**American Musicological Society–Capital Chapter**

**Fall 2014 Meeting**

 **Oct. 18, 2014**

**University of Virginia**

**Old Cabell Hall, Room 107**

**Program**

9:00 Coffee and Registration

**Session I. Renaissance Topics (Laura Youens, Chair)**

9:30 “Uncovering a Renaissance Soundscape,” Deborah Lawrence (St. Mary’s College of Maryland)

10:00 “From Alamire’s Workshop to the Lutheran Gymnasium: A Case Study of Confessional Context and the Polyphonic Mass Ordinary,” Alanna Ropchock (Case Western Reserve University)

10:30 Break

**Session II: Nuances of Nineteenth-Century Song (Therese Ellsworth, Chair)**

10:45 “Augusta Browne’s National Bouquets at the University of Virginia,” Bonny H. Miller (Independent Scholar, Bethesda, Maryland)

11:45 “Memories Spoken and Unspoken: Hearing the Narrative Voice in *Dichterliebe,*” Andrew H. Weaver (Catholic University of America)

**12:15 Lunch**

**Session III: Politics of Identity (Laurie McManus, Chair)**

2:00 “The French Infernal in Venice: Cavalli’s Influential Adaptation of Lully’s Dancing Demonic Statues in *Muzio Scevola* (1665),” Devin Burke (Case Western Reserve University)

2:30 “Cosmopolitanism at the Opera: Edoardo Sonzogno’s Teatro Lirico, 1894–1907,”

Matthew Franke (Roanoke College)

3:00 “John Powell’s *Rhapsodie nègre* & the Racial Politics of American Ultra-Modernism,” Stephanie Doktor (University of Virginia)

**3:30 Business Meeting**

Abstracts and Bios

**Uncovering a Renaissance Soundscape**

Deborah Lawrence (St. Mary’s College)

Music education in the Renaissance, as now, involved three abilities: the ability to read the written word (in either the vernacular or in Latin, or both), to read music, and to “read” – that is, understand – the sounds that were heard. Blind musicians, lacking the first two of these abilities, depended largely on learning through the third. It is possible that Renaissance musicians had assistants who could read to them from texts, but it is undeniable that blind students would be proportionally more invested in their aural skills than in the others. Such sonic dependence would mean that blind musicians would learn audible variations from the written music created in performance and absent from the surviving music sources. Modern scholarship has dealt with one such discrepancy, that of musica ficta. Evidence of this practice appears both in treatises that instruct singers how to do it and in instrumental transcriptions of vocal music (intabulations) in which those variants are made explicit. Other differences between written and performed music may be apparent in the music published, with the help of sighted assistants, of blind musicians.

In this paper I will present evidence of musical soundscapes that differ from their written counterparts as evidenced by the works of three musicians of sixteenth-century Spain who were also blind: the keyboard master Antonio de Cabezón, the vihuelist Miguel de Fuenllana, and the theorist Francisco de Salinas. Fuenllana’s works seem to represent regional preferences for repertory in his lack of the otherwise popular theme and variation form, and in his treatment of some of his models for intabulation, in particular that of the “Benedictus” of Josquin’s Missa Pange lingua. I will show how the modal designations of pieces in both Fuenllana’s and Cabezón’s books reflect their own practical application rather than a theoretical construct. Lastly, in this brief overview, I will discuss the role of the facilitators who were needed to bring these books to press: how they helped, with the addition of illustrations such as those in Salinas’ treatise, and how they possibly altered the intentions of the composers.

**Deborah Lawrence** received her Bachelor's and Master's degrees at the University of Maryland, College Park, and her Ph.D. at the University of Chicago. She focuses primarily on the music of Renaissance Spain, most recently dealing with music education. Deborah has published articles in *The Musical Quarterly* and *The Journal of Musicology*, as well as contributing to the *Festschrifts* for Robert Snow and Robert Stevenson. She is Associate Professor of Music at St. Mary's College of Maryland, and is also the Chair of the Music Department there.

**From Alamire’s Workshop to the Lutheran Gymnasium: A Case Study of Confessional Context and the Polyphonic Mass Ordinary**

Alanna Ropchock (Case Western Reserve University)

 In February of 1539, the Nuremberg bookseller Johannes Ott released a printed collection of thirteen Mass Ordinary settings entitled *Missae tredecim quatuor vocum*. The print was one of several anthologies of Latin polyphony published in Nuremberg in the late 1530s. Ott had just completed the second volume of *Novum et insigne opus musicum* (1538), and Johannes Petreius also released a print of Mass Ordinary settings titled *Liber quindecim missarum* in 1539.Petreius’s print contains masses by nine different composers both living and deceased, while Ott selected masses attributed to only five composers who were all deceased by 1521. In addition to masses attributed to Isaac, Brumel, La Rue, and Obrecht, *Missae tredecim* contains several masses attributed to Josquin, including the *Missa l’homme armé super voces musicales* and *Missa Pange lingua.*

For the masses in *Missae tredecim*, theprint was a crossroads for their transmission and reception. In the earlier part of the sixteenth century, these masses circulated among the most powerful Catholic families of Europe: the Medici, the Fuggers, and the Habsburg-Burgundians. In fact, eleven of the thirteen masses appear in at least one manuscript created by the Petrus Alamire workshop in Mechelen. Although Johannes Ott did not intend for his print to be labelled Catholic or Lutheran, *Missae tredecim* was printed in the Lutheran city of Nuremberg and most of the twenty-three extant or documented exemplars with an established provenance belonged to Lutheran churches and schools, giving it a distinctly Lutheran identity. Furthermore, some—but not all—of the masses survive in Lutheran manuscripts from the later sixteenth century, some of which were copied directly from *Missae tredecim.* In my paper, I will present evidence that Lutherans selected certain masses from the print for use in their schools and liturgical services, arguing that these works should be regarded as biconfessional and thereby providing a new perspective for the examination of Mass Ordinary settings from the sixteenth century.

**Alanna Ropchock** is a Ph.D candidate at Case Western Reserve University, where she is completing a dissertation on the reception of Josquin's *Missa Pange lingua* in Reformation Germany under the direction of David Rothenberg. She received a Fulbright grant for her dissertation research and spent the past year in Germany, and gave presentations in England and the Czech Republic while living in Europe. She will be giving a paper at the national AMS meeting in November and is currently working on an article on the Lutheran identity of the *Missa Pange lingua*. Today's talk on the *Missae tredecim* print is based on preliminary research for a monograph.

**Augusta Browne’s National Bouquets at the University of Virginia**

Bonny Hough Miller (Independent Scholar, Bethesda, MD)

American composer Augusta Browne (ca. 1820-1882) cultivated a musical specialty that she called “national bouquets” during the early 1840s. Browne used the expression in a deliberate way to distinguish her keyboard arrangements of national songs from those of numerous competitors. Scattered in 150 volumes of bound sheet music in the University of Virginia Special Collections are six works by Browne, including two of her “bouquets.” The patriotic “American Bouquet” occurs in other sheet music collections, but the “Hibernian Bouquet” may be the only extant imprint of this work. The life course of Virgilia Timberlake Whitehead (1832-1905), who signed her maiden name on the title page, explains the presence of the “Hibernian Bouquet” in Charlottesville.

Arrangements of patriotic tunes and traditional national songs provided antebellum music publishers with perennial sales. The term “musical bouquet” figured in various music publications throughout the nineteenth century, but Browne may have been unique in using the phrase “national bouquet” for a medley of patriotic or folk tunes connected by introductions, transitions, and variations. The “French Boquet” appeared first, according to its opus number, but the “English Boquet” soon followed, then the American, Hibernian, and Caledonian bouquets. Browne revised and re-published all five in 1857 as *Strains of Many Lands*.

The “American Bouquet” was the simplest of the arrangements, probably calculated to appeal to a wide domestic market. It was a commercial success that remained in print separately and in anthologies for decades. The “Hibernian Bouquet” offered a far more evocative keyboard fantasy of music from Browne’s Irish birthplace. While she capitalized on the craze for Thomas Moore’s and Sir John Stevenson’s widely-published Irish song arrangements, Browne incorporated her skillful pianism to enhance traditional songs, martial strains, and lilting reels. A performance of the “Hibernian Bouquet” demonstrates how the composer achieved color and drama through rhapsodic ornamentation, military tattoos, blurred pedaling effects, and instrumental suggestions (horns, bagpipes, fifes, and drones). Browne’s imaginative arrangements notably predated collages of national tunes published by touring concert artists such as Henri Herz and Louis Moreau Gottschalk.

**Bonny Hough Miller** earned the master’s degree in piano performance and Ph.D. from Washington University in St. Louis. She has performed widely as a recitalist and accompanist, and has taught piano and music history at universities in Missouri, Georgia, Florida, Virginia, and Louisiana. Dr. Miller’s publications have appeared in the *Journal of the Society for American Music*, *Notes of the Music Library Association*, *Journal of the Arnold Schoenberg Institute*, *Fontes artes musicae*, *Piano Quarterly*, the *NATS Journal*, and *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*. In 2008 she received the AMS Janet Levy Award for independent scholars.

**Memories Spoken and Unspoken: Hearing the Narrative Voice in *Dichterliebe***

Andrew Weaver (Catholic University of America)

What happens when a composer alters a poet’s carefully arranged poetic cycle? This question haunts examinations of many song cycles and has proven especially problematic for *Dichterliebe*, in which Schumann set twenty of the sixty-six poems of Heine’s *Lyrisches Intermezzo* and chose sixteen of them, rearranged, for his published cycle. The long-held view that Schumann crafted a clear plot from Heine’s non-narrative cycle has recently been questioned; David Ferris, for instance, has argued that *Dichterliebe* presents not narrative discourse but only a fragmentary series of memories. In response to Ferris, as well as to Berthold Hoeckner’s seemingly opposed argument that *Dichterliebe* is a coherent whole held together by narration, this paper argues that the cycle is indeed a string of memories, but one told with a distinct narrative logic.

I argue this by using the tools of narratology. A close examination of tense and voice in Heine’s poems reveals two poetic voices (both stemming from a single persona): a narrative voice that frames and interrupts the work (the “Narrator”), and the voice of a protagonist (the “Actor”), who speaks in a present tense situated in the past, as in a cinematic flashback. There are thus two embedded stories, and despite the illogical, fragmentary presentation of events in the Actor’s story, the Narrator’s story (his telling of his memories) is governed by a logical strategy. Recognizing these two poetic voices helps shed light on problematic aspects of the music, including the voice–piano relationship and the eternally enigmatic final postlude. In my interpretation, the postlude is an unspoken memory, an unbidden encroachment of the Actor’s sincere Romantic perspective into the Narrator’s cynical present, which has significant implications for the cycle’s meaning. This paper proposes answers to age-old questions about this beloved work while also offering a fresh approach to the study of song.

**Andrew H. Weaver** is Associate Professor, Head of Musicology, and Assistant Dean for Undergraduate Studies at the Benjamin T. Rome School of Music at The Catholic University of America.  He has published widely on sacred music at the Habsburg court in Vienna during the mid-seventeenth century and has in recent years turned his attention to the Romantic Lied and song cycle.  Today’s paper follows up on an article that appeared in the most recent issue of *Music & Letters* in which he proposes a narratological approach to the analysis and interpretation of the Lied.

**The French Infernal in Venice: Cavalli’s Influential Adaptation of Lully’s Dancing Demonic Statues in *Muzio Scevola* (1665)**

Devin Burke (Case Western Reserve University)

Act I of *Muzio Scevola* (Nicolò Minato/Francesco Cavalli, 1665) concludes with two men asking Janus’s statue for an omen of Rome’s future victory. The statue first answers with a fiery spectacle that frightens the men away, then sings about the deceptive nature of oracles while eight demonic, fire-breathing statues dance a *ballo*. This infernal scene set a precedent for devilish animated statues in Venetian opera through the 1670s , and it marks a departure from the animated statue scenes in operas of the 1640s—such as *L’Ulisse errante* (Giacomo Badoaro/Francesco Sacrati, 1644) and *La Torilda* (Pietro Paolo Bissari/Cavalli, 1648)—that reflected the influence of the Incogniti. Minato’s scene apparently was well received, and until 1680, nearly every animated statue scene—for example, in *L’Artaserse* (Aurelio Aureli/Antonio Cesti, 1668), *Dario in Babilonia* (Francesco Beverini/Giovanni Andrea Boretti, 1671), *Numa Pompilio* (Matteo Noris/Giovanni Maria Pagliardi, 1674), and *Medea in Atene* (Aureli/Giovanni Antonio Giannettini, 1675)—incorporated infernal elements.

What is perhaps most interesting about the scene, and what has gone unrecognized, is that it is adapted from one of Jean-Baptiste Lully’s ballet *entrées* written for *Ercole amante* (Francesco Buti/Cavalli, 1662). Act III of *Ercole amante* concludes with three dances for sixteen demonic statues, and Lully’s musical treatment and self-borrowings from an earlier ballet reveal key dramatic characteristics of the dance sequence in the *entrée*. For *Muzio Scevola*, Cavalli reworked Lully’s music while Minato incorporated dramatic aspects of the dances. These borrowings may be explained in part by the fact that Minato and Cavalli wrote *Muzio Scevola* for the Teatro di San Salvatore. As Eleanor Selfridge-Field has shown, the theater was unique among Venetian theaters in its enthusiasm for French culture, and it staged other works that evoke French music, notably the elaborate French-style *balletti* in Minato’s *Pompeo Magno* (1666), which may allude to Lully’s *Ballet des arts* (1663). In sum, this paper will consider Minato’s and Cavalli’s infernal statue scene for *Muzio Scevola* from two angles: its role as a possible model for other librettists and its place in the artistic networks connecting Venice and Paris.

**Devin Burke** is currently a Ph.D. candidate in musicology at Case Western Reserve University His research interests center around music, the history of the body, disability studies, and technology, and his dissertation examines the living statue trope in *ancien-régime*French opera and ballet. He has given papers at the national conferences of the American Musicological Society, the Society for Ethnomusicology, the Society for American Music, and the Society for Eighteenth-Century Music, which awarded him the SECM Student Paper Award for the 2014 biennial meeting. This spring, he served as a Visiting Instructor of Musical Studies at Oberlin College & Conservatory. His work will soon appear in the forthcoming *Oxford Handbook of Music and Disability Studies*.

**Cosmopolitanism at the Opera: Edoardo Sonzogno’s Teatro Lirico, 1894–1907**

Matthew Franke (Roanoke College)

Italian identity and opera have long been intertwined in the popular imagination. Recent academic literature has examined this issue anew in works such as Wilson’s *Puccini Problem* (2007) and in debates on Verdi’s role in the Italian Risorgimento. But this exclusive focus on nationalist discourses in Italian opera reception has led researchers to ignore an equally viable and vital discourse in Italian opera: cosmopolitanism.

One neglected example of cosmopolitanism in Italian opera is the history of the Teatro Lirico Internazionale in Milan, which was controlled by the publisher Edoardo Sonzogno from 1894 to 1907. Despite the loss of Sonzogno’s business papers during World War II, I have reconstructed the theater’s repertoire via contemporary Italian newspapers and journals. This repertoire was split equally between the works of living Italian composers such as Pietro Mascagni and foreign composers such as Jules Massenet, Georges Bizet, Ambroise Thomas, and Spiros Samaras. Given such a diverse repertoire (which was largely derived from the firm’s catalog), the Sonzogno company naturally embraced cosmopolitan rhetoric in its marketing efforts.

The Teatro Lirico also played an important role in the rivalry between Sonzogno and the Casa Ricordi, a firm which published the music of Verdi and Puccini and which employed nationalist rhetoric as a marketing tool. Both firms competed to control La Scala; whichever firm acquired control of Milan’s most prestigious theater restricted opportunities for their rival’s operas to be heard. The Teatro Lirico, however, provided a safe space for the Casa Sonzogno to mount productions of its operas, regardless of who controlled La Scala in any given year.

The Teatro Lirico thus served as a site for and a physical symbol of the Casa Sonzogno’s commitment to cosmopolitanism as an aesthetic and as a marketing strategy. The theater’s repertoire set contemporary and traditional French and Italian operas side-by-side, forcing comparisons between them and complicating contemporary discourses of Italian identity. The Teatro Lirico thus represents an alternate, forgotten tradition of constructing Italian identity in relation to opera: one in which the ideal listener is able to listen, in Edoardo Sonzogno’s words, “without national preconceptions.”

**Matthew Franke** is a Visiting Assistant Professor of Music at Roanoke College. He completed his doctoral dissertation in musicology, “The Impact of Jules Massenet’s Operas in Milan, 1893–1903,” at the University of North Carolina at Chapel Hill in 2014. He has presented papers at the Biennial Conference on Nineteenth-Century Music, the International Conference of Europeanists, and at the national meeting of the American Musicological Society, and has published work in *Notes*, *Indiana Theory Review*, and *Perspectives on Europe*.

**John Powell’s *Rhapsodie nègre*& the Racial Politics of American Ultra-Modernism**

Stephanie Doktor (University of Virginia)

In 1918, Virginia-born composer and concert pianist John Powell premiered his *Rhapsodie nègre*—a symphonic composition designed to blend both the “primitive” and “childlike” qualities of the Negro. The rhapsody was but one of the many compositions Powell rooted in the melodic and harmonic structures of black American music.

Four years later, Powell launched a white supremacist campaign to preserve the Anglo-Saxon race in law and in music. Powell and his political allies helped pass the Racial Integrity Act of 1924, which prohibited miscegenation. Just as black American spirituals were included in discourse on American folk music and ragtime rhythms became popular among white American modernist composers, Powell fought to build a respectable American tradition on Anglo-Saxon folk music. He created the White Top Folk Festival to promote the music of Appalachia, and he abandoned black musical idioms.

Powell excused his earlier jazz-oriented compositions as “objective character pieces,” made valuable only through their European musical milieu. Ironically, throughout the 1920s, his most performed composition was the *Rhapsodie nègre.* In fact, it made him famous in Europe, where concert jazz was a mainstay of modernist fads. What to make of this composition—which carried his name across the Atlantic, yet became a source of shame for the eugenicist?

While Powell argued that the *Rhapsodie* was a blip on the compositional map, an exploratory excursion into character pieces, my analysis of this composition demonstrates a serious intention to engage with American ultra-modernism. Like Powell, ultra-modernists such as Louis Gruenberg, George Antheil, and Aaron Copland turned to jazz as a source of cutting-edge experimentalism. I argue that Powell was on the cusp of America’s burgeoning modernist concert tradition, just before he developed a distinctly anti-modernist stance. More broadly, I argue that the concert jazz vogue, which Powell presciently advanced six years before George Gershwin’s *Rhapsody in Blue*, reflects musical modernism’s indebtedness to conceptions of black sound.

**Stephanie Doktor** is a Ph.D. candidate in the Critical and Comparative Studies program at the University of Virginia. She has an M.A. in Musicology and a Graduate Certificate in Women's Studies from The University of Georgia. Her research focuses on twentieth-century music with an emphasis on intersections of race, gender, sexuality, and class in American music cultures. In her dissertation, she explores racialized conceptions of American modernism in the concert jazz compositions of George Antheil, Edmund Thornton Jenkins, John Powell, and William Grant Still.