

**AMERICAN MUSICOLOGICAL SOCIETY CAPITAL CHAPTER  
SPRING MEETING**

**SATURDAY 12 APRIL 2008  
ST. MARY'S COLLEGE OF MARYLAND**

**PROGRAM**

9:30 am        Coffee and Tea

**Morning Session: Lowens Award Papers**

Chair: Anna Harwell Celenza (Georgetown University)

10:00 am       Caitlin Miller (The Catholic University of America), "The Madrigals of Maddalena Casulana: Music According to a Male Model?"

10:35 am       Lars Helgert (The Catholic University of America), "From Broadway to 52nd Street: Songs from Leonard Bernstein's Musicals as Jazz Repertoire and the Transformation of 'Some Other Time' from *On the Town*"

11:10 am       Karen Lin Uslin (The Catholic University of America), "Las lágrimas, el agua y el espíritu de la revolución: Osvaldo Golijov's *Ainadamar*"

**Voting for the Lowens Award**

**Lunch**

**Afternoon Session: A Cornucopia of Four Diverse Papers**

1:30 pm        Laura Youens (The George Washington University), "*Ung gay bergier* and *Musica Ficta*"

2:05 pm        Bonny H. Miller (Independent Scholar, Rockville, MD), "Education, Entertainment, Embellishment: Music Publication in the *Lady's Magazine*"

**Break**

2:50 pm        Tom C. Owens (George Mason University), "'Heart Attacks,' 'Low Sloughs,' and 'Slumps': The Nature of Charles Ives's Illnesses and their Effects on the Editing and Performance of his Music in the 1930s and 40s"

3:25 pm        Ronit Seter (The Hebrew University of Jerusalem), "Postmodernism in Israeli Music, 1961–2006: Mordecai Seter's *Midnight Vigil* and Chaya Czernowin's *Zaide-Adama*"

**4:00 pm        Business Meeting**

**ABSTRACTS**  
(in program order)

**Caitlin Miller (The Catholic University of America), “The Madrigals of Maddalena Casulana: Music According to a Male Model?”**

Although women are not generally recognized by scholars as significant contributors to the music composition of sixteenth-century Renaissance Italy, Maddalena Casulana (1540–1590) defied convention by gaining relative prominence as a singer, composer, and teacher, and ultimately by becoming the first woman to have her compositions published. In the limited research that has been conducted on women in the Renaissance, scholars have suggested that the few women who did earn a place in music history did so by adhering to the male paradigms of the era. However, this paper will demonstrate that Casulana created a new paradigm, one that reflected her own female perspective on musical composition and text expression. In this paper, I examine two of Casulana’s madrigals. The first work, *Morir non più il mio cuore*, exemplifies Casulana’s effort to significantly alter the meaning of the poetry through text painting and musical devices so as to support a female-centered reading. The second madrigal, *Là ver l’aurore*, which was also set by Orlando di Lasso (1532-1594), provides an opportunity to compare a piece set by Casulana with a piece set by a male contemporary. This comparison reveals that Casulana, through her manipulation of text selection, sexual metaphor, and provocative performance, effectively deemphasizes the “sex” and male erotic empowerment discernable in Lasso’s setting. Consequently, one is forced to question critically the contention that Casulana merely followed a preexisting male model. I contend that she consciously created her own model based on her views as a woman and a composer of the sixteenth century.

**Lars Helgert (The Catholic University of America), “From Broadway to 52nd Street: Songs from Leonard Bernstein’s Musicals as Jazz Repertoire and the Transformation of ‘Some Other Time’ from *On the Town*”**

Composer, conductor, and pianist Leonard Bernstein (1918–1990) was one of the most influential figures in the history of American classical music. Jazz was a significant part of his musical personality and approach, as is reflected in his writings, the themes of his television broadcasts, and compositional style. The importance of Bernstein’s works in the jazz repertoire is an aspect of his legacy that has not been examined by scholars. Jazz musicians such as Billie Holiday, Bill Evans, Gerry Mulligan, and many others have recorded jazz versions of his works from the 1940s through the 2000s. After presenting an overview of jazz recordings of Bernstein’s works, I will examine kinds of arrangements, specific works by Bernstein most frequently treated, and notable jazz musicians who adapted and recorded Bernstein’s music. This is a significant contribution to awareness of Bernstein’s importance, since most of these recordings are not listed in the principal discography of Leonard Bernstein, by Jack Gottlieb (1998). Following this overview is an analytical comparison of the “original” version of the song “Some Other Time” from *On the Town* (a show that has been little studied in the secondary scholarly literature) with two jazz arrangements by pianist Bill Evans. The result of this analysis illustrates three techniques commonly used to transform a “show tune” into jazz repertoire: reinterpretation of the melody (primarily its rhythmic aspects), reharmonization, and simplification of form by reduction. This study reveals both the impact of Bernstein’s music on jazz repertoire and the arranging techniques used.

**Karen Lin Uslin (The Catholic University of America), “Las lágrimas, el agua y el espíritu de la revolución: Osvaldo Golijov’s *Ainadamar*”**

The plays and poetry of Spanish writer and composer Federico García Lorca have inspired composers from all over the world to put his words to music. Juan José Castro, Vittorio Rieti, Roger Fortner, Balzas Szokolay and Nicola LeFanu are some of the names that over the years have become associated with turning García Lorca’s poems and plays into songs, chamber works, and operas. The most recent composer to add his name to the list of “García Lorca” composers is Osvaldo Golijov, who grew up in an Eastern European Jewish family outside of La Plata, Argentina. In 2003 Golijov, currently considered one of the foremost 21st-century composers in the world, wrote an opera entitled *Ainadamar* (Fountain of Tears). Unlike previous composers, Golijov chose to focus his opera on circumstances surrounding the death of García Lorca rather than on his poetry and plays. Yet even though this opera is centered around García Lorca, two other components of this opera take center stage: water and the revolutionary heroine Mariana Pineda. *Ainadamar* is a real fountain in Granada and was the site of many executions during Franco’s dictatorship years in Spain. Lorca grew up in an apartment that overlooked a square with the statue of Mariana Pineda in the center, and the ideals that she stood for were similar to Lorca’s own. Osvaldo Golijov connects these two elements to Lorca throughout his opera. This paper will analyze Golijov’s use of these two components as they relate musically and symbolically to the life and death of Federico García Lorca.

**Laura Youens (The George Washington University), “*Ung gay bergier* and *Musica Ficta*”**

*Ung gay bergier* by Thomas Crecquillon, chapel master for the Holy Roman Emperor Charles V, was first printed in 1543 and became an instant hit. It was included in vocal anthologies for over a century. The Flemish artist Pieter Pourbus painted the opening of the tenor voice in his *Allegory of True Love*. Scribes from England, Spain, the Netherlands, France, and Germany copied it into manuscripts. Not a year after its first appearance in print passed before instrumentalists began to arrange it. Cittern, organ, viola bastarda, keyboard, and both French and Italian lute arrangements were published well into the first half of the seventeenth century.

The lute tablatures are of special interest because *musica ficta* cannot be a factor. A lutenist places a finger on a different fret for *f#* as opposed to *f*. With Volume 16 of *Thomasii Crequillonis Opera omnia*, Barton Hudson, the general editor of this 20-volume series, made the decision that accidentals in instrumental arrangements of the chansons would be listed in the critical reports, along with a summary comment on how freely or strictly each arrangement was treated in comparison with the vocal original. It was not surprising to observe that the later sixteenth-century arrangements tended to be more florid and that most of the standard rules editors observe for vocal *ficta* were echoed in the instrumental offspring.

However, *Ung gay bergier* confounded the usual expectations. Its vocal *ficta* situation seemed uncomplicated, so I was surprised to find a widely varying array of accidentals in the instrumental arrangements. What can be learned from the intabulations of *Ung gay bergier*? Should it become a routine practice for editors of this music to examine them for what they might tell us about vocal performance practice? Should the accidentals notated in the tablatures affect *musica ficta* in a vocal edition? *Ung gay bergier*, with its wealth of arrangements spanning so many years, provides us with an opportunity to question what the relationship between a vocal original and its instrumental arrangements might have been and how changing musical tastes might have influenced the choices made by instrumentalists.

### **Bonny H. Miller (Independent Scholar, Rockville, MD), “Education, Entertainment, Embellishment: Music Publication in the *Lady’s Magazine*”**

Music appeared in the *Lady’s Magazine* from its debut issue in London in August 1770 and every month for the next thirty-five years. By 1800 the magazine had published over four hundred songs, a repertoire that reflected the periodical’s twin goals of education and polite entertainment. The pledge “to unite amusement with instruction” was promised by most popular magazines of the era, but the *Lady’s Magazine* stood at the forefront of education for women in eighteenth-century England. A single “Music Master” served as musical editor during these three decades: Robert Hudson (1730–1815), who was associated with St. Paul’s Cathedral for most of his life, from choirboy to vicar choral. As master of the eight young choristers at St. Paul’s, pedagogy was an essential aspect of his professional life. Under Hudson’s influence, the *Lady’s Magazine* included more than 100 excerpts from Handel’s odes and oratorios, as well as songs and catches by many British composers of merit: William Boyce, Maurice Greene, Samuel Howard, Thomas Morley, Henry Purcell, and Elizabeth Turner.

The music spans a gamut of styles, including songs and ballads for the drawing room, humorous canons suitable for a jovial evening, patriotic numbers, and airs from stage works and oratorios. With its Academies and interest in “Ancient Music,” England was at the forefront of an historical consciousness about music, and Hudson was at the forefront of conveying that legacy to magazine readers. Not only had Hudson been immersed in ancient music throughout his life in the cathedral and king’s chapel choirs, he was no doubt aware of the burgeoning interest in historical music in London. In fact, the historical emphasis in the *Lady’s Magazine* was already emerging by the time of the publication of Hawkins’s and Burney’s works on the history of music, and the first performances of the Concerts of Ancient Music in 1776.

The *Lady’s Magazine* listed songs on the title page as “Embellishments,” along with illustrations and needlework patterns. While this might imply that the music sheets were simply an aspect of fashion or amusement, the quantity of historical music in the magazine reflects Hudson’s didactic purpose. As the century progressed, more and more works by earlier English composers appeared, demonstrating Hudson’s pedagogical intention of using the *Lady’s Magazine* as a means to cultivate the heritage of British song in the magazine readers.

### **Tom C. Owens (George Mason University), “‘Heart Attacks,’ ‘Low Sloughs,’ and ‘Slumps’: The Nature of Charles Ives’s Illnesses and their Effects on the Editing and Performance of his Music in the 1930s and 40s”**

The illnesses that ended Charles Ives’s compositional and insurance careers and hampered his ability to edit and promote the performance of his music after his retirement have been discussed at length, but opinion about his illnesses remains divided, and there has previously been little comprehensive attention paid to his health, especially in his later life. Ives was diabetic, but he also had a serious chronic or recurring condition that has variously been described as a series of “heart attacks,” a cyclothymic or bi-polar disorder, and as neurasthenia. In this paper I describe and document Ives’s periods of illness or “slumps” from 1929 through the 1940s via a thorough examination of his correspondence and other relevant documents. I identify and categorize the “slumps” and note their effects on Ives’s work as an editor and his collaborative efforts with editors such as Cowell, Slonimsky, and Harrison. Ives’s health is an important context for his relationships with performers such as Radiana Pazmor and John Kirkpatrick. It also directly affected the character he projected in correspondence to an extent that was not readily apparent to the recipients of his letters. Knowing how his condition varied and developed allows us to analyze more carefully the public image of Ives that was largely established by his collaborators during this time, an image that remains today. By realizing the severity and effects of Ives’s illnesses, we can also better understand his sporadic collaboration in works that were prepared and performed during this period, including the First Orchestral Set, the second edition of the Concord Sonata, and the Third Symphony.

**Ronit Seter (The Hebrew University of Jerusalem), “Postmodernism in Israeli Music, 1961–2006: Mordecai Seter’s *Midnight Vigil* and Chaya Czernowin’s *Zaide-Adama*”**

Israeli music is often discussed as a part of ethnomusicology. Rarely do mainstream musicologists recognize the treasures of the canon of Israeli contemporary music and their potential to shed new light on contemporary terms. One of these terms is “postmodernism,” often referring to polystylistic music that juxtaposes past and present, “high” and “low” culture or the elitist and the popular (see Jonathan D. Kramer, Joseph Auner, Judy Lochhead, or Richard Taruskin). It seems that there is no better description to portray top works in the gradually-forming Israeli music canon of notated (“serious,” “art”) music. As one of the terms most pertinent to contemporary Western music, postmodernism is a crucial concept in evaluating the gradually-forming Israeli canon of art music. While the term usually (but not exclusively, as Kramer mentions Ives and Mahler) refers to works written after 1980, we can also find precursors in Israeli music. One of the best known of them is Mordecai Seter’s *Midnight Vigil* (1961), one of few Israeli works dubbed “masterpiece” by Israeli critics (Yehudah Walter Cohen in 1963 and Noam Ben Ze’ev in 1998, among others). *Midnight Vigil*, however, has never been discussed in terms of its postmodernism.

Elements of postmodernism are evident in many works of leading Israeli composers such as Josef Bardanashvili and Betty Olivero. Recent noteworthy examples are Benjamin Yusupov’s *Viola Tango Rock Concerto* (forthcoming, EMI), premiered in 2005 by Maxim Vengerov, which amalgamates melos from his native Tajikistan, contemporary techniques gleaned from his studies in Moscow (with hints to Gubaidulina, Schnittke, and Penderecki), and elements from Rock music. Finally, Yusupov includes in his music not only an allusion to the Tango dance, as in Stravinsky’s piece. The violist (Vengerov) also astonishes the audience by putting aside his viola after the cadenza, and joining a female dancer to perform a passionate Tango on stage (see Yusupov’s website, [www.byusupov.com](http://www.byusupov.com), video gallery).

While Yusupov’s work enjoys wide recognition (if not performances) in Israel, Viennese-based Israeli composer Chaya Czernowin’s compositions are rarely played in Israel. Their stringent, new-complexity style, inspired by Birtwistle and Ferneyhough, are not welcome by audiences in Israel—or in America, in the two decades prior to her move to Vienna. They are, however, highly regarded by musicians, and acclaimed in Germany. I will conclude with a discussion of one of Czernowin’s most ambitious works, her *Zaide-Adama* (2006, Deutsche Grammophon DVD). Based on an unfinished Mozart opera, *Zaide*, Czernowin wove in movements in noise-like style. *Zaide*’s plot is about the impossible love between the harem slave *Zaide* and the Christian exile *Gomatz*. Czernowin transformed Mozart’s plot into a tragic love story, titled *Adama* (earth) between an Israeli girl and a Palestinian man. While Mozart’s *Zaide* is an orientalist experiment on which he later wrote his opera *The Abduction from the Seraglio*, Czernowin’s intertwined *Adama* movements portray the emotional torture experienced by the Palestinian-Israeli lovers within their respective societies.

The postmodernist style, I conclude, paradoxically allows Israeli composers to express national characteristics which can also be interpreted as anti-national, cosmopolitan signifiers.