

AMERICAN MUSICOLOGICAL SOCIETY CAPITAL CHAPTER  
FALL MEETING

SATURDAY 29 SEPTEMBER 2007  
UNIVERSITY OF MARYLAND, COLLEGE PARK

PROGRAM

9:00 am Coffee and Tea

**Session I: Russian Topics**

9:30 am Olga Haldey (University of Maryland, College Park), "From Meiningen to Meyerhold: Drama as Opera, Opera as Drama"

10:05 am Natasha Zelensky (Northwestern University), "Remembering 'Katiusha': Soviet Music in the Russian Emigration During the World War II Era"

**Break**

**Session II: Twentieth-Century American Popular Culture**

10:50 am James M. Doering (Randolph-Macon College), "Good Intentions, Bad Timing: The Special Piano Score for George Kleine's U.S. Release of *Antony and Cleopatra* (1914)"

11:25 am Christopher Doll (Rutgers University), "The Rogue Riff: Sex, Drugs, and Rock'n'Roll as Melodic and Harmonic Gestures"

**12:00 pm Business Meeting**

**Lunch**

**Afternoon Session on Ibero-American Topics**

Chair: Christina Taylor Gibson (University of Maryland, College Park)

**1:30 pm Keynote address**

Deborah Schwartz-Kates (University of Miami), "Ginastera in Washington: Correspondence with Copland, Seeger, and Spivacke at the Library of Congress"

**2:35 pm Paper Session**

2:35 pm G. Grayson Wagstaff (The Catholic University of America), "Renaissance, Colonial, Neo-Hispanic, or Other? Sixteenth-Century Music in Early Colonial Mexico"

3:10 pm Elizabeth Keathley (University of North Carolina, Greensboro), "*Buscando Adelita*: Musical Representations of Revolutionary Mexican Women"

3:45 pm Adriana Martinez (Eastman School of Music), "Of Tourists, Indians, and Pioneers: Copland, Chávez, and U.S.–Mexico Relations"

**4:30 pm Roundtable Discussion: Interdisciplinary Approaches to Ibero-American Music**

Panelists: Esperanza Berrocál (The Catholic University of America), Deborah Lawrence (St. Mary's College of Maryland), Cristina Magaldi (Towson University), Deborah Schwartz-Kates (University of Miami), and G. Grayson Wagstaff (The Catholic University of America)

**ABSTRACTS**  
(in program order)

**Olga Haldey (University of Maryland, College Park), “From Meiningen to Meyerhold: Drama as Opera, Opera as Drama”**

In the late 1890s, Savva Mamontov’s Moscow Private Opera was one of Russia’s most innovative cultural institutions, placing its imprint on the artistic lives of both Moscow and St. Petersburg. Among the company’s most notable contributions was a revolution in operatic staging, including new approaches to acting, directing, stage movement, and visual design. Inspired as they were by the dramatic stage – most notably by the Meiningen Theater that toured the country in 1885 and 1890 – Mamontov’s ideas in turn had a tremendous impact on spoken drama practices of the 1900s. Specifically, they led to the development of two diverse approaches to stage art: the Meiningen-style realism of Konstantin Stanislavsky’s Moscow Art Theater, and the stylized modernism of Vsevolod Meyerhold’s “motionless theater” and later bio-mechanics. In both scholarship and popular imagination, these approaches have been firmly identified with the theatrical luminaries who popularized them, yet their operatic roots have never been explored. This paper therefore may be considered a preliminary expedition.

Both Stanislavsky and Meyerhold worked directly with Mamontov at the dawn of their careers. By observing the Moscow Private Opera’s performances and rehearsals, they absorbed the diverse trends – some realist, others modernist – that uneasily coexisted in Mamontov’s productions such as *Pskovityanka*, *Orfeo*, and *Judith*. They later implemented some of these ideas in their own directing practices, most particularly while collaborating with Mamontov on the Povarskaya Studio, Russia’s first studio theater.

The opera-inspired visions of both young directors would eventually come back to the opera theater. But while Stanislavsky’s gritty naturalism – also evident in the directing work by Olenin, Arbatov, and Mardzhanov, as well as in 1908 *Boris Godunov* production of Serge Diaghilev’s fledgling *Ballets Russes* – was soon judged out of date, Meyerhold’s stylization led not only to his own Symbolist *Tristan und Isolde*, but arguably also to Nijinsky’s *L’Après-midi d’un faune* and *Le Sacre du printemps*. Mamontov’s experiments thus served as a catalyst for transforming Meiningen realism into modernist stylization on theatrical stages of Europe in the early twentieth century.

**Natasha Zelensky (Northwestern University), “Remembering ‘Katiusha’: Soviet Music in the Russian Emigration During the World War II Era”**

World War II marked a turning point in the history of the Russian emigration; not only did the Russian émigré center shift from Europe to the United States, as many émigrés fled war-torn Europe and the newly-created communist states in Eastern Europe where they had lived since the defeat of the Russian Civil War (1918-21), but it also marked the introduction of an entirely new group of Russians into the émigré communities: those who had escaped the Soviet Union during the war. Focusing on Russian émigré life in New York in the 1940s and 1950s, this paper documents the introduction of Soviet music – and former Soviet citizens – into the largely anti-Communist émigré community and its effect on the self-conception of this group. Examining the textual, visual, and sonic properties of Soviet songs that were popular among the émigrés in New York, this paper addresses the ways that Russian identities were played out, exchanged and negotiated during the post-War era. This paper will reveal the ways in which the Soviet music heard in the Russian emigration in the 1940s and 1950s created a space that allowed for the intersection of two opposing Russias – that of the Soviet Union and that of émigré Russia – thereby transcending the Soviet-Émigré binary into something more nuanced and ultimately stretching the boundaries of what it meant to be Russian. After providing a brief description of Russian life in New York in the post-War years and of the dynamic between the different Russian groups, this paper will present a comprehensive analysis of the songs most popular among the émigrés in New York. Examining material from scores, sound recordings, liner notes, LP covers, interviews, and periodicals, this paper addresses the previously neglected area of Russian émigré reception of Soviet music, documenting the first significant exchange of émigré and Soviet cultures.

### **James M. Doering (Randolph-Macon College), “Good Intentions, Bad Timing: The Special Piano Score for George Kleine’s U.S. Release of *Antony and Cleopatra* (1914)”**

In the fall of 1913, George Kleine, one of America’s most influential and progressive film promoters, secured the U.S. exhibition rights to the 8-reel Italian feature *Antony and Cleopatra*. Kleine was no stranger to Italian multi-reel features. The previous season he had imported both *Quo Vadis?* and *The Last Days of Pompeii* with great success. Kleine saw *Antony and Cleopatra* as an important addition to his growing catalog of historical films. We now view these particular films as catalysts in the development of American narrative film, but in 1913 and 1914 the relative significance of these movies was anything but certain. Audiences were fickle, and Kleine needed to do everything in his power to promote his productions to the American public. He typically relied on the traditional tools (press releases, flashy booklets, posters), but for *Antony and Cleopatra* he also turned to music. In early 1914, he commissioned Chicago composer George Colburn to compose a special piano score to accompany the film. For Kleine, the Colburn score was to be a derivative product. Exhibitors could purchase it for their music directors, thereby saving those employees the stress of compiling their own scores. Kleine also touted the score’s quality and suggested it would enhance the viewing experience.

Despite these intentions, it appears that Kleine’s appeal to music fell flat. Little mention of the Colburn score appears in trade papers following the film’s release, suggesting that few copies were distributed. The medium may have been an issue, for as Martin Marks and Richard Altman have shown, “special piano scores” (like Colburn’s) were not welcomed by theater pianists, primarily because they were seen as too difficult for the average musician. Another problem may have been the speed of the printing process. The score is riddled with errors, making it difficult to read at times. But we would be remiss to ignore Colburn’s score, for it offers an intriguing glimpse into the state of film accompaniment in the early 1910s.

This paper offers the first detailed analysis of Colburn’s music for *Antony and Cleopatra*. Colburn built this score around a core of seven different original themes, all of which are tied to the dramatic situation and character development. His musical vocabulary is varied, often steeped in tonal chromatic harmony, but also occasionally venturing into more dissonant language and modal harmony. In total Colburn composed a score that is dramatically appropriate, musically inventive, and internally connected. In many ways, his techniques were on the cutting edge of film accompaniment at the time, and he garnered praise from the leading film composer of the day, Joseph Carl Breil. But apparently after *Antony and Cleopatra* Colburn had had enough of the movie business: he never wrote for films again.

### **Christopher Doll (Rutgers University), “The Rogue Riff: Sex, Drugs, and Rock’n’Roll as Melodic and Harmonic Gestures”**

The melodic figure that I call the “rogue riff” is idiomatic to many styles of American and British popular music since World War II. The riff’s most famous incarnation is, perhaps, the lead guitar line of the Rolling Stones’ “(I Can’t Get No) Satisfaction” (1965). But this is not the origin of the riff. Indeed, this is not even the first Stones composition to feature it—for example, it appears in “Now I’ve Got a Witness” (1964), an homage to Marvin Gaye’s “Can I Get a Witness” (1963) (which also features the riff, and which was also recorded by the Stones in 1964). From a synchronic perspective, we could say that the rogue riff derives from passing motions upward and downward between a chordal fifth and a chordal seventh, but it also permits various other, more elaborate harmonizations. From a diachronic perspective, the rogue riff as it appears in rock probably derives from a combination of vamps from two distinct repertoires: blues and Afro-Cuban jazz. Blues tunes such as Louis Jordan’s “Let the Good Times Roll” (1946) feature the rogue riff as a melodic gesture composing out a single chord. Afro-Cuban jazz recordings such as Rene Touzet’s “El Loco Cha Cha” (1956) feature the harmonic palindrome I-IV-V-IV-I, which was fused with the single-chord rogue riff in 1957 by rocker Richard Berry. Berry’s original recording of “Louie Louie” from that year marks perhaps the first incarnation of the rogue riff overtop three distinct chords, a harmonic gesture that came to define rock harmony of the 1960s and ’70s (and, by way of nostalgia, that of the ’80s and beyond).

The influence of the rogue riff is so widely felt that it has achieved, according to Frank Zappa, the status of an “Archetypal American Musical Icon.” Yet despite its significance, the riff has received little scholarly attention. In this paper, I identify some of the various melodic and harmonic manifestations of the rogue riff across recordings of assorted styles and temporal locations. This study culminates in a hermeneutical look at riff-laden songs such as the Rolling Stones’ “Let’s Spend the Night Together” (1967), Steppenwolf’s “The Pusher” (1968), and John Cougar Mellencamp’s “R.O.C.K. in the U.S.A.” (1985), songs that, I argue, point to the rogue riff’s time-honored link to good-time themes such as sexual gratification, drug use, and, indeed, rock’n’roll music itself.

### **Deborah Schwartz-Kates (University of Miami), “Ginastera in Washington: Correspondence with Copland, Seeger, and Spivacke at the Library of Congress”**

In a 1978 interview published in *Las Américas*, Alberto Ginastera described Washington as “the city that brought me luck.” Some of the composer’s most brilliant successes revolved around the U.S. capital city. These included the 1958 premiere of his Second String Quartet, commissioned by the Elizabeth Sprague Coolidge Foundation, which established his international career. Other critically acclaimed performances involved his last two operas, *Bomarzo* (1967) and *Beatriz Cenci* (1971), both of which were supported by the Opera Society of Washington. Through his innovative involvement with these and other projects, Ginastera established a strong Washington presence. The connections he made, in turn, transformed the city into a lucky site for researchers, since many archival documents relating to Ginastera’s U.S. activities reside in the Library of Congress.

This paper overviews the Library of Congress Ginastera correspondence—a resource that until recently has been neglected but that yields fresh perspectives into the composer’s interamerican connections. His rich correspondence with Copland offers a fascinating window into the relationship that Ginastera shared with a person he considered as one of his formative teachers, mentors, and friends. The small but significant Seeger collection documents Ginastera’s interest in music education and his application of U.S. methods, ideas, and approaches to the three Argentine music institutions he founded. The copious materials in the Music Division Old Correspondence collection detail Ginastera’s relationship with Harold Spivacke, who exercised remarkable control over the composer’s creative production. As a whole, the correspondence demonstrates the extent to which Ginastera envisioned the Library of Congress as a national ideal. He drew upon the library’s vast resources for a wide range of purposes (that today impress us as both serious and comic) and that exemplify his lifelong association with one of Washington’s iconic institutions.

### **G. Grayson Wagstaff (The Catholic University of America), “Renaissance, Colonial, Neo-Hispanic, or Other? Sixteenth-Century Music in Early Colonial Mexico”**

By 1550, composers and musicians in the Colony of New Spain, present day Mexico, were active in the composition and performance of European styled, Latin sacred music. In 1559, one of the best documented ceremonies of the sixteenth century (in either Europe or Latin America) took place in Mexico City; this series of ceremonies or *exequias*, a commemoration in honor of the death of the Emperor Charles V, represented the first documented performance of specific works of polyphonic sacred music and included items by Morales and a local chapel master in the colonial capital. This paper examines scholars’ difficulties in knowing how to describe works written in Mexico or the versions of works by Spanish composers that were adapted in the colony. Musicologist Robert M. Stevenson adopted the rather awkward term *Neo-Hispanic* to describe both the works composed there and Spanish works brought to Mexico; this classification seemingly overemphasizes the derivative nature of some works in Mexico and dismisses the unique importance of music written there. Works from two of the most important colonial music manuscripts, Mexico City Cathedral 3 and Puebla 3, are examined for clues to the early repertory described at the events in 1559. These items, copied around 1700, demonstrate the continuing influence of Renaissance music from Spain as well as the unique contributions of composers in Mexico. I suggest that even in the sixteenth century composers in Mexico adapted certain genres,

making them more freely interpretive than were works in the same genres composed in Spain. The paper also examines the liturgy used in Colonial New Spain, which has been described by earlier scholars as something of a jumble. The influences on the chant books printed in Mexico City before 1600 demonstrate the many sources of liturgical chant in the colony, which is still not well understood. Both the monophonic and polyphonic items demonstrate a thriving musical culture, one that flourished well before 1600.

### **Elizabeth Keathley (University of North Carolina, Greensboro), “*Buscando Adelita: Musical Representations of Revolutionary Mexican Women*”**

*Las soldaderas*, the female soldiers and camp followers of the Mexican Revolution (1910 and following), have been caricatured and romanticized, venerated and vilified, in Mexican visual art, cinema, and music, most famously in the *corridos* “La Adelita” and “La Valentina.” While their part in the revolution has suffered erasure in most historical accounts, it is clear that the *soldaderas* assumed a variety of roles, ranging from that of nurturing helper to that of military officer, formidable in battle and vocally assertive. But their refusal to suffer in silence reaped ridicule, physical punishment, and even death for many *soldaderas*, in spite of their indispensability to the revolution: Women speaking out of place were no more welcomed by most revolutionary leaders than by the *federales*.

This paper considers the disjuncture between historical *soldaderas* and their representations in song and film, including the 1948 movie, *Si Adelita se fuera con otro* (based on the *corrido*), starring *ranchera* film star Jorge Negrete, and the lesser-known *corrido*, *Marijuana, la soldadera*. I then examine several ways that *mexicana* singers and songwriters have, like the *soldaderas*, given voice to their discontent. The lamenting *boleros* of composer María Teresa Lara (1900-84), extravagant vocalizations of *ranchera* singer Lola Beltrán (1932-96), and anti-*macho* lyrics of Paquita la del Barrio (Francisca Viveros Barradas, b. 1961) represent a range of musical styles as well as modes of resistance to the expectation that women suffer in silence. But, like the *soldaderas*, these musicians also endure erasure and abuse: Lara’s songs stand in the shadow of her more famous brother, and angry male audience members fling beer bottles at la del Barrio as she cries, “¿Me estás oyendo, inútil? ¡Rata de dos patas!” (Are you listening to me, useless? Rat with two legs!).

### **Adriana Martinez (Eastman School of Music), “Of Tourists, Indians, and Pioneers: Copland, Chávez, and U.S.–Mexico Relations”**

Many critics have noticed the parallels and connections between the lives and careers of Mexican composer Carlos Chávez (1899-1978) and U.S. composer Aaron Copland (1900-90), such as their personal relationship, their common aims in promoting contemporary music, and their advocacy of each other’s music. Despite the many similarities in their careers, no full study of their relationship and its impact on their music and on the development of art music in their respective countries has been attempted to date. Over a period of almost fifty years, Copland and Chávez exchanged a voluminous correspondence and offered each other moral and material support. During the same period each also became the most prominent composer of his respective country, effectively articulating in their musical language a long-lasting symbology of nationalism.

This paper explores the musical similarities and mutual influences exemplified in Copland’s *El Salón México* and Chávez’s *Sinfonía India*, including orchestration, sectionalization, treatment of themes, rhythm, texture, and handling of folk materials. The personal, historical, and political context of these works, which were both completed in 1936, will also be examined. The U.S.–Mexico relationship provides a context for the two composers’ search for a modernist, yet accessible idiom, and their efforts towards the development of an American music, broadly defined. These works can be seen as two of the culminating products of a rich period of binational cultural relations whose effects have been little explored. The representation of “Mexico” in both of these works exemplify complex and often ambivalent attitudes towards race, modernism, nationalism, and the binational relationship, which would resurface in many of Copland’s later “nationalist” works, such as *Appalachian Spring* and *Billy the Kid*.