AMERICAN MUSICOLOGICAL SOCIETY CAPITAL CHAPTER
SPRING MEETING

SATURDAY, APRIL 4, 2009
GEORGETOWN UNIVERSITY

PROGRAM

9:30 am Coffee and Tea

Session I: Lowens Award Competition
Chair: Jennifer DeLapp-Birkett

10:00 am Katerina Lichtenwalter (Catholic University of America), "Elgar's Unintentional Modernism: The Aesthetics of Captivity in the Cello Concerto"

10:35 am Frank R. Latino (University of Maryland, College Park), " 'At the Piano: Fusilier Walter Gieseking': Gieseking's Years as a German Military Musician During World War I"

11:10 am Alicia Kopfstein-Penk (Catholic University of America), "Leonard Bernstein and the Cuban Missile Crisis: An Artist's Reaction to Latin American-U.S. Relations"

Voting for the Lowens Award

Lunch

Session II: Composers and Society

1:30 pm Stephen C. Fisher (Fredericksburg, VA), "How Many Symphonies did Carl Philip Emanuel Bach Compose?"

2:05 pm Bonny H. Miller (Rockville, MD), "Augusta Browne: A Musician's Tale of Ten Cities"

Session III: Genres in Context

2:50 pm Elizabeth Dyer (University of York), "A Proposed Continuum of Musical Development: From Jesuit Drama to Oratorio"

3:25 pm Cassandra Henry (Washington, DC), "Remembering Loss: Gustav Mahler's *Kindertotenlieder* and the Accuracy of Memory"

4:00 pm **Business Meeting**

ABSTRACTS
(in program order)

Katerina Lichtenwalter (Catholic University of America), "Elgar's Unintentional Modernism: The Aesthetics of Captivity in the Cello Concerto"

Edward Elgar's Cello Concerto in E Minor has often been described by scholars as a nostalgic souvenir of the Romantic era. Written by the 62-year-old composer in 1919, this work is his last major composition. With its overwhelmingly melancholy mood, it is tempting to hear the concerto as a farewell to both nineteenth-century musical aesthetics and the composer's youth and creativity. However, a closer look reveals a complex relationship between the soloist and the orchestra that offers a different perspective on the composer and his aesthetics. By applying Hegel's master-slave dialectic to the unusual form and orchestration of the first movement, this paper argues that the work depicts a struggle between skillfully created musical personae assumed by the solo cello and the strings. The strings use the main theme as a means of oppressing the soloist, who attempts to escape their overwhelming presence and tonality. However, these attempts at escape are doomed to failure because both the soloist and the orchestra depend on each other for their existence. They are thus trapped in an antagonistic coexistence detrimental to both, which parallels Hegel's dialectical model. The irresolvable struggle between the musical characters resembles the one raging within the composer, who divided himself between musical pursuits, considered inferior by his society, and his assumed country gentleman persona. Utterly devoid of Romantic redemption, the first movement reveals the Cello Concerto's aesthetics of captivity, a sort of unintentional modernism that resulted from the composer's desire to express his inner struggle in music.

Frank R. Latino (University of Maryland, College Park), " 'At the Piano: Fusilier Walter Gieseking': Gieseking's Years as a German Military Musician During World War I"

In 1916, just as the German pianist Walter Gieseking (1895–1956) was starting his career, he was drafted by the German military to serve in the First World War. Gieseking had grown up in France—now the "Feindesland" or enemy nation—prior to his music studies in Hanover and possessed no papers to clarify his citizenship. Consequently, military officials deemed him too untrustworthy for the Western Front; he was instead kept in Hanover and ultimately stationed on the Island of Borkum. As a military musician, Gieseking took part in the regiment bands' tours, in which he played violin, accompanied, and appeared as piano soloist. Moreover, he earned local fame as an "entertainment pianist" by playing in cafes, hotels, and silent movie theaters and also began to compose his first mature works.

This paper will explore Gieseking's wide-ranging musical activities during the war, providing insight into the life of a German military musician away from the front. I will illustrate how, while serving, he succeeded in further establishing himself as a performer. Additionally, a selection of Gieseking's unpublished wartime works, which I discovered among his many manuscripts in Wiesbaden, will be examined briefly and heard for the first time, demonstrating his largely unknown talent for composition. This research was made possible by Gieseking's daughter, Jutta Hajmássy, who has kindly granted me access to her father's personal collection of correspondence, manuscripts, photographs, programs, reviews, and other memorabilia. Images of these rare documents will be presented, including Gieseking's personal wartime photographs and manuscripts.

Alicia Kopfstein-Penk (Catholic University of America), "Leonard Bernstein and the Cuban Missile Crisis: An Artist's Reaction to Latin American-U.S. Relations"

Leonard Bernstein's award-winning *Young People's Concerts* are widely acknowledged as brilliant and inspiring music pedagogy, but few realize that much more lurks beneath the surface of these ground-breaking television programs. For instance, the Maestro interlaced both overt and subtle comments on social and political issues for his audience of children and adults. This paper examines one striking example: Bernstein's response to the most terrifying single event of the Cold War, the Cuban Missile Crisis. The sudden threat of nuclear annihilation emanating from Cuba, coupled with newsreels of Castro and his hirsute revolutionaries, created the widespread perception that all Latin Americans were uneducated, uncultured, unkempt, and belligerent. Bernstein, who had a special affection for Latin America, could not allow this image to stand. Following the lead of President Kennedy, who had intentionally opened crisis negotiations with the Soviet Union on international television, Bernstein used his own internationally-viewed program to send his own uplifting and reassuring message.

Bernstein wrote "The Latin American Spirit" to contradict, item by item, the negative images of Latin America and to celebrate the educated, elegant, urbane side of the region; he succeeded so subtly that neither his audience nor sponsors could possibly object—probably the first time Bernstein used television in this manner. My paper will discuss how the program offers insight into contemporaneous U.S.-Latin American relations, Bernstein's relationship with Latin America and its music, as well as how and why Bernstein avoided controversy while still transmitting his message of international unity.

Stephen C. Fisher (Fredericksburg, VA), "How Many Symphonies did Carl Philip Emanuel Bach Compose?"

In his autobiographical sketch of 1772, Carl Philipp Emanuel Bach reported, without further details, that he had composed "a few dozen" (ein Paar Duzend) symphonies. The 1789 catalog of his musical legacy, however, lists only eighteen symphonies (as well as two trio sonatas that he called *sinfonia*). These include six works of 1773 that Bach may or may not have incorporated in his "few dozen," and four composed in 1775-76 that could not have been part of the 1772 list. The eight works dated before 1773 comprise a single symphony from 1741, six dating from 1755-58, and one additional work from 1762. While Bach never produced symphonies as regularly as he did concertos, composing them only for specific occasions or commissions, the gaps in the sequence are striking, especially the one between the first work of 1741 and the next three of 1755.

Given that Bach suppressed and destroyed a significant amount of his earlier music, there are grounds to suspect that he composed a number of symphonies in addition to the eighteen in the 1789 catalog. In connection with preparing the volumes of symphonies for *Carl Philipp Emanuel Bach: The Complete Works* in 2004-7, it was necessary to survey the issue of lost, doubtful, and spurious symphonies, which had never been fully investigated. Bach is known to have composed a symphony jointly with Prince Ferdinand Philipp von Lobkowitz about 1750 that cannot be traced after the auction of Bach's estate in 1805. On the other hand, more than twenty symphonies attributed to Emanuel Bach in addition to the canonical eighteen occur in contemporary sources. They can be divided into two large groups. Most of them appear in peripheral sources and exhibit the stylistic features of a younger group of composers that includes Emanuel Bach's brother Johann Christian. Eight of the doubtful symphonies, however, are the work of North German composers of Emanuel Bach's cohort if not by Bach himself. While none of these works can be attributed to Emanuel Bach with confidence, there is at least a chance that one or more of them might be authentic. At the same time, there is no reason to believe that any large number of works can be added to the canon, and any additions that might be made would do little to change the picture of Bach as a symphonist painted by the eighteen works listed in the catalog.

Bonny H. Miller (Rockville, MD), "Augusta Browne: A Musician's Tale of Ten Cities"

In her landmark study *American Women Composers before 1870*, Judith Tick describes Augusta Brown Garrett as the "most prolific woman composer in American before 1870," with some 200 works, yet during her lifetime Browne was best known as an author and music journalist. Born in Dublin (ca. 1820), she was in St. John, New Brunswick, as a young child, then spent no more than a year or two each in Boston, Utica, New York City, Toronto, Baltimore, Philadelphia, and back to New York. She remained in New York and Brooklyn for some twenty years—not surprisingly, her most productive years—before moving to Baltimore during the Civil War, and finally to Washington, DC, where she died in 1882. This remarkable string of relocations raises two fundamental questions about Browne's life: Why the many moves? What kind of musical training did she receive as a child in the midst of such upheaval?

Browne barely hints at the story in her writings, but recently digitized sources continue to yield telling clues. Advertisements in newspapers and family periodicals reveal the genesis of the household odyssey. Answers to the two questions intertwine as the story emerges of a family business: a music academy that experienced highs, lows, and traumatic legal conflicts. Each member of the family participated through study, public exhibitions, teaching, or instrument maintenance at the music school. Augusta Browne learned her keyboard and theory skills from early childhood under her parents' tutelage and assisted with teaching by age fourteen. The Logierian method of music instruction had been highly successful in Dublin, London, and Germany, but the British business model floundered in the United States. The traumatic process of trial and error in different cities led to a modified version of the musical seminary that better suited democratic American tastes. The lessons learned, as well as lifelong anxieties from the family enterprise, shaped Browne's professional career and private life.

Elizabeth Dyer (University of York), "A Proposed Continuum of Musical Development: From Jesuit Drama to Oratorio"

The advent of the oratorio in the mid-seventeenth century was preceded by a surge of sacred music-dramas in the colleges and seminaries of the Jesuit Order. The Jesuits, or more properly the Society of Jesus, a religious order founded in Rome in 1540, developed during the sixteenth century into one of the chief educational arms of the Roman Catholic Church, establishing over 560 colleges and seminaries in Europe, Asia, and the New World. The first Jesuit dramatic performance took place in Messina, Italy in 1551. These collegiate productions became widespread by 1555, and by the end of the sixteenth century the Jesuit drama was a well-established tradition with distinctive performance conventions. However, this dramatic tradition ceased with the Order's dissolution in 1773, as, by the time the Society was reinstated in 1814, educational reforms had rendered the pre-suppression dramas obsolete and they were forgotten. Only recently has the Jesuit drama oeuvre, a body of works numbering in the hundreds of thousands, begun to receive musicological investigation; the first modern performance of a Jesuit music-drama took place in November 2008 at the University of York.

Many composers of Jesuit music-dramas also wrote oratorios; in fact, a significant number of seventeenth- and eighteenth-century oratorio composers were either Jesuits or held the position of *maestro di cappella* at Jesuit colleges. Others, educated in a Jesuit college, had participated as student performers in these fully-staged dramas. It is therefore not surprising that a musical development continuum from Jesuit drama to oratorio can be demonstrated. Previous scholars of the oratorio genre, unaware of the Jesuit dramatic tradition, labeled individual works from Jesuit dramatic performances variously as sacred madrigals, motets, Latin oratorios, sacred opera, or a host of lesser-known sacred music sub-genres. Now, for the first time, a collection of musical dramatic works known to have been performed in Jesuit colleges and seminaries has been identified and analyzed. Using the results from these new findings, it is now possible to evaluate this proposed continuum of development.

Cassandra Henry (Washington, DC), "Remembering Loss: Gustav Mahler's *Kindertotenlieder* and the Accuracy of Memory"

Although Gustav Mahler has long been considered a crucial figure in the cultural world of the fin-de-siècle, the exact nature of his involvement in the social, political, and cultural philosophies of the era has remained largely undefined. The student radicalism of his youth has been taken as a leitmotif for the social and political activity of his entire life, and his compositions, the *Kindertotenlieder* in particular, have too frequently been read as autobiographical, even when the circumstances of their composition render this interpretation impossible. This study attempts to rectify the misplaced scholarly emphasis by examining the *Kindertotenlieder* in the context of their relationship to Mahler's social, political, and cultural thought. As Mahler used both the genre categorization of his music and the texts of his works as statements of his philosophy, this includes investigation of the changing definitions of the genres of song-cycle and symphony at the turn of the century and the role that Mahler played in such a metamorphosis.

Through his textual selection and editing, as well as the organization of the *Kindertotenlieder*, Mahler offers indirect commentary on his social, political, and cultural milieu; the extraction of these commentaries is critical to situating the composer within the framework of his time. The *Kindertotenlieder* contain an interplay of past and present and of memory and anticipation that takes place both on the level of content and on the structural scale of the work itself. As a fundamentally symphonic work in its textual organization, it is structured around the development and expansion of themes and returns at its close to a revisiting of those themes. Mahler's organization and edititng of Rückert's texts serves wholly to strengthen and nuance these symphonic ends, and this is one of the primary formal goals of the work. By employing the logic of the symphony within the framework of the song cycle, *Kindertotenlieder* form a truly hybrid work, one in which the characteristics of each genre cannot be separated.

The work also examines memory in the content of its texts, examining a broad relationship of history to presence, and more specifically of personal history and its absence in the present moment. Through a discussion of the presence and absence of the children and the effect of this on the father, Mahler investigates past and present, personal history and future. Mahler's concern is with the place of the individual within society and personal history, both on the small scale of the family and the larger scale of humanity. In comparison with the idea of national cultural history found in the earlier Wunderhorn songs, the *Kindertotenlieder* represent a step towards individualization and abstraction in the development of Mahler's cultural philosophy.