

American Musicological Society – Capital Chapter
Fall Meeting, 15 October 2016
Randolph-Macon College, Ashland, Virginia

Program

9:00 Registration and refreshments

9:30-10:30 Session 1: Enabling Success (Therese Ellsworth, Chair)

9:30 Emily H. Green, "Towards a More Accurate Knowledge of Dedications, Authentic Anecdotes, Friendships, and their Intimate Nineteenth-Century Association with a Romanticism of the Musical Sort"

10:00 Samuel Brannon, "Zarlino's Ink-Stained Fingers"

10:30 – 10:45 Break

10:45-12:15 Session 2: Contemporary issues (Ronit Seter, Chair)

10:45 Susan de Ghizé, "Janáček the Conservative?"

11:15 Liz Crisenbery, "Live in HD: Broadcasting Narrative Temporal Layers in the *Cavalleria Rusticana/Pagliacci* Double Bill"

11:45 Basil Considine, "The Thematic Language of *Game of Thrones*: "The Rains of Castamere" and Other Songs"

12:15 Poster presentations (Deborah Lawrence, Chair)

12:15 Heidi Jensen: "The Liminal Ideal and Liminoid Reality of Wagner's Bayreuth"

12:30 Paul Sommerfeld: "(Re)Scoring *Star Trek's* Utopia: Musical Retrofuturism and the Political Ideology of *Star Trek* (2009)"

12:45 – 2:15 Lunch break

2:15 – 2:45: Business meeting

(Session 3 continues on next page)

Session 3: Music in America (James Doering, Chair)

2:45 Sarah Elaine Neill, "The Century of Progress and the CSO: Bringing Contemporary American Music to the Masses"

3:15 E. Douglas Bomberger, "Karl Muck, *The Star-Spangled Banner*, and Emerging Definitions of Jazz"

3:45 End of meeting

Abstracts

Emily H. Green: Towards a More Accurate Knowledge of Dedications, Authentic Anecdotes, Friendships, and their Intimate Nineteenth-Century Association with a Romanticism of the Musical Sort

While the often elaborate deference of dedications stood on the title page as a reminder of an older musical economy, nineteenth-century statements of offering participated in the commodification of the composer in a more modern sense. In general, dedications helped music navigate the tensions between Romanticism and its market context; here, we see the paratext supporting a culture of authenticity by communicating the personas of its participants and thereby buttressing the growing interest in musical biography. Inspired by the explosion in types and numbers of ego-documents published in the late eighteenth century, composer-biographies from the early nineteenth century authenticated their subjects with youthful anecdotes of sociability; dedications to teachers and friends were, too, a part of this cult of authenticity. Specifically, many composers began explicitly marking dedicatees with short title-page addendums like "dédié à mon ami x" or "dédié par son élève," thus publishing the private and proving themselves personable. In fact, that such claims were strategic is evident in the fact that many stretched the truth: Beethoven's Sonata, op. 47, was offered to "son ami" Rodolphe Kreutzer (1805), a man the composer knew more by reputation than by direct social interaction; while Schumann offered his *Kreisleriana* to "seinem Freunde" Chopin (1838), when the two had shared only a brief professional correspondence. Furthermore, the lack of such a phrase was equally powerful, as in Beethoven's infamous neglect to include "élève de Haydn" on the score of the op. 2 piano sonatas. Finally, this paper suggests that dedications fueled an existing interest in sociability and friendship while tying composers to a burgeoning culture of celebrity and branding.

Samuel Brannon: Zarlino's Ink-Stained Fingers

In 1541, a twenty-four-year-old Gioseffo Zarlino arrived in Venice and began to immerse himself in the city's heady culture of music and ideas. Although he rose eventually to the post of chapel master of St. Mark's, there are very few traces of Zarlino's early activities in Venice. This paper attempts to fill this biographical void by arguing that Zarlino cultivated close ties to the Venetian book trade in the period before his appointment to St. Mark's. During Zarlino's lifetime, several authors (including Giovanni Maria Artusi and Vincenzo Galilei) referred to his interactions with printers and publishers, circumstantial accounts which have been described separately by a number of scholars. This paper introduces newly-discovered evidence that Zarlino participated in the printing of his first two publications: *Musici quinque vocum* (1549) and *Le institutioni harmoniche* (1558). I show that Zarlino's manuscript corrections in multiple copies of both books place him in the print-shop and warehouse of two different printers. This provides new evidence for the speculations of scholars who have suggested that Zarlino manipulated his image through publication. I suggest, however, that this was not mere self-fashioning; rather, as an affiliate of the book trade, Zarlino was well positioned to leverage the production and dissemination of his printed works into future publishing ventures. Thus, Zarlino presents an unusually vivid and concrete case-study of a Renaissance musician employing the medium of print to attain professional goals.

Susan de Ghizé: Janáček the Conservative?

Although Leoš Janáček was born in the mid-nineteenth century (1854), he did not write his greatest works until the last decade of his life, from 1918-1928. Indeed, when listening to (and looking at) Janáček's music, one cannot deny the twentieth-century influences. In addition to the techniques applied to the instruments themselves, Janáček's use of cells, modes, and foreign modulations all contribute to a modern sound (Beckerman 1994 and Wingfield 1999).

Despite its unorthodox notation, Janáček's final work (String Quartet No. 2) also exhibits his conventionalism. The genre of the string quartet itself is centuries old and like typical string quartets, this work contains four movements. Moreover, Janáček bases each movement on their archetypes: the first movement contains sonata-like properties, the second movement is derived from a theme and variations, the third movement has strong similarities to a minuet and trio, and the final movement is a variety of rondo.

This paper focuses on the first movement of Janáček's "Intimate Letters" Quartet, which was inspired by his muse and true love, Kamila Stösslova. In this movement, the two main themes can be personified by Janáček and Stösslova themselves. I examine Janáček's use of key relationships within a sonata setting—not only do these two themes strive to take control of the key, but their characteristics also conflict and compete. By applying ideas from traditional classical forms (Caplin 2000), we will see how "conservative" this "progressive" work is.

Liz Cristenbery: Live in HD: Broadcasting Narrative Temporal Layers in the *Cavalleria Rusticana/Pagliacci* Double Bill

The quintessential *verismo* opera, Pietro Mascagni's *Cavalleria Rusticana* (1890), was regarded by Carl Dahlhaus as a work of melodrama rather than realism. Indeed, significant melodramatic features rise to the forefront in the other half of *Cavalleria Rusticana's* frequent double bill: Ruggero Leoncavallo's *Pagliacci* (1892). By performing the two operas together, multiple temporalities and narratives create the possibility for an overarching, meta-narrative. I refer to the narrative layers in the context of the double bill, a device denoted by melodrama scholar Peter Brooks as the "framed tale." In other words, the double bill allows a director to create new narrative spaces that would not be possible if each work was performed alone.

Using David McVicar's 2015 production of *Cavalleria* and *Pagliacci*, I argue that the double bill presented as a Live in HD broadcast sustains the melodramatic tradition of various narrative temporalities. The Metropolitan Opera's HD broadcasts add a third narrative element to the double bill. Using the technology of the HD broadcast, the celebrity host constructs a narrative temporal layer distinct from yet connected to the narrative temporalities in the double bill. Although the Metropolitan Opera has given operatic radio broadcasts as early as 1910, the HD broadcasts allow wider audiences to view what is happening on (and off) stage, occupying the position of remote spectators. Film adaptations of opera have been extensively theorized by musicologists and literary theorists such as Marcia Citron and Jeremy Tambling. Yet, the Metropolitan Opera's HD broadcasts have received little scholarly attention. The HD broadcasts continue melodramatic discourse, realizing Brooks' "framed tale" with new technologies.

Basil Considine: The Thematic Language of *Game of Thrones*: "The Rains of Castamere" and Other Songs

Game of Thrones is the most-watched television show of all time. Its more than 55 hours of content include an unusually rich and lengthy treatment of music by a single composer, Ramin Djawadi; its score has been collected in six albums and earned numerous industry awards. This breadth of material by a single composer in a single corpus presents a special opportunity for literary, musical, and dramatic analysis. However, the television series and its music have not thus far attracted significant scholarship. This paper provides an overview and discussion of the major musical themes and motives used in Seasons 1-6 of *Game of Thrones*.

The *Game of Thrones* soundtrack utilizes a complex motivic and thematic language expressed in both digetic and non-digetic components. This paper begins with a discussion of the major musical themes, includes visuals charting their usage and evolution, and highlights embedded musical hints about character relationships and future events. It also includes a catalog of digetic songs that are performed and referenced in the television series and discusses connections between their television presentation and their

presentation in the source novels by George R. R. Martin. The overview of key themes, motives, and songs includes graphical presentations of harmonic analysis.

A central element of this paper is a detailed case study of "The Rains of Castamere," a song that appears prominently in *Game of Thrones* and its source novels, and which is a key diegetic element in the infamous Red and Purple Weddings.

Heidi Jensen: The Liminal Ideal and Liminoid Reality of Wagner's Bayreuth

Emerging from a tangle of financial dilemmas and deflated ideological convictions, Richard Wagner's Bayreuth Festival had arduous beginnings. Famously derided by Friedrich Nietzsche for betraying its founder's initial utopic ideal, the festival's Wagnerite pilgrims, cultists of genius, were likewise scorned by Theodor Adorno for detracting from what he considered to be Wagner's true brilliance; musical innovation. Both notable grievances seem to germinate from the quasi-ritualistic nature of the festival. This presentation explores these ritualistic characteristics through an anthropological framework hinging on Victor Turner's concepts of liminality—an anti-structural moment of liberation, where the fullness of human potential can be experienced free of societal constraints—and *communitas*, a spontaneous feeling of understanding and connection to a deeper human commonality, outside of normative roles.

Wagner's changing vision of the festival fluctuated between what Turner denoted as liminal and "liminoid" genres—liminoid refers to subversive revolutionary activities, as opposed to liminal "inversive" activities meant to reify the existing social structure. Forged from the fire of political revolution and utopic idealism, Wagner's initial festival plans fall distinctly into a liminoid genre. He would later come to alter his previous beliefs, instead, casting Bayreuth as a liminal site of cultural rejuvenation. As poet-priest he would lead an art movement of symbolic renewal that would refresh religion and revitalize society. Despite the festival's failure to fully substantiate the ends of either genre, as a liminal space in both idea and reality, Bayreuth represented a means of release from numerous constraints, granting Wagner the creative freedom that led to some of his most enduring innovations.

Paul Sommerfeld: (Re)Scoring *Star Trek's* Utopia: Musical Retrofuturism and the Political Ideology of *Star Trek* (2009)

Star Trek's musical legacy saturates the 2009 film reboot of *The Original Series* (1966-69). Yet this new film score bends the franchise's canon toward a more conservative direction: retrofuturism, a nostalgia for an earlier envisioning of the future. In so doing, *Star Trek* (2009) obscures the liberal humanism embedded in *The Original Series*—its comforting utopian future—to favor a neo-conservative political framework. By expanding Caryl

Flinn's model of utopian film music to account for film franchises, I illustrate how the new *Star Trek* manipulates its musical past to bolster this retrofuturist ideology.

My analysis establishes both *The Original Series'* fanfare and the 2009 *Star Trek's* closely related title theme as crucial to understanding this ideological revisionism. Exploitation of the fanfare and its Copland-esque Americana in particular masks the change. Both themes become tied to the young Captain Kirk. But only at the film's close, when Kirk assumes command of the Enterprise, does the fanfare sound in full. It coalesces out of musical fragments, forging a direct link to *Trek's* musical origins. The scoring smooths the altered political orientation: Starfleet functions as intergalactic armada rather than benevolent governing body, while Kirk operates alone through his instincts and not through consultation with his fellow officers. Indeed, this latest *Trek* incarnation is neither a complete re-imagining nor repetition of *The Original Series*. Musically self-aware, it places the *Trek* franchise between two poles, forging a negotiation of its own mythology that illuminates the broader political realities of twenty-first century American culture.

Sarah Elaine Neill: The Century of Progress and the CSO: Bringing Contemporary American Music to the Masses

Forty years after the 1893 Columbian Exposition, Chicago hosted a second world's fair called the Century of Progress, a display of scientific, technological, and cultural innovation. Led by Frederick Stock and Eric DeLamarter, the Chicago Symphony Orchestra (CSO) performed American cultural advancement as "a distinguished asset...commemorative of Chicago's progress."¹ Reflecting Stock's dedication to programming works by contemporary American composers, the Century of Progress brought the music of Deems Taylor, John Carpenter, Leo Sowerby, and Ernest Schelling, among others, to over 30 million visitors. Across the nation and as far away as Japan, thousands more listened through domestic and international radio broadcasts.²

Despite reaching an enormous audience and playing 135 distinct concerts in just 70 days, the role of the CSO at this critical moment in the development of Americanism remains understudied.³ Using primary sources from the CSO Rosenthal Archives and the Newberry Library, this presentation will explore the programming and reception of the CSO fair concerts within a broader context of nationalism, the American symphony orchestra, and the cultural atmosphere of interwar Chicago. By showcasing native talent within a narrative of progress, these performances reinforced art music both as a globally recognized cultural currency and as an element of rising American exceptionalism in the 1930s.

¹ Eugene Stinson, "Music Views" *The Chicago Daily News*, 27 June 1934, p. 27.

² Edward Moore, "Music Attains High Positions in Day at Fair" *Chicago Tribune*, 5 July 1934.

³ Robert W. Rydell, *World of Fairs: The Century-of-Progress Expositions* (Chicago: University of Chicago Press, 1993), 106.

E. Douglas Bomberger: Karl Muck, *The Star-Spangled Banner*, and Emerging Definitions of Jazz

“L’Affaire Muck,” as Irving Lowens picturesquely described it, is one of the most notorious musical incidents of World War I. When Karl Muck, the German-born conductor of the Boston Symphony Orchestra, neglected to play *The Star-Spangled Banner* before an October 1917 concert in Providence, RI, the resulting firestorm of criticism culminated in his imprisonment as an enemy alien in 1918. The conductor did not help his own case when he stated publicly that patriotic music was of lower artistic value, making it unsuited for an orchestral concert. The incident was emblematic of the country’s mood during this time of war hysteria.

A little-known aspect of the incident, however, is that when Muck added the anthem to his Philadelphia program in November 1917, he was accused of playing it “in jazz style,” i.e. disrespectfully. Since the first recording of “jazz” had been released by the Original Dixieland Jazz Band less than seven months previously, definitions of the term were still fluid and there was no consensus on what constituted “jazz style.” This paper will examine the critical response to Muck’s performances of the anthem in an effort to understand the emerging meaning(s) of jazz as a cultural and musical category. What were the musical qualities that critics identified with jazz? What aspects of the Boston Symphony Orchestra’s arrangement of the anthem sounded like jazz? The answers to these questions will deepen our understanding of jazz in the year when it first emerged from regional obscurity to national prominence.

Local Arrangements on next page

Local Arrangements

Meeting location:

Birdsong Hall on the campus of Randolph-Macon College

- 106 E. Patrick Street, Ashland, VA 23005
- We will meet in the Dalton Room, which is on the second floor.
- Once you get on campus, there will be signs posted along the streets to help direct you to the proper parking lot.

Driving directions:

Take Interstate 95 to Central Virginia

- 90 miles south of Washington, DC; 100 miles north of the North Carolina border; 12 miles north of the intersection of Interstates 64 and 95.

Get off at Exit 92B - Route 54 West (Ashland).

Take Route 54 (England Street) across Route 1 (your third light).

About 1/2 mile after Route 1, turn right onto Henry Street (across from the Post Office).

Turn left at the first intersection onto College Ave.

Turn right at the next intersection onto N. Center Street (just before the railroad tracks).

Continue on Center Street for roughly a third of a mile until you reach the entrance to the North Brock Parking Lot.

Birdsong Hall is the large three-story building on the south end of the football field. The entrance to the building is in the archway at the center of the building. The Dalton Room is on the second floor.

Nearby lunch options:

(within walking distance or short drive, map will be provided at the meeting)

The Caboose
Homemades by Suzanne
The Ironhorse
The Eatery at ACT
Trackside Grill
R-MC Estes Dining Hall

Local arrangements contact:

Jim Doering, (804) 381-1484

