and varying text, while the sections that sound like potential choruses, because of a higher vocal tessitura and thicker instrumental texture, never repeat melody or text. In fact, text is not repeated at all until the end of the song when the first verse is repeated. It is interesting that in addition to introducing melodic and lyrical repetition, this section is the nexus of several previously discrete elements: the higher vocal register and thicker instrumental texture associated with the quasi-chorus sections are paired with the first verse, sung one octave higher. I feel that the general affective state highlighted in my 'hallway' comments is reinforced formally through the unsettling lack of repetition as well as the disconcerting ending which, by synthesizing many of the song's elements, directly opposes its previous material through a short, intense saturation of repetition. Thus by understanding and integrating Frith's two perspectives, it is possible to attain a more inclusive and compelling analysis of popular music than would be possible through traditional means.

Bruhier, Isaac, and Josquin: A Lost Mass Recovered
Richard Wexler, University of Maryland, College Park

On April 7, 1944, Allied aircraft bombed Treviso, Italy, and a substantial number of manuscripts and printed books in the Biblioteca Capitolare del Duomo were all but incinerated in the resulting fire. Among them was MS 2, written in the mid-16th century and existing today only as a pile of charred fragments. This manuscript, too badly damaged to be consulted at the present, contains ten Masses. According to a catalogue of the library's music manuscripts published in 1954 but completed shortly before the air raid, one of them is attributed to 'Antonius Bruvier,' bearing the title 'Hodie sciētis' and scored for five voices.

The attribution can only refer to Antoine Bruhier, who pursued a career first in Langres, France, and then in Italy at Ferrara, Urbino, and Rome between 1504 and 1521. Perhaps because the manuscript has been designated 'destroyed in 1944' in reference books, those who have written about Bruhier in the recent past overlooked the fact that he composed such a work. A manuscript in Spain, however, contains an anonymous Mass with the same title and number of voices, and it has been possible to confirm that it is identical with the Mass in Treviso. This Mass is based throughout on a motet for five voices by Henricus Isaac, but, beginning in its Sanctus movement, Bruhier quotes from or alludes to five compositions by Josquin des Prez. One way to interpret these citations is as a narrative of the well-known rivalry of 1502 between Isaac and Josquin for a position in Ferrara.

The Politics of Printing: Reflections of War in a Motet Print from the Habsburg Court of Ferdinand III (1637-57)
Andrew H. Weaver, The Catholic University of America

An early modern music print is much more than a mere collection of repertoire. It is also a rich cultural artifact, documenting a complex transaction between the composer, the publisher, the buying public, and other significant figures such as the composer's patron and the dedicatee

of the publication. Of these figures, the public was always the most important; for this reason, most evidence of particular patrons or specific circumstances is often virtually invisible to the 21st-century eye, hidden beneath a generic surface designed for mass consumption. When placed into its historical context, however, a print can often tell significant tales about the cultural and political circumstances in which it was conceived.

This paper is an examination of one such print, the *Motetti a 2, 3, 4, e cinque voci* issued in 1642 by Giovanni Felice Sances (ca. 1600-79), a star member of the imperial chapel of Ferdinand III. The early 1640s was a disastrous time for the Habsburgs, marking an inexorable turning point in the Thirty Years' War (1618-48); although Sances' motet book is entirely typical for the mid-17th century, featuring works setting standard Biblical and liturgical texts that would have been appreciated by any Catholic listener, a closer look at the print reveals much below the surface. In fact, this publication served as powerful propaganda for Ferdinand III, projecting an image of the emperor as an omnipotent, just, and devout man, while also offering comfort to his subjects that the current tribulations would soon be successfully overcome.

These elements of Sances' print are apparent on three levels. First, exterior features, such as the title page, the dedication to the chancellor of Bohemia, the dedicatory text, and even the date of the dedication, not only would have made it clear to any reader that this was an imperial publication, but also alluded to the war in very suggestive ways. Second, even though the motet texts do not seem remarkable when taken individually, when considered as a group they impart to the print a surprisingly uniform tone of penitential yearning, thus mirroring the overall mood at the Viennese court—and in the Holy Roman Empire—during this time. Finally, individual motets proclaim important messages that relate directly to Ferdinand III and the war.

This paper examines two of these works in detail. One features an unusual amalgamation of a Biblical passage and a standard liturgical text, which when taken together present a portrait of Ferdinand III as a righteous man crowned and protected by God. The other is a setting of a liturgical text beseeching the Lord for deliverance from enemies; Sances' music, however, endows the work with new meaning in order to proclaim a message of comfort and hope, seemingly straight from the emperor's own mouth. By examining the publication in this light, we not only gain deeper insight into Sances' music, but we also learn important information about the Habsburgs at a particularly crucial moment in their history.

Kampf ums Dasein: The Impact of Popular Darwinism on Music Aesthetics in *fin-de-siècle* Vienna
Anna Harwell Celenza, Peabody Institute and Johns Hopkins University

This paper explores how ideas move through a society - specifically, how the popularization of Darwinism had an impact on music aesthetics in *fin-de-siècle* Vienna. By describing who the popularizers were, how they changed Darwin's ideas, and what significance these changes had on Vienna's music culture, I show that popular Darwinism reached far beyond the confines of science and was flexible enough to adapt to the most intricate cultural battles. Three case studies are presented, each of which demonstrates the various implications key Darwinian phrases such as 'struggle for existence' (Kampf ums Dasein) could have when translated into German. For example, the Darwinian 'struggle,' which was in effect a loose metaphor for how natural phenomena worked in the world, turns into a more overt 'battle' (Kampf) that could take on racial and philosophical meaning.

The first case study involves Vienna's two Wagner *Vereins*. As I will show, the 'Kampf'

that ensued in the late 1890s over the groups' disparate philosophies was largely the result of different views of the future, one of which adhered to neo-Idealism, the other a form of Popular Darwinism. The second case study explores Mahler's 'retouchings' of Beethoven's symphonies. When Mahler came under fire in 1900 for 'retouching' Beethoven's Symphony No. 9, he published a defense of his actions in Vienna's *Neue Freie Presse*.

Using language similar to that found in descriptions of natural selection in Ernst Haeckel's *Die natürliche Schöpfungsgeschichte* (1868) and *Die Welträtsel: Gemeinverständliche Studien über monistische Philosophie* (1899), Mahler argued that if Beethoven's music was to survive, it needed to adapt to its current surroundings. Finally, the third case study reveals the impact Popular Darwinism had on Gustav Klimt's *Beethoven Frieze* (1902), where the narrative imagery presents a direct quotation from Wilhelm Bölsche's most famous 'Darwinian' study: *Das Liebesleben in der Natur: Eine Entwicklungsgeschichte der Liebe* (1898-1902).

Music, Imagination, and Serialism in the U.S. and Britain, 1946-60 Jennifer DeLapp

In 1999, Joseph Straus' article 'The Myth of Serial Tyranny' in *The Musical Quarterly* aimed to debunk the notion that twelve-tone composition and related techniques dominated contemporary music in the United States between 1950 and 1970. He used statistics to argue that composers of serial music constituted a small minority of university faculty and major grant winners, and their works comprised a minority of music publications in those decades. Others counter that the 'dominance' of a method cannot be so easily measured. My study is based on the premise that because of relatively wide dissemination, what was written about serial music during that time was at least as influential as the presence of its composers and compositions themselves. Many newspapers, popular periodicals, and music appreciation books that appeared in the U.S. and England in the decade after World War II discussed serial techniques and the composers, works, and concerts associated with them. These media reflect how a spectrum of musicians, critics, and other listeners perceived serialism in the early years of the Cold War. Considered as primary sources, this body of material reveals several broad categories of opinions. Some writers dismissed serial techniques or failed to distinguish between them and other modernist, experimental, or dissonant music. Others sought to 'advance' popular taste through education. A third group of writers, those aware of the so-called 'Cultural Cold Wars,' (Saunders, 1999) imputed political meanings to serial-influenced music.

Reviews of Aaron Copland's 1952 book *Music and Imagination*, in which the composer placed 'serial' music and 'accessible' music in opposing camps, make an particularly apt case study. While discussing the rubric of 'freedom' in the aesthetic discourse of the 1950s, Anne Shreffler (in Berger and Newcomb, 2005) recently noted a marked difference between attitudes toward serialism in Europe and America. Drawing on the emerging body of literature about ideologies of art and music in the early Cold War, my study indicates that national cultural agendas and proximity to the Iron Curtain influenced writers'--and their readers'--understanding of the technique and its importance, even between two countries as closely associated as the U.K. and the U.S. Seen in a context of an ongoing public dialogue in the Cold War Era about the meanings and relevance of 'advanced' music, these writings reveal a complex and shifting identity for 'twelve-tone music'.

DIRECTIONS AND PARKING INFORMATION

The Metro Stop is Foggy Bottom/GWU. Cross 23rd St., walk up a block and a little more on I (Eye) St. to the Academic Center. Take the stairs or elevator to the Basement-1 level; the doors to the Department of Music are just to the right of the elevators. Go through the second set of double doors. B-120 is the second door on the left.

If you are arriving from the north:

From the Capitol Beltway, get off at Route 1, Rhode Island Avenue headed south. You will pass the University of Maryland and go through Hyattsville into DC. At Logan Circle, go right and turn right onto P Street. Take P Street to Dupont Circle, turn right and go to New Hampshire Avenue, just past the block with the CVS store. Take NH Avenue to 22nd Street and turn left. Cross over Pennsylvania Avenue and turn right at I Street. There is also a multi-story parking garage in the block between 22nd and 23rd Sts. The Academic Center is on the RH side between 22nd and 21st Sts.: it's a tall glass building. The LH side is Phillips Hall: go in the main doors (there will be a reception desk, probably unmanned) and go down either stairs or elevator to the B-1 level. As you get off the elevator, the music department is just to your left.

You can also take Connecticut Avenue south to Dupont Circle and follow the above instructions from that point. From Massachusetts Avenue, you can get on Rock Creek Parkway just after the Rock Creek Bridge and go to the RH exit for Pennsylvania Avenue. Turn right and drive down PA Ave. to Washington Circle (don't take an underpass) and turn right at 23rd Street just past the GW Hospital. Take the first light left at I and choose your parking garage. There is a parking garage on the LH side of the block.