

**AMERICAN MUSICOLOGICAL SOCIETY CAPITAL CHAPTER  
SPRING MEETING**

**SATURDAY, APRIL 2, 2011  
LIBRARY OF CONGRESS, WHITTALL PAVILLION, WASHINGTON, DC**

**PROGRAM**

9:00 am        Coffee and Tea

**Session I**

9:30 am        Laura Youens (The George Washington University): “Franz Liszt and an African Explorer”

10:00 am       Therese Ellsworth (Washington, DC): “Victorian Pianists and the Emergence of International Virtuosos: The Worldwide Tour of Arabella Goddard”

**Session II: Lowens Award Competition**

10:30 am       Robert Lintott (University of Maryland, College Park): “The Manipulation of Time in Act II of John Adams’ *Doctor Atomic*.”

11:00 am       Christopher Bowen (The Catholic University of America): “Fusing the Romantic and the Modernist: Richard Strauss’s Songs”

11:30 am       Angeline Smith (The Catholic University of America): “Wohin? Toward Rediscovering Forgotten Attributes of Schubert’s *Die schöne Müllerin* Through Well-Temperament Analysis”

**12:00-1:30    Lunch**

**Session III**

1:30 pm        Vanessa L. Rogers (Rhodes College): “The Salon of Violet Gordon Woodhouse and the Cult for Baroque Music in Early Twentieth-century England”

2:00 pm        Kirstin Ek (University of Virginia): “The Common Man Meets the Matinee Idol: Harry Belafonte, Folk Identity, and the 1950s Mass Media”

2:30 pm        Matt McAllister (The Florida State University and Valencia Community College): “A Spectacle Worth Attending To”: The Ironic Use of Preexisting Art Music in Three Films Adapted from Stephen King

**Session IV:**

- 3:15 pm Ilias Chrissochoidis (Kluge Center, The Library of Congress): “Dramatic Pairing in Fidelio: A Structuralist Approach”
- 3:45 pm Paul-André Bempéchat (Center for European Studies, Harvard University): “The Location of Mendelssohn’s Culture: Religious Counterpoint, Confusion and Synthesis in the ‘Reformation’ Symphony”
- 4:15 pm **Business Meeting**

## **ABSTRACTS**

**(in program order)**

### **Laura Youens (The George Washington University): “Franz Liszt and an African Explorer”**

I was fortunate enough to inherit three letters and a music manuscript by Franz Liszt. During his virtuoso years, Liszt traveled widely, meeting royalty, musicians, and many others who were famous for diverse reasons. He wrote letters and notes constantly, to the extent that one wonders how he found time for composing and concertizing. Michael Short, editor of the Liszt letters at the Library of Congress, has estimated that there might be as many as 6,000 letters that have not been published. Astonishingly, his letters to Carolyne von Sayn-Wittgenstein remain unedited, and the letters edited by La Mara were heavily expurgated and need to be re-edited.

One of my letters is addressed to Gustav Adolf Cardinal von Hohenlohe-Schillingsfürst. He and Liszt knew each other well, and at the time of this letter, Liszt was residing in Cardinal Hohenlohe’s residence at the Villa d’Este. Carolyne’s daughter Marie had married Cardinal Hohenlohe’s brother, and the Hohenlohes had fought vigorously against a marriage between Liszt and Carolyne, whose husband did not die until 1864. However, Liszt’s note dates from much later, and relations were cordial between the two men by that time.

Written in French and exuding both courtesy and a faint, but discernible, tinge of exasperation, Liszt’s note resulted from the request of an unexpected guest, an African explorer, for an introduction to the cardinal. In my paper, I will set the scene and introduce Liszt’s surprise visitor.

### **Therese Ellsworth (Washington, DC): “Victorian Pianists and the Emergence of International Virtuosos: The Worldwide Tour of Arabella Goddard”**

Arabella Goddard (1836—1922) achieved a reputation as “the most distinguished of English pianoforte players” (George Grove) during the mid-Victorian era. Like other British performers of her generation, Goddard took advantage of improvements in railroad and shipping travel to regularly tour her own country as well as continental Europe. Some artists ventured to North and South America, but few, especially women, embarked on worldwide travel. Yet in March 1873 Goddard boldly left her career and family in London to broaden her reputation as an international virtuoso. Taking a Broadwood grand piano with her, Goddard travelled to distant outposts of the British Empire from India to New Zealand, and then on to North America where she appeared in cities across the United States, from San Francisco to New York, and in Canada before returning to London more than three years later. Published reports from abroad kept Londoners informed about her journey—not only concert reviews but also stories of difficulties Goddard encountered, such as shipwreck, quarantine, theft and illness.

This study uses contemporary regional newspapers and journals, memoirs of the period and archival material to track Goddard’s global tour. The results detail the cities she visited, concert venues where she performed, her repertoire, and the local critical

reception. We learn about contemporary concert management, professional networking, patronage and publicity during the 1870s. Reviewers extolled the lingering effects of this “extraordinary pianist” (G.B. Shaw) on local audiences: listeners would enjoy the memory of piano music played to a very high standard, and concertgoers could obtain “the cheapest form of music lessons” from her performances. Her appearances provoked discussions about improved concert venues and increased support for local music making. Furthermore, a Goddard concert had “a refining and elevating effect” on “civilized society.” Two themes consistently emerge from her press coverage: Goddard was hailed as the most distinguished piano virtuoso to perform in most of the towns she visited, and a successful run reflected on the general advancement of an individual location. Cities rivaled one another to demonstrate that they were both prosperous and culturally progressive enough to produce large and appreciative audiences for this renowned virtuoso.

Goddard seems to have found the United States, in particular California, to her liking. She told one interviewer in New York that she intended to settle in California after her return to London, a plan that never materialized.

The legacy of Arabella Goddard today rests with her career as a pianist-interpreter. This study of her worldwide tour strengthens the notion of her as an early example of the modern concert artist and cultural ambassador.

**Robert Lintott (University of Maryland, College Park): “No More Minutes, No More Seconds!”: The Manipulation of Time in Act II of John Adams’ *Doctor Atomic***

In John Adams’ opera *Doctor Atomic*, the perception of time is of central importance for both the characters onstage and the audience. 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, Peter Sellars, 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 is transcendently applicable to any 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’ score, through innovative use of traditional compositional techniques, emphasizes the breakdown of narrative and temporal structures. Using the DVD of the opera, I demonstrate how Sellars further delineates multiple layers of time in his blocking and distribution of stage space.

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*. 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.

**Christopher Bowen (The Catholic University of America): “Fusing the Romantic and the Modernist: Richard Strauss’s Songs”**

For much of the twentieth century the music of Richard Strauss did not appear in the musicological discussions of Modernism, notwithstanding its popularity with audiences. However, in recent years Strauss’s works have come under new, more sympathetic scrutiny, with particular attention on a hitherto ignored aspect of the compositional process: Strauss’s philosophical stance, now regarded as having been much deeper and more nuanced than previously thought. These new insights have been applied to many of the great works of Strauss’s oeuvre, but relatively little attention has been paid to a significant portion of his output, the *lieder*.

This essay illuminates how Strauss’s Modernist intellectual development manifested itself in the inherently Romantic genre of the *lied*. Close analysis and comparison between an early song, “Zueignung” op. 10 no. 1, and a middle period one, “Befreit” op. 39 no. 4, is used as a lens to view how Strauss’s compositional technique grew to fuse Romantic and Modernist aesthetic principles. Analyses of voice leading, motivic organization, and textual changes shows Strauss’s early, more Romantic approach to song writing in “Zueignung.” In “Befreit,” examination of motivic association with specific textual passages reveals a Modernist dissociation of Wagnerian leitmotivic technique from its philosophical underpinnings. Furthermore, harmonic and voice leading analyses showcase compositional methods that prefigure those in *Salome*. Thus, the analyses of these songs not only allow us to examine Strauss’s compositional technique at a critical point in his career, but they also point towards new developments that were later to arise in his operas.

**Angeline Smith (The Catholic University of America): “Wohin? Toward Rediscovering Forgotten Attributes of Schubert’s *Die schöne Müllerin* Through Well-Temperament Analysis”**

An essential element of Franz Schubert’s *Lieder* has been lost since the advent of equal temperament: the meanings and emotions that manifest when his songs are played in well temperament. By listening to *Die schöne Müllerin* in equal temperament, we lose what I call *Temperaturfarben*, the timbral colors created through the uniquely-sized intervals in well temperament. This paper presents evidence that Schubert’s songs were conceived and performed in well temperament, examines how well temperament shaped the formal structure of *Die schöne Müllerin*, and argues that Schubert exploited the colors of keys and chords as musico-literary tools. My research reveals that the key centers of the cycle are not guided by functional harmony or inspired by large-scale instrumental forms; rather, they are divided into tonal groups based on increased *Temperaturfarben*. My analysis also reveals extra-musical meanings associated with keys and chords, uncovering how Schubert used tonality to create foreshadowing and irony.

To illustrate Schubert’s use of *Temperaturfarben* I focus on B major, the second-most highly colored key in well temperament. B major is linked to the miller’s emotional distress in the last quarter of the cycle; it serves as either the tonic or dominant of three of the last four songs. However, beginning with *Wohin?* (song two) Schubert incorporates B-major tonalities to foreshadow the miller’s misfortune. I explore how harmonic

context, tessitura, dynamics, and tempo impact how B major is perceived. My research allows for new insights into Schubert's compositional choices, interpretation of poetry, and other elements hidden by equal temperament.

**Vanessa L. Rogers (Rhodes College): "The Salon of Violet Gordon Woodhouse and the Cult for Baroque Music in Early Twentieth-century England"**

Violet Gordon Woodhouse (1872-1948) was a highly unconventional musician whose passionate interest in early music had an extraordinary influence on the artistic and musical personalities of early twentieth-century England. The irregularity of her private life (she lived with her husband in a scandalous *ménage-a-cinq*) has heretofore distracted scholars from her immense importance in shaping the beginnings of the early music revival in England.

Born into a family of wealth and social standing, Violet was identified as a child prodigy at the age of 7. By the time she was 20, Violet was moving in London's elite musical circles and performing publicly on the piano (one of London's leading impresarios, Wilhelm Ganz, was a friend, and so was the composer Ethel Smyth, Sir Thomas Beecham, Bartók, Diaghilev, and Delius, who wrote his "Dance for Harpsichord" for her). Although she wanted to be a professional pianist, her father would never allow it; Violet realized that through marriage she would be afforded more freedom and could dedicate her life to music. She married Gordon Woodhouse in 1895 on the understanding that it would be a "chaste" union, but she took other lovers and in 1899 William "Bill" Barrington (later 10th Viscount Barrington) moved into the marital house. He was later joined in 1903 by Max Labouchere, and then shortly thereafter by Dennis Tollemache.

Violet's musical salon was said to have rivaled that of the Bloomsbury Group's in influence. Throughout her life, Violet gave Sunday concerts at her house in London, where, among others, Osbert Sitwell, Siegfried Sassoon, George Bernard Shaw, and Wilfred Owen were reportedly spellbound by her performances. Later in life the combination of the Great War and Violet's extravagance had such a severe effect on her husband's finances that she was forced to play for money. It was at this time that she was the first to record on the harpsichord and to broadcast nationally playing that instrument. Violet was, in her late 40s, at the height of her abilities and much in demand. Despite this, her legacy on the harpsichord (and later the clavichord) was eclipsed by the achievements of Wanda Landowska, who from financial necessity toured and recorded more extensively.

This paper focuses on several neglected facets of Violet's immense influence: her collaboration and friendship with early instrument maker and musician Arnold Dolmetsch, her relationship with a number of music personalities, including Cecil Sharp, her near-singlehanded revival of the clavichord, and her role in the revitalization of interest in Domenico Scarlatti's sonatas. Through personal letters, newspaper clippings, and contemporary accounts, I shall demonstrate the astonishingly wide influence of Violet and her musical salon in the intellectual and artistic circles of her era and make a start at establishing her rightful place at the center of the early music revival of the twentieth century.

**Kirstin Ek (University of Virginia): “The Common Man Meets the Matinee Idol: Harry Belafonte, Folk Identity, and the 1950s Mass Media”**

American folk music between 1930 and 1959 can be divided into two forceful, yet contradictory currents. One was the folk revival, governed by what we might think of as “traditional folk ideals” distinct from modern life–isolation, antimodernism, and the pastoral–and was defined by its separation from popular culture and economic gain. A very different sense of “the folk” participated in popular culture and was created through mass media and recording technology. Although the folk revival has monopolized scholarly attention thus far, mass-mediated folk music was a huge force as exemplified by the career of folksinger Harry Belafonte. With his velvety voice, matinee idol looks, charismatic appearances in film and television, and dramatic renderings of folk songs and styles, Belafonte received critical accolades in publications like *Billboard*, *Variety*, and *Time*, and charted highly among the most successful pop artists of all time.

Through an examination of Harry Belafonte’s popular live album *Belafonte at Carnegie Hall*, his 1959 CBS television special, *Tonight With Belafonte*, mainstream print reviews and fan magazines, this paper addresses folk music in this era past that which strictly adheres to the traditional folk criteria as conceived through the frame of the folk revival. Instead, this paper reaches out to examine folk expressions like Belafonte’s that permeated the mainstream, at times simultaneously contradicting and exploiting traditional folk ideals. In successfully overcoming these contradictions, Belafonte illuminated the constructed-ness of folk authenticity, and redefined what it meant to be a folk artist and a folk music consumer.

**Matt McAllister (The Florida State University and Valencia Community College): “A Spectacle Worth Attending To”: The Ironic Use of Preexisting Art Music in Three Films Adapted from Stephen King**

The phenomenon of irony draws one’s attention in a manner unmatched by any other trope or discursive mode. It is at once admired and suspect, prized and despised, but once perceived it can never be ignored. Art music has remained relevant within popular culture primarily via its use in film, and ironical deployments constitute one of its most sophisticated uses.

This practice makes perceivers aware of both the surface features of film, as well as its multiple, deeper conceptual layers. The complex interplay and dialectic among these layers aids films in transcending their immediate narrative and in making historical and ideological points. This paper investigates and interrogates ironically-deployed preexisting art music and its functions in three modern American film adaptations of King novels –*Needful Things* (1993), *Apt Pupil* (1998), and *Misery* (1990).

By synthesizing the work of both film-music scholars as well as rhetoricians, this paper evaluates the situations and circumstances that allow for the art music in these films to be read ironically. Additionally, it will show that King’s constructions of femininity, sexuality, and evil are most effectively transferred from the page to the screen via ironically deployed art music. Finally, this presentation demonstrates how art music used in an ironical context invites audiences into a debate about its meaning and

significance; a debate which allows music to be re-inscribed and re-imagined within the larger cultural consciousness.

**Paul-André Bempéchat (Center for European Studies, Harvard University): “The Location of Mendelssohn’s Culture: Religious Counterpoint, Confusion and Synthesis in the ‘Reformation’ Symphony”**

When Felix Mendelssohn’s (1809-47) older sister Fanny (1805-47) described her brother’s “Reformation” Symphony (1829-30) as “the beast,” she correctly evoked the myriad of problems associated with understanding it both historiographically and interpretatively. By way of the work’s thematic scheme, its technical and religious counterpoint, this essay seeks to probe the motivation behind

Mendelssohn’s composition of a spiritually epicurean, ecumenical symphony to honor the tercentenary of the Augsburg Confession (1530). As a grandson of the Father of the Jewish Enlightenment (the Haskalah), Moses Mendelssohn (1729-86), was Felix expressing sincerely the faith into which he was (unwillingly) converted at seven, and to demonstrate his and his family’s (desired) assimilation into European (Christian) society? Or, had he embarked on a self-interested political charade in order to win favor with the powers that were?

**Ilias Chrissochoidis (Kluge Center, The Library of Congress): “Dramatic pairing in *Fidelio*: A Structuralist Approach”**

The most celebrated specimen of *Retungsoper*, Beethoven’s *Fidelio* portrays the heroic effort of Leonora to rescue her imprisoned husband. This solitary mission becomes, however, plot (and the dramatic goal of conjugal reunification is reached) through shifting relationships between the heroine and the rest of the opera’s characters. In this paper, I offer a structuralist reading of *Fidelio* in terms of these temporal alliances and confrontations. The first part of the paper describes individual characters in their successive “pairings” within a bipolar scheme represented by Florestan and Pizarro. In the second one, I reconstruct the moral map of the opera in terms of the Orphean archetype of loss-quest-transformative recovery. A structuralist approach to the opera’s plot has considerable hermeneutic advantages. It helps bypass traditional complaints about poor character development (characters serve functions); it exposes implied relationships between characters (Florestan and Pizarro as adversaries), thus helping us to connect the narrative part of the opera with its imaginary pre- and post-history; and it helps conceptualize the opera’s transition from domestic to universal themes. Above all, it serves as a powerful tool for exploring *Fidelio*’s moral universe and mitigating excessive emphasis on individuality and difference.