SESSION 1 – AMERICAN IDENTITIES

**“Was ever woman so tortured and so tried?”**

**Ernestine Schumann-Heink and the German-American experience in World War I**

E. Douglas Bomberger

Elizabethtown College

The renowned Wagnerian contralto Ernestine Schumann-Heink (1861–1936) enjoyed a professional career of well over a half century, first in Europe and later in North America. She became a naturalized citizen of the United States in 1905, where she was admired for both her powerful operatic performances and her tender renditions of popular English ballads. With the U. S. entry into World War I in 1917, she found herself in the spotlight as a symbol of one of America’s largest ethnic groups. The story of her personal plight—she had one son in the German navy and four sons in the U. S. military—added human interest to her concert promotions. German-Americans welcomed her as a visible example of acculturation, but her loyalty to her adopted country did not diminish her love of her homeland, a dilemma that was relatable to millions of her fellow citizens. She burnished her public reputation for patriotism with frequent concerts at military training camps, even as the Military Intelligence Division secretly investigated rumors of her disloyalty. Schumann-Heink’s experience during World War I serves as a microcosm of the German-American experience during a period of cataclysmic cultural change, and its significance for transnational cultural exchange remains relevant in the twenty-first century. Drawing on documents from the Library of Congress and the National Archives, this paper will trace Schumann-Heink’s public and private experience during the war.

**Songs with a Bite: The Vamp in Popular Novelty Songs of the 1910s and ‘20s**

Martha Schulenburg

City University of New York

Popular novelty song in the early 20th century stands as one of the more curious, though neglected, styles of popular music. Songs that played on racial tropes or well-known opera melodies and plots abounded and have recently received scholarly attention for their significance to our understanding of the role of popular music in class and culture. The figure of the vamp, slang for a sexually predacious woman, was another frequent subject of novelty song. Copyright catalogues of musical works published in the United States from the 1910s- and ‘20s record at least 113 original songs about vamps, indicating that she was far from a peripheral figure. Rather, popular tunes about the vamp from this period constitute a remarkable and heretofore unexplored subgenre of novelty song: the vamp song. This paper presents my evaluation of songs obtained from both the copyright and music divisions of the Library of Congress and discusses both the vamp and novelty song as highly relevant to popular music scholarship. Lyrical analyses and an exploration of the cover art of approximately 40 songs reveal how the vamp’s image was of primary importance to the songs. Musical analyses evidence a range of geographic and racial signifiers, including the exotic and the rural/urban dichotomy. Looking at the widespread popularity of the vamp, the marketing tactics of sheet music producers, and the quick-to-adapt nature of popular music all evidenced in and by these songs. we may begin to reconsider the cultural, musical, and historical relevance of novelty song.

SESSION 2: Research at the Library of Congress

**Paul Sommerfeld**

**Librarian and Reference Specialist, Performing Arts Division**

SESSION 3: Source Studies

**Pirating *Pinafore*:  Sousa’s 1879 orchestration**

James Brooks Kuykendall & Elyse Ridder

University of Mary Washington

Before he was America’s “March King,” John Philip Sousa was a jobbing musician like so many others of his generation.  From 1876 to 1880, he picked up a series of engagements as director of music for an amateur opera company in Philadelphia, orchestrating Gilbert & Sullivan’s *The Sorcerer* and *HMS Pinafore* for pirated productions.  Sousa’s score of *Pinafore* survives incomplete in the Library of Congress, but a nearly-intact set of band parts copied in Philadelphia in June 1879 survives in the State Library of New South Wales, as well as a further copy made from those.  Together these manuscript sources have enabled a reconstruction of Sousa’s scoring. The restored orchestration is not hackwork: Sousa employed his creative faculties to construct an idiomatic score, rather than a mechanical transcription merely reallocating the piano accompaniment among the players.  In particular, Sousa adds new obbligato figures in the woodwinds—something that would later become a trait of Sullivan’s scores. Sullivan, who attended a performance of the production in November 1879, “thought the orchestration excellent”—or so Sousa recalled.  How justified is that recollection? Our paper compares Sousa’s imaginative product with the original full score that was never available to him, and considers Sullivan’s other published comments about the music of pirated American productions.  Whether or not it received Sullivan’s accolade, Sousa’s unique musical text offers a particularly vivid snapshot of *Pinafore*-mania from the hand of someone destined to become a national musical icon.

**Not the Suite, but Not “Complete”: What to Call the Hybrid Version of *Appalachian Spring***

Jennifer DeLapp-Birkett

Aaron Copland Fund for Music

Most musicians know that there are two distinct versions of *Appalachian Spring*: the original ballet score for thirteen instruments (1944), and the orchestral suite for concert performance (1945), which is nearly ten minutes shorter.  Later, of course, the suite was published in the thirteen-instrument scoring (1972),and a full orchestra version of the ballet appeared (in 2016,with the involvement of the present author).  However, fewer musicians are aware that there is a third configuration that differs in its form from both the suite and the ballet. Since it first appeared in 1954, this version has given rise to misunderstandings and terminological errors that persist today among scholars and conductors, even as the original ballet reaches the 75th anniversary of its premiere.  Drawing on primary sources in the Library of Congress’s Copland, Spivacke, and Martha Graham collections; accounts from Graham company personnel; and information from the Copland estate and Copland’s publisher Boosey & Hawkes, I will explain the origins and history of the third, hybrid structure, which combines elements of the ballet and the suite.  I will trace the incorrect nomenclature used on recording jackets and even by Copland himself over the years, ending with an argument for the solution Copland eventually reached: the term “Extended Suite.” Tables and illustrations from the forthcoming MUSA edition of the complete ballet, which I have co-edited, will help clarify the structural differences among the “Extended Suite,” the truly complete ballet, and the popular orchestral suite of 1945.

**Library of Congress, Music Division, ML 171 C 77: A New Look at an Old Manuscript**

Barbara Haggh-Huglo

University of Maryland, College Park

One of the most important early manuscripts pertaining to music at the Library of Congress is this compilation that brings together ‘organum’ and the organ. Beginning with the ‘De Musica’ of John Cotto, a treatise on chant and organum, several short texts follow: measurements of bells, organ pipes, a monochord, and a vielle. A monophonic conductus, ‘Beata viscera,’ attributed to Philip the Chancellor is copied at the end of the volume. In this paper, I present new arguments that this manuscript is from Ghent, but may have reached Affligem. The neumes of the manuscript correspond closely to those of the slightly later Ghent, University Library, MS 488, and the evidence of provenance – a fifteenth-century reference to the pound of Tournai, and ownership in Antwerp and Ghent – parallels that of other manuscripts from Ghent. Although there are no sources of alphabetic notation similar to those of the Cotto treatise from Ghent, its alphabetic notation is found in Norman manuscripts, and the two Benedictine abbeys of Ghent had contact with the Abbey of St Wandrille in that region. Another notation used is that of *Musica enchiriadis* copies, a treatise known at the Abbey of St Amand, whose patron saint founded the two Ghent abbeys. Finally, Cotto’s treatise was dedicated to Fulgentius of Affligem, and the bishop of Cambrai, Guiard of Laon, who died in Affligem in 1248, was the successor at Notre Dame of Paris to Philip the Chancellor. Of particular interest are the texts that were brought together in this compilation. The measurement of intervals was crucial for the correct performance of vocal polyphony, the tuning of instruments having more than one string, like the vielle, and the tuning of organ pipes or of groups of small bells. I close my paper with an explanation of how all of the assembled texts are related to each other and argue that the compiler was a learned musicus and probably also a cantor. In reevaluating this manuscript I argue for an interdisciplinary approach in medieval studies. Although this manuscript or texts within it are known in the separate subdisciplines of ‘John Cotto’, ‘monochord division or canonics’, ‘organ pipe treatises’, ‘treatises on bells or cymbala’, and ‘Philip the Chancellor and Notre Dame polyphony’, I demonstrate here that it is only by thinking outside of those boxes that solutions to old problems, here within an old manuscript, can be found.

SESSION 4: Posters

**Jazz Aesthetics: The Burkean Sublime and Performative Theology**

Lee Caplan

University of Pittsburgh

Academic dialogue concentrated on jazz aesthetics and improvisational intricacies invest their energies in exploring two questions: what is art, and what is beautiful; questions such as these have value and place. Unfortunately, these questions leave no space for other aspects of aesthetic theory; particularly, the sublime. I argue that the sublime–specifically the Burkean–not only fits into jazz discourse, but it is also an essential element to it. By drawing on Burke’s theories published in his 1757 *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* I suggest, the rhetoric of the sublime while not explicitly stated in jazz discourse, is weaved throughout its narrativization and sonic content. Burke claims for an artistic object to be considered sublime, it must contain certain qualities such as obscurity, sameness, and difficulty. I analyze several well-known recordings: Louis Armstrong's "Heebie Jeebies" (1926), Count Basie's "Miss Thing" (1939), and Charlie Parker’s “Ko Ko” (1945) to illustrate how these tropes function musically within Burkean rhetoric. I suggest aesthetic characteristics observed in Burke’s treatise play a seminal role in what the listener appreciates in a jazz recording. From this foundational study of the application of aesthetic theory to jazz, I then explore the theological sublime. Utilizing frameworks provided by Philip Auslander, John Ruskin, and Fumi Okiji, I conclude by creating a working definition of the theological sublime. This definition takes into consideration two perspectives: the audience and the performer. Both variants of the sublime aid the scholar in further theorizing jazz historiography.

**Confronting Jealousy in Mozart’s Die Entführung aus dem Serail**

Danielle Bastone Barrettara

Music in Gotham/Wurlitzer-Bruck Music Antiquarians

In 1782, the Viennese liked their German opera as Italian as possible. So when in that year Mozart and Gottlieb Stephanie adapted the preexisting libretto that would become Die Entführung aus dem Serail for Vienna’s National Singspiel, they recast the platitudinous second-act finale to include some opera buffa-style tension: the two male protagonists unexpectedly question their girlfriends’ fidelity, prompting a chain of argument, apology, and reconciliation that is now typically called the “jealousy episode” of the quartet-finale. Although commentators since Hermann Abert have extolled the beauty of this quartet, many have also contended that fleeting, baseless jealousy provides too slight a dramatic premise for such a finale. Little analytical study consequently exists. Admittedly, the ensemble does not embody true buffa imbroglio—but it is worth our attention, as it showcases Mozart’s ripening abilities for musical portraiture and formal cogency. This poster examines the musical characterization of the two accused females throughout the initial confrontation of the jealousy episode. Konstanze, a thoughtful noblewoman, acts with gentleness, leading her partner from a minor to major tonality, repeating his rhythms empathetically, and politely singing only once he completes a musical phrase. But Blonde, Konstanze’s cheeky servant, acts indignantly, leading her partner from a major to minor tonality, mocking him with imitation, and repeatedly interrupting him mid-phrase. Mozart thus allows each woman to react in a manner true to her distinct personality and romantic relationship within the confines of a formal subsection that remains harmonically and thematically coherent from start to end.

**“Wait Just Ah-One, Ah-Two: Rethinking Champagne Music as a Distinct American Music, 1955-1982”**

Brian Peterson

Shasta College/Yale University

This poster examines the historical music and unique aural landscape of Lawrence Welk (American, 1903-1992). Advancing original analysis in a topic underdeveloped in current academic scholarship, this session will: (a) assess the definitive “champagne style” of Welk’s niche commercial dance orchestra and (b) present an interpretative frame work for distinguishing his signature sound through a critical engagement of selected, representative recordings. Whereas previous scholarship (Starr and Watermann, 2017; Joyner, 2008, and Apple and Hemphill, 2005) offers only a brief description or abbreviated reference to the North Dakota bandleader who has over 225 publications held in the Library of Congress, this paper utilizes substantive analysis of exact musical evidence and specific idiomatic constructions to argue the champagne style as a distinct American music along with a deeper inquiry into Welk’s enduring cultural presence vis-à-vis the ongoing, academic struggle about how to situate his sound within American musicology.

**“But I have no recollection...” Representations of Posttraumatic Stress Disorder in Schoenberg’s A Survivor from Warsaw**

Jessica Grimmer

Library of Congress

On 24 July 1933, having safely reached Paris, Arnold Schoenberg officially rejoined the Jewish faith in a small ceremony. That same day in a handwritten document, he declared his intent to “engage in large scale propaganda among all of Jewry in the United States.” Though he did immigrate to America later that year and continue writing on the rising tide of anti-Semitism in Europe, his grand intentions ultimately came to naught. Instead, in 1947, the composer reflected on Holocaust in his cantata, A Survivor from Warsaw, scored for male narrator, men’s chorus, and a small orchestra. The narrator plays the role of the titular survivor, relating the events of a particularly horrific recollection. Through the course of the cantata, the distressing memory illustrates symptoms indicative of trauma-induced mental disorder. This poster presents the pathology of Concentration Camp Syndrome, later classified under the umbrella of Posttraumatic Stress Disorder, alongside modern research on the specific manifestations of symptoms in Holocaust survivors. In applying research on PTSD, symptoms of the disorder, particularly the divide between implicit and explicit memory associated with a positive diagnosis begin to emerge. Such elements are noted as they appear in both the text and the compositional structure of the cantata, particularly in Schoenberg’s use of hexachordal combinatoriality. Engagement with this research allowed for an understanding of the work as it communicates both the collective trauma suffered by the European Jews and their attendant lingering mental disorders.

SESSION 5: Philosophical Undertones

**On Brahms’s Nietzschean Modernism**

Laurie McManus

Shenandoah University

At the end of The Case of Wagner (1888), after a damning critique of Richard Wagner and the Wagner phenomenon more broadly, Nietzsche also includes choice words for Wagner’s rival Johannes Brahms- seemingly a performative gesture to assure readers that he is no mere partisan music critic. Nietzsche’s remarks on both composers reflect the trends and tropes of contemporaneous Austro-German music criticism but stand out because of his ironic tone and psychological insight. In his most original comment, Nietzsche writes: “Brahms is moving as long as he secretly dreams or mourns over himself- in that he is modern.” This ironic nugget remains underexplored in musicological discourse on Nietzsche and Brahms. In this paper, I explore potential hermeneutic avenues suggested by Nietzsche’s remark, first by contextualizing it among negative implications of the “modern,” then by proposing alternate hearings of a late piano piece by Brahms (Op. 119/1). How could Brahms be heard as modern contra Wagner, Nietzsche’s “modern composer par excellence”? Certainly, Brahms’s concise and formally constrained late pieces seem to have nothing in common with the decadent modernism of Wagner’s grandiose music dramas. Considering the fin-de-siècle Viennese encroachment of psychological and psychiatric theories into the arts—creating what Eric R. Kandel has called “the Age of Insight” for artists—I suggest that we may hear this kind of modernism as a poetics of interiority in Brahms’s late chamber music. That Nietzsche recognized the cultural situatedness of Brahms marks him as one of the first commentators to hear the composer as “modern,” predating Schoenberg’s famous analysis “Brahms the Progressive” by four decades.

**Dionysian Ecstasy as Intrapsychic Narrative in Scriabin’s Sixth Sonata**

Alec Wood

Yale University

Much of the recent analytical work on Alexander Scriabin’s late music has focused on determining how his philosophy and mysticism manifests in his music (Gawboy 2017, Smith 2013, Garcia 2000, Baker 1997). However, this music has so far evaded a narrative theoretic approach, which I believe offers answers to questions surrounding form in the late piano sonatas. In this presentation, I employ Byron Almén’s theory of musical narrative (2008) to frame Scriabin’s treatment of sonata form in his late piano sonatas in terms of symbolist poet-philosopher Vyecheslav Ivanov’s (1866-1949) theory of Dionysian ecstasy. I focus primarily on the Sixth Sonata, the first of Scriabin’s sonatas to employ this narrative model, and the one in which it is most direct. Building off Garcia’s semiotic approach to this music (1993, 2000), I argue that Scriabin marshals Ivanov’s theory, well-known by the intelligentsia that frequented his concerts, to achieve the dramatic expectations of sonata form when his new, unique harmonic idiom does not achieve them in familiar ways. In this way, the dramatic processes of a culturally and temporally-localized extramusical narrative take the place of traditional harmonic means of creating and resolving tension in a sonata, i.e. the ‘intramusical’ narrative of sonata form. By reconstructing this narrative, we gain insight into Scriabin’s popularity in late imperial Russia despite their lukewarm reception abroad. This relationship between narrative, form, and reception also sheds light on how composers may invoke extramusical narratives to take the place of an intramusical narrative associated with a formal archetype.

SESSION 6: Extramusical Narratives

**“Now We are Dead:” Ethel Voynich’s Epitaph in Ballad Form and the Aftermath of Rebellion**

Anna Brashears

Catholic University of America

This presentation will contextualize and analyze Ethel Voynich’s 1916 cantata Epitaph in

Ballad Form as a musical response to the Irish Easter Rising and the execution of Roger

Casement. As a successful author, Voynich expressed her revolutionary ideology and keen sense of justice through art. Today Voynich is remembered primarily as a novelist while her musical compositions have largely been ignored. Voynich’s unpublished cantata, Epitaph in Ballad Form, however, stands alongside her novels as a work filled with revolutionary themes. Roger Casement, the cantata’s dedicatee, was executed in 1916 for his involvement with the Easter Rising. Unlike the other rebellion leaders, Casement was subjected to an extremely public trial, during which the British Cabinet leaked pages from his diaries (thereby revealing his sexual relationships with other men) in an effort to turn public support against him. The majority of early artistic responses to Casement’s execution fixated on forgery theories regarding the diaries, but Voynich’s cantata probed for a deeper meaning behind the events. Rather than focusing on Casement’s guilt or innocence, Voynich’s unique and visceral musical response contemplated the dignity of the dead and the brotherhood of the deceased with the living. The manuscript for Epitaph in Ballad Form is located in the Ethel L. Voynich Collection at the Library of Congress Music Division. As part of my research for this project, I transcribed and edited the entire cantata from the Library of Congress manuscript.

**In the Guise of Ghosts: Locating Henry James’s Narrative Ambiguity in Benjamin Britten and Myfanwy Piper’s The Turn of the Screw**

Evangeline Athanasiou

Independent Scholar

Benjamin Britten and Myfanwy Piper’s 1954 chamber opera, The Turn of the Screw, was an adaptation of Henry James’s 1898 novella of the same title. In both plots, a young governess claims to see ghosts while isolated in a country house and her turbulent trial ends when one of the children in her charge inexplicably dies in her arms. Was this death the work of supernatural beings or abuse from a psychologically disturbed caretaker? The novella sparked a literary debate focusing on the credibility of the governess, the story’s narrator. Conversely, Britten and Piper’s opera received criticism for its lack of mystery, primarily due to the staged, singing ghosts. While many subsequent production concepts have challenged the idea that the ghosts’ prominence signifies their existence, this study analyzes the score and libretto for the ways Britten and Piper emulated James’s original technique of narrative ambiguity. Among other studies concerning musicology, literature, and adaptation, this study draws mainly from the work of Philip Rupprecht, which focuses on Britten’s compositional technique in connection to thematic material and narrative within The Turn of the Screw. I present my own analysis of the ghosts’ music and text as a supplemental perspective to Rupprecht’s analysis, which primarily examines the children’s music as the opera’s centerpoint of ambiguity. Through textual and musical analysis, this study further demonstrates a maintained narrative ambiguity within Britten and Piper’s opera, which encourages artistic license while freeing the piece from concerns of fidelity to the original novella.